HOUSE & GARDEN



Small House Number

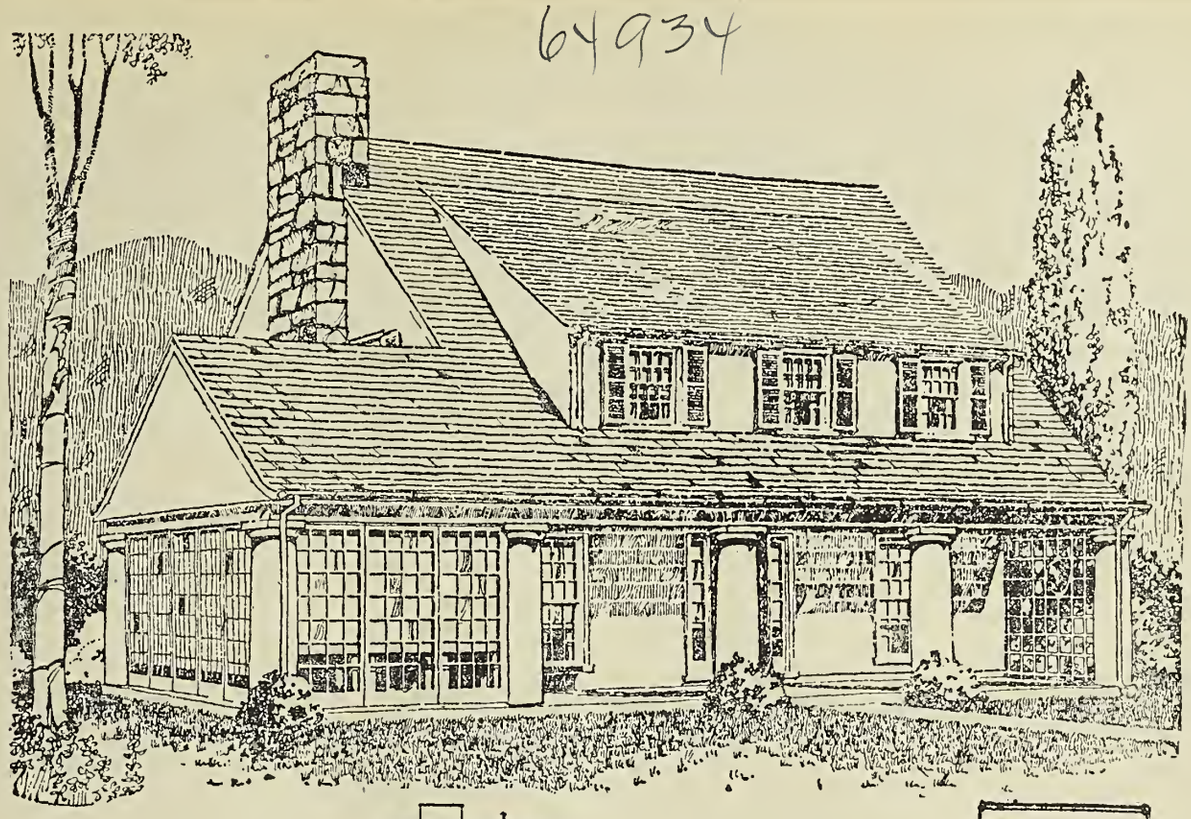
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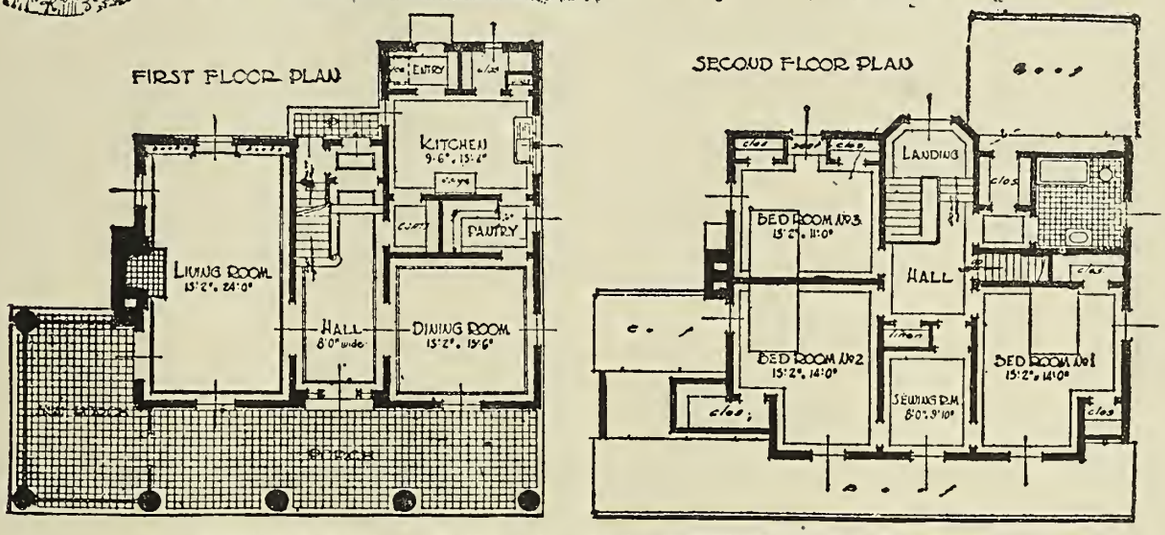


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PLUMBING FIXTURES

Standard Sanitary Mfg. Co.
Pittsburgh

64934





BISHOPRIC STUCCO ON EXTERIOR WALLS

This Colonial Home, fitting any location, built of

Bishopric Stucco Over Bishopric Base

will give you the greatest possible return in comfort and satisfaction. Real living comfort summer and winter, minimum fuel bills, resistance to change of temperature, —all depend absolutely upon the wall construction of your home.

With Bishopric Sheathing and Insulation, and with Plaster Base on the interior walls, and with Bishopric Stucco over Bishopric Base on the exterior walls, such a house sends you forth in the morning to toil that seems light, and invites you back when the day is done where you can sleep sound by night, shut in from all the world without.

We want you to know about BISHOPRIC as building material: What it is, what it can do for you in these days of high building costs. Send for "All Time and Clime", 44 pages of pictures, text, diagrams and information. Our compliments.

(Sold by Dealers Everywhere)

THE BISHOPRIC MANUFACTURING COMPANY

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New York City Office: 2848 GRAND CENTRAL TERMINAL

Factories: Cincinnati, Ohio and Ottawa, Canada



DéJon

Starting, Lighting and Ignition System

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DEJON ELECTRIC CORPORATION
Builders Ignition Technique
POUGHKEEPSIE, NEW YORK



The STARTING MOTOR

House & Garden is published monthly by The Condé Nast Publications, Inc., 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $3.00 a year in advance. Entered as second class matter August 26, 1909, at the Post Office at New York, N. Y., under the act of March 3, 1879. Additional Entry as Second Class matter at the Post Office at Bethlehem, Pa.



STUDEBAKER BIG-SIX FIVE-PASSENGER COUPE $2550

INTO the Studebaker Big-Six five-passenger Coupe have gone, without compromise or stint, the finest design, materials, workmanship and the best of Studebaker's 71 years' experience.

Nothing has been left undone to make this big, roomy coupe as fine an enclosed car as can be built.

Certainly no car performs more brilliantly or is more reliable. None possesses greater beauty or is more luxuriously comfortable. None is more enjoyable to drive—and no other make of car is more completely equipped.

You will appreciate the generous roominess of this Big-Six Coupe, its sterling quality of body and chassis and its wealth of refinements—including the large trunk; extra disc wheel complete with tire, tube and tire cover; handsome nickel-plated bumpers, front and rear; courtesy light; motometer; flower vase; clock; aluminum-bound running boards with corrugated rubber mats and step pads; rear-view mirror, automatic windshield cleaner, glare-proof glass visor, and many others.

The Big-Six Coupe offers every requisite for lasting satisfaction—yet its purchase price is only half, perhaps, what you would have to pay for any other make of car of comparable quality. This is due to Studebaker's large production of three six-cylinder models with only one manufacturing expense.

Studebaker has been building quality vehicles for more than two generations. The name Studebaker stands for quality, durability, comfort and integrity.

MODELS AND PRICES—*f. o. b. U. S. factories*

LIGHT-SIX *5-Pass., 112" W.B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W.B., 50 H. P.*		BIG-SIX *7-Pass., 126" W.B., 60 H. P.*	
Touring	$ 975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (5-Pass.)	1835
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Sedan	1550	Sedan	2050	Sedan	2750

Prices Subject to Change Without Notice

STUDEBAKER

Detroit, Michigan South Bend, Indiana Walkerville, Canada

Address all Correspondence to South Bend

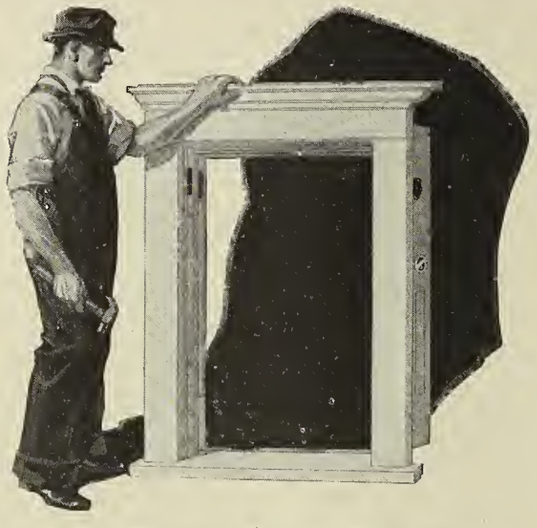
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9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.

WHITE PINE Andersen FRAMES TRADE MARK REG.



A Complete Frame Nailed Up in Ten Minutes

WHEN you get a window frame that can be nailed up in 10 minutes, then you are really saving money. That's all the time it takes to assemble an Andersen Frame.

Each Andersen Frame is shipped in two compact bundles containing only 7 units, complete with pockets and pulleys in place. Carpenters need not sort out many small parts or replace lost or broken pieces. By simply nailing together the few units they have a complete and accurate frame.

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Send For Complete Information

Write and let us explain the other advantages of Andersen Standard Frames. Just tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

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Andersen FRAMES



Artistic Effects Obtained in Variegated Limestone Walls



An Indiana Limestone bird-bath

When you think of building a home it would be well to inquire about the many advantages that Indiana Limestone presents as a building material.

Home builders who are striving after the beautiful in architecture are using the Variegated Indiana Limestone, which gives from the first an antique effect very much the same as that so much admired in the old English manors and cottages.

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This natural stone is shipped all over the United States and is used in many localities in preference to local stones *on the basis of merit alone.* There is no other building stone that is more permanent or as beautiful in appearance in the finished building, and none so *low in cost.*

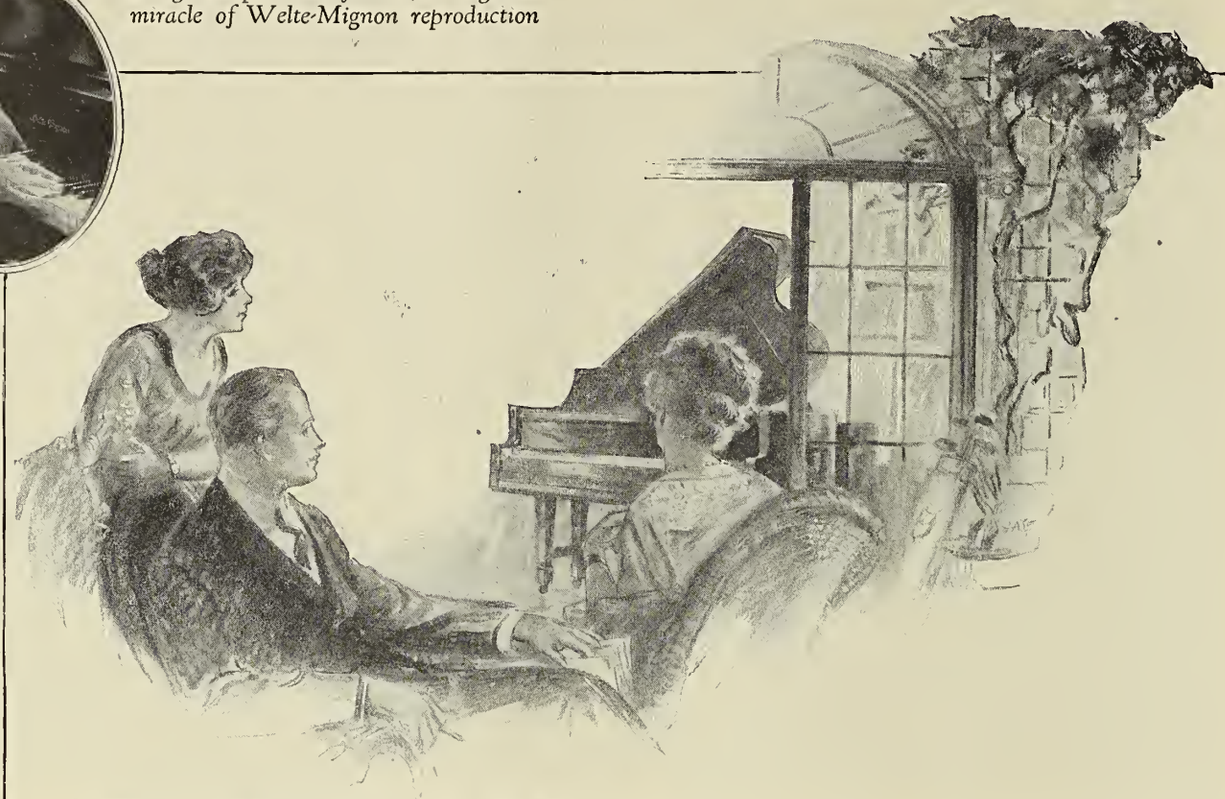
A folaer descriptive of the house illustratea above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box F-782, Bedford, Indiana.

INDIANA LIMESTONE

The NATION'S BUILDING STONE

These are the Phantom Hands of a thousand immortal pianists; their glorious genius preserved forever, through the miracle of Welte-Mignon reproduction





For Summer Music— a Marvelous Reproducing Piano

What season so fully expresses the spirit of music as summer? The rolling thunder is an overture; the pattering rain a nocturne; the whispering breeze a pastoral.

In the living room of your country place, a Reproducing Piano equipped with the Welte-Mignon* will bring to you the music of the world, interpreted by the immortal pianists of the past and present generations.

In effect, you have as your guests such masters as Paderewski, Hofmann, Grieg, Dohnanyi, Ganz or Lhevinne, to play for you at any time—at your command. The Welte-Mignon* reproduces their playing not merely approximately, but *exactly* as they played when they made the master record.

You can have practically your choice of instrument equipped with the Welte-Mignon* for this artistic mechanism is being built into nearly every prominent make of piano, both upright and grand.

Words cannot describe the artistic accomplishment of the Welte-Mignon*. You can appreciate its musical importance only by hearing it. Visit a nearby dealer today. He will be pleased to demonstrate its wonderful capabilities.

An interesting brochure concerning the Welte-Mignon* and the names of dealers in your vicinity will be mailed upon request to the Auto Pneumatic Action Co., 649 West 51st Street, New York.

The Welte-Mignon* brings such masters as these into your home—

D'Albert
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Dohnanyi
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Ganz
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(Licensee)

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**This modernized Welte-Mignon is LICENSED under the original Welte patents*

The Welte-Mignon* is an electrically impelled mechanism, which when built into a piano, either upright or grand, plays the instrument in exactly the same way that some talented musician played when he made the master record. It is practically invisible and does not interfere with manual playing. It is obtainable in nearly every prominent make of piano, a few of which are listed below:

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The Mahogany Association has nothing to sell. It offers a confidential, centralized bureau to which you may write in regard to any matter concerning Mahogany. Your inquiry will never be used as the basis of sales solicitation.

after all—there's nothing like

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Folders on period furniture and "Home Beautiful" will be sent to you upon request.

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Bring in the outdoors

LET nature decorate your home. Make the lovely vistas and panoramas of the great outdoors a part of your decorative scheme. Framed in the oak, walnut, mahogany or white enamel of your woodwork and glazed with Plate Glass, there is no more inviting picture.

Plate Glass preserves the original beauty of nature's pictures without the distortions of common sheet glass. It is as clear as the open air itself, yet serves the purpose of a perfect protection from the elements.

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PLATE GLASS MANUFACTURERS *of* AMERICA



Genuine PLATE GLASS
MADE in U.S.A.

Nothing Else is Like it ©



The Purple Label Mattress

DO YOU sleep soundly? And awaken fresh, vigorous, full of energy for all the crowded day may ask of you? Or do you *only think* your sleep is what it should be? Either way, there are deeper levels of slumber waiting to be tapped by you. Until you know by experience the grateful comfort of *The Purple Label* mattress, you cannot guess how quickly its cradling luxury relieves weary bodies and soothes overtaxed brains and nerves.

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SIMMONS

Mattresses · Springs · Beds

BUILT FOR SLEEP



Time to Re-tire?
(Buy Fisk)
TRADE MARK REG. U. S. PAT. OFF.

THE Fisk Flat-Tread Cord is less subject to trouble than any cord of usual construction made to standard dimensions.

The broad flat tread gives 35 percent greater road contact — which means quicker, surer traction and a longer life for the tread.

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Ask your dealer to show you this amazing tire.

There's a Fisk Tire of extra value for every car, truck or speed wagon



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Powered with the famous Reo 6-Cyl. Engine

CHARACTER, finely expressed by clean, graceful lines;—comfort, generously supplied by lounge-like seats and backs;—riding ease, definitely assured by long gently-flexible springs and ample wheelbase;—completeness, truly indicated by a vanity case, cigar lighter, electric clock, tonneau light and other appointments,—

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A consistently performing six-cylinder engine makes fifty horsepower instantly available. Intake valves in head, a four-bearing crankshaft, positive cooling and lubrication, ground cylinders and aluminum alloy pistons contribute to a flexibility-range of from one to sixty miles per hour.

Chassis ruggedness is enhanced by the inner-frame mounting of power units,—by a 13-plate clutch, an amidship-mounted transmission with large-faced, case-hardened gears, and a sturdily designed, silently efficient rear axle.

REO MOTOR CAR COMPANY *Lansing, Mich.*

Write for Booklet "Reasons for Reo"



$1645

At Lansing, Add Federal Tax



Fenestra Basement Windows are:

Always Easy to Operate—You know how damp weather interferes with the operation of ordinary basement windows. But dampness never affects Fenestra. Fenestra Windows, with their bars of solid steel, cannot warp nor stick. They're always easy to open and just as easy to close.

Strong and Long-lived—Of course, Fenestra Basement Windows are more durable. They cannot rot or decay. Coal or wood deliveries do not interfere with their perfect operation.

Far More Attractive—Look for Fenestra Basement Windows in the homes recently built or now building in your locality. Notice how Fenestra's slender bars and broader panes add to the appearance of the lower part of the house. See if you don't think they make the *whole* house more attractive.

An Added Protection—With their bars of solid steel and positive locking device, Fenestra Windows provide an effective barrier against outside intruders. And, as you can readily see, Fenestra steel construction adds one more element of fire-protection to the home.

Easily Screened—No trouble in screening Fenestra Windows. Two screw holes are provided on each side of the frame so that screens can be easily fitted to the outside and secured from the inside.

Low in Cost—Why be satisfied with ordinary basement windows when you can have all the added advantages of Fenestra at little greater cost? Your contractor knows that Fenestra costs less to install.

Investigate Before Building—Are you expecting to build a new home, store building, or other structure calling for basement windows? Then get *all* the facts about Fenestra Basement Windows before plans are drawn. Write for the new folder containing the *complete* Fenestra story.

Build a Usable Basement in Your New Home

Be sure that your new home is equipped with Fenestra Basement Windows. Then you'll have a basement that's really usable. There'll be light a-plenty around your work bench, in the laundry, in the coal bin, near the furnace—everywhere. There'll be no dark and dangerous places on the stairway. Flooded with natural light and pure, fresh air in abundance, the Fenestra Daylighted Basement is a truly livable basement.

That's because Fenestra Basement Windows, with their narrower steel bars, broader panes and larger openings, admit 80% more light and far more air. They make the basement as bright and healthful and usable as the rooms upstairs.

DETROIT STEEL PRODUCTS COMPANY, 2613 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 Rice St., Toronto

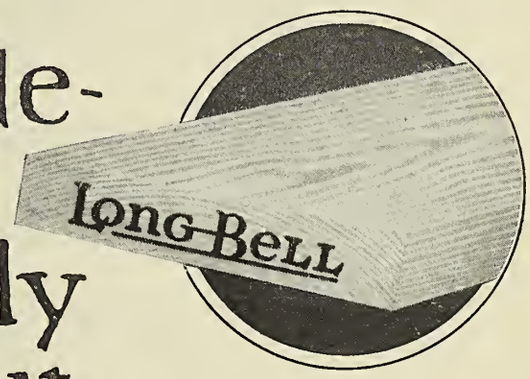
Fenestra
BASEMENT WINDOWS

Fenestra
The name of the ORIGINAL steel WindoWall.
The symbol of superior QUALITY in material, patented design, workmanship and service.

"We have seen houses that have grown old before their time ~ houses out of plumb ~ boards pulled away from their nailings ~ floors sagged ~ these are the almost certain results of poor materials."

~ Robert Taylor Jones
Technical Director, The Architects' Small House Service Bureau, Northwestern Division, Inc., Minneapolis, Minn.

Long-Bell trade-marked Lumber identifies ~ not only dependability ~ but economical dependability ~ to builders of homes ~ cottage and mansion alike ~







The Long-Bell Lumber Company
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Lumbermen since 1875

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All Installations
By Chamberlin's Own Experts



"*Ours* was the *only* house that didn't have them

—and everyone tells me how much they save in household work, fuel and damage to decorations."

You will really be surprised at how little it costs to equip your home or business building with Chamberlin Metal Weather Strips.

They add so much to comfort, cleanliness and household economy. Keep out dirt, dust, soot and smoke. Protect hangings, furnishings and decorations. Exclude street noises. Stop rattling of doors and windows.

Children are safe from cold air currents. No cold spots. No chill draughts to drive you from the bright places around the windows. And they save 25% to 40% on fuel.

Chamberlin's own experts plan, fit and install all Chamberlin weather strips.

It is specialized work. Just any "good mechanic" cannot do it properly.

That is why Chamberlin maintains a nation-wide service organization. That is why Chamberlin guarantees its installations for the life of any building. Any need for service, no matter how many years hence, is cheerfully attended.

CHAMBERLIN

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.

They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free. Send the coupon.

Chamberlin Metal Weather Strip Company, Detroit, Michigan

Send the Coupon

Chamberlin Metal Weather Strip Co., Detroit, Mich.
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside doors_____ windows_____

*Name*_____

*Address*_____

*City and State*_____

Eng. Dept. F8

Good Buildings Deserve Good Hardware



CORBIN

"How do you like *that*!"

"Going to be a good-looking door, isn't it?"

"A good working door too—don't forget that!"

THERE is real comfort in living in a house where the hardware "takes an interest". Doors properly hung on Corbin butts or hinges swing smoothly, and will do so as long as the building lasts.

Doors equipped with Corbin locks open willingly and close securely. Just notice the reassuring little "click" that says "CLOSED".

Doors controlled by the Corbin Door Check never slam, and are never ajar unless you want them open.

Corbin hardware behaves well in all kinds of company and under all conditions. It helps rather than hinders. It wouldn't irritate for the world.

Put *good* hardware on *your* front door—and on every door and window in your house. *Good* buildings deserve *good* hardware.

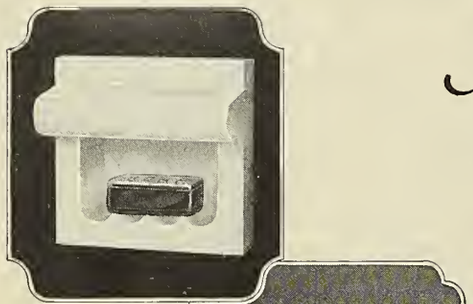
Write for illustrated booklet, "Good Buildings Deserve Good Hardware"

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

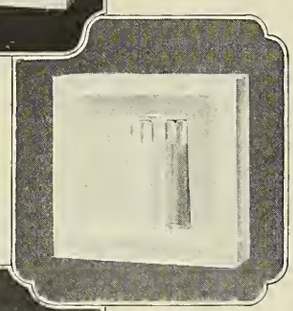
The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA

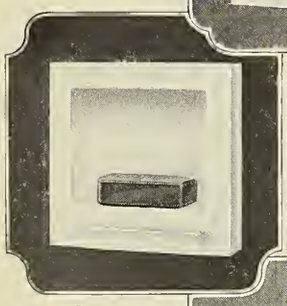




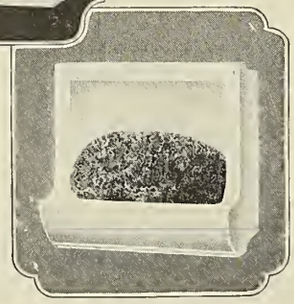
Soap Holder with safety grip



Tumbler Holder



Soap Holder



Sponge Holder

A touch of a damp cloth ! — and Fairfacts fixtures are clean

SO CONVENIENT . . . everyway . . . these Fairfacts Fixtures, built, as they are, right in your bathroom walls. Solid snow-white china, their diamond-hard surfaces refuse to crack, stain or discolor. A touch of a cloth and they are spotlessly clean. Truly, they are the finishing touch to a perfect bathroom.

A charming little booklet "The Perfect Bathroom" has been prepared explaining and illustrating the wide variety of Fairfacts Built-in Fixtures . . . including various models and sizes of soap dishes . . . tumbler holders . . . toothbrush holders . . . towel racks . . . shelves . . .paper holders (both for sheets and rolls) . . . sponge holders . . . safety grips . . . and many combinations that add the last touch to your comfort and luxury. It is yours for the asking. Write for it today to The Fairfacts Company, Inc., Dept. D. 234-236 West 14th Street, New York City.

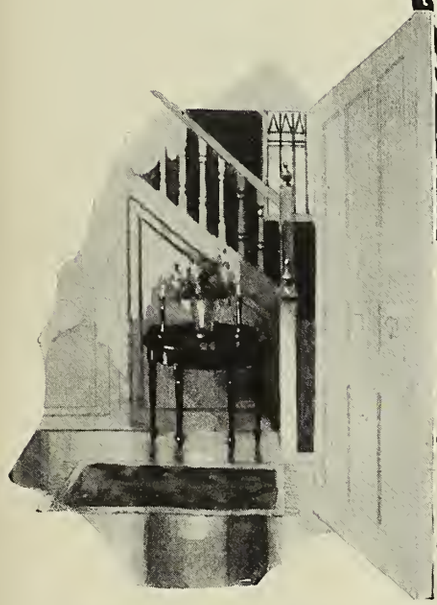
Look for this BATHROOM Fairfacts FIXTURES *trade-mark*

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS



No scheme of decoration can be successfully employed without oak floors to serve as a ground color



You will enjoy reading "The Overlooked Beauty Spots in Your Home"—a profusely illustrated booklet which we are sending to all who request it.

The one touch of refinement essential to every well planned home

It is fortunate that oak floors are not a high priced luxury, but economy is the least important feature in the use of this everlasting wood. It was not economy or durability that led the French nobility to select oak. Neither was it a factor with our colonial forebears. Oak was chosen for flooring because in no other way could a scheme of decoration be successfully and worthily employed that would harmonize with the exquisite taste displayed in the appointments of their chambers.

What held true then, holds true today. Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. They are the one touch of refinement no home lover can afford to overlook.

For happiest results specify Perfection Brand Oak Flooring when you plan your new home, or remodel your present dwelling. In Perfection you will find a beauty of grain and uniformity of texture that will assure you of a perfect floor.

If the leading lumber dealer does not carry Perfection, write us and we will give you the address of one near you.

Our latest booklet on the entire subject of oak floors—entitled, "The Overlooked Beauty Spots in Your Home," will prove invaluable. We will be pleased to mail it to you on receipt of your name and address. The edition is limited, profusely illustrated, attractively bound. An immediate request is advised.

ARKANSAS OAK FLOORING COMPANY
PINE BLUFF, ARK.

ARKANSAS OAK FLOORING CO. PINE BLUFF, ARK. "PERFECTION" BRAND OAK FLOORING PERFECTION OAK FLOORING CO. INC. SHREVEPORT, LA.

"PERFECTION"

Brand Oak Flooring



Plan a Fire-safe Home of Enduring Beauty

Fortune smiles on those who plan a home. The freedom of it—the pride of possession—the privacy, comfort and economy of living under your own roof quicken the purpose to achieve and multiply the joys of existence.

Large or small, your home should reflect substantial beauty and the glow of comfortable family surroundings. And you must know that its maintenance, fuel bills, and depreciation in value, will each be low.

This is now easily possible. Build the home of Concrete masonry units finished with portland cement stucco.

Concrete brings its abundant strength to a new union of old materials; stucco made with portland cement adds charm and refinement—humanizing this strength with warm lines, soft tones and pleasing finish. This combination of materials makes a home that is weatherproof, fire-safe and maintenance-free at near the cost of ordinary construction.

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To aid you in planning your home, we have just issued a new book of plans. It represents the talent of prominent architects from all sections of the country. You can obtain from us at nominal charge blueprints, specifications and bills of materials of each house shown in this book.

Mail the coupon below with fifty cents and our book, "Concrete Houses," will be sent you by return mail.

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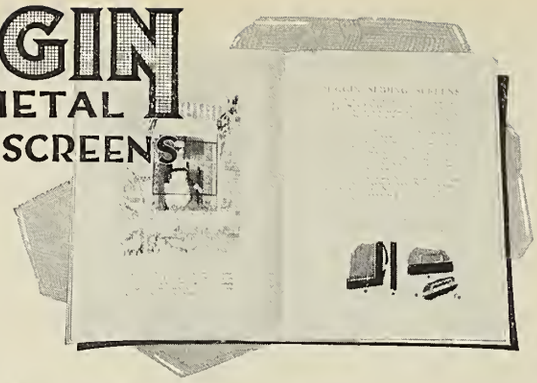
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111 West Washington Street, Chicago, Ill.
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HG-7

HIGGIN ALL METAL WINDOW SCREENS



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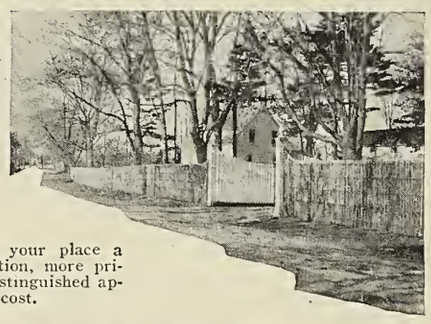
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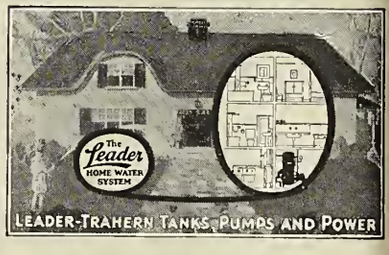
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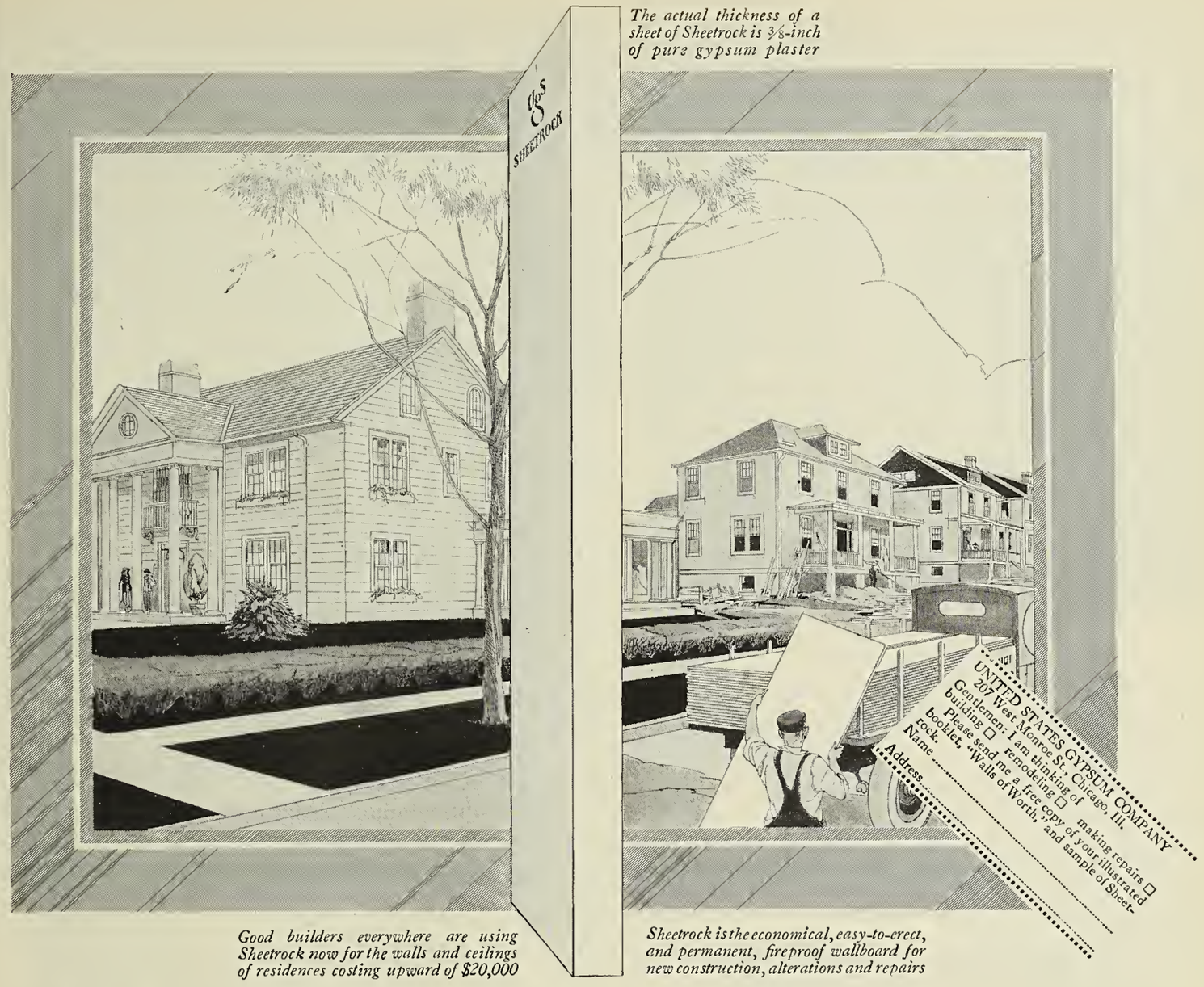


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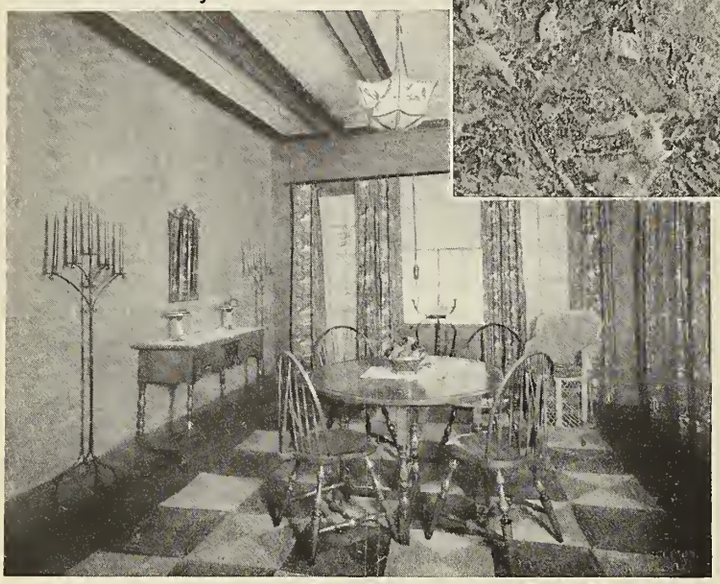
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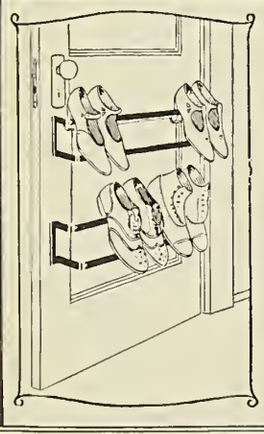
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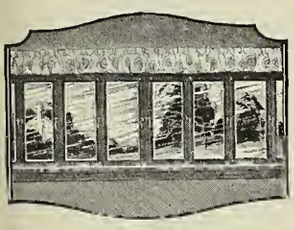
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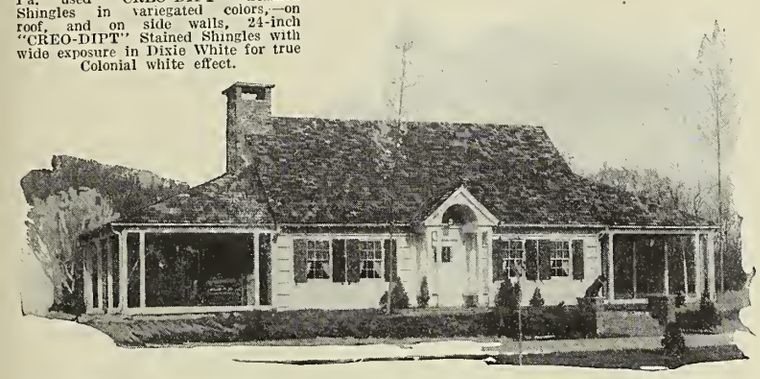
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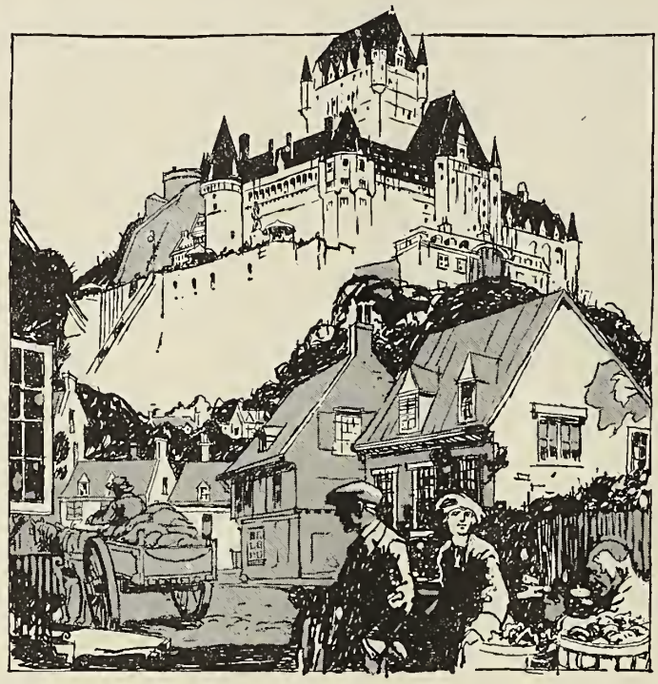
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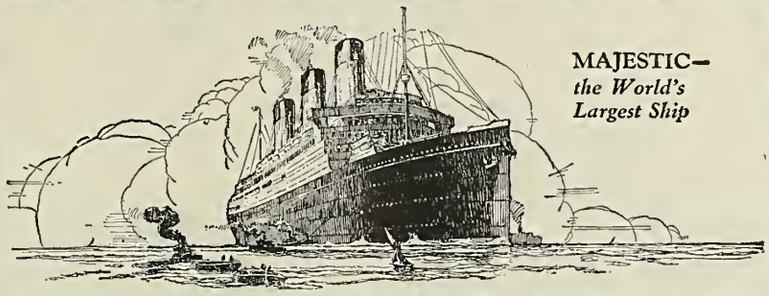
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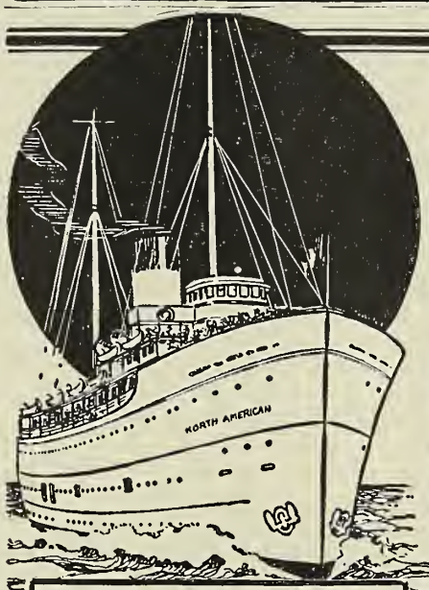
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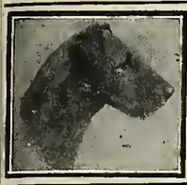
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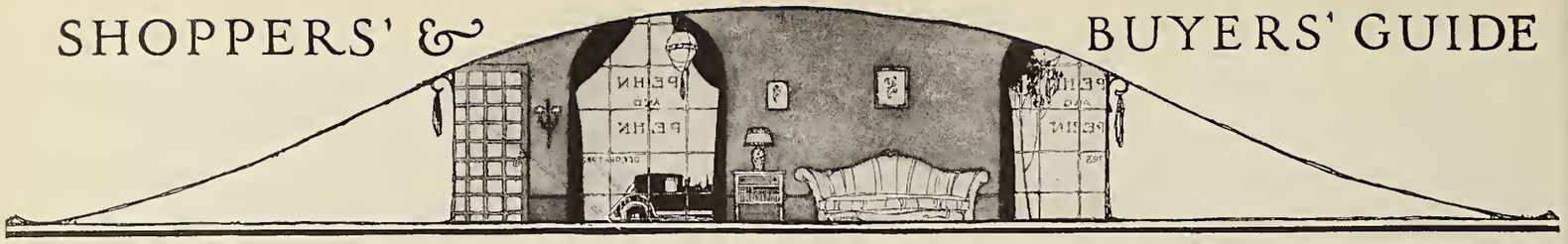
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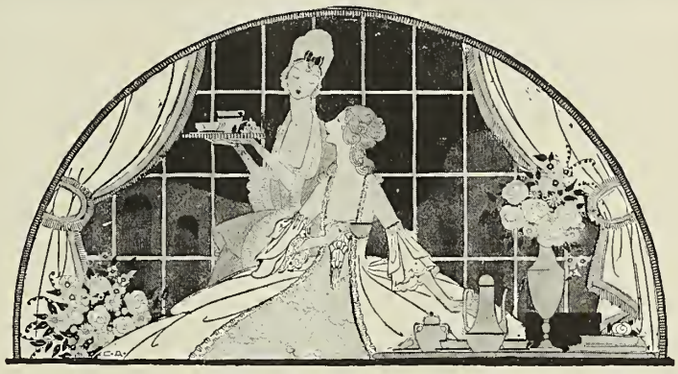
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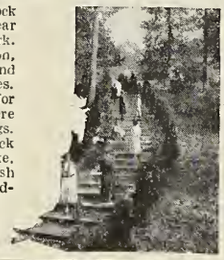
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House & Garden



A remarkably picturesque California house will be in the August number

THERE is a strange theory, held by some, that magazines are read less in summer than in winter. We used to believe it until we watched a girl recently. She was stretched out on a wicker chaise longue beneath a broad awning on the upper porch of a country house. The distant hills were lush green. The border that edged the lawn below the porch was colorful with iris and peonies and clouds of forget-me-nots. We left her there and went away. Two hours later we came back. She threw down the issue with, "There! I've read your darned magazine from cover to cover, including all the advertisements."

"And haven't you read the advertisements before?" we asked.

"Some, but not all. In winter I rarely have the leisure to read an issue through from cover to cover. I dip and pick and choose, but in summer—"

"Enough!" we cried, and rushed off to write this answer to those who think that people don't read magazines in summer.

Why shouldn't they read them in summer? There is just as much time, in fact, more time, because the wise ones take their work lightly in the relaxful days of summer.

For years now we have tried to make our summer issues sparkle and snap with interest. And have they brought results? They have. Summer shows no slackening in the problems that confront the Information Service. And that is logical, because problems arise, things must be purchased and life must go on in the house and the garden just as much in summer as they do in winter.

This next issue, for example. Quite a lively number it will be What to expect in it you will find noted on the Bulletin Board on page 35. We have a hope that over a hundred thousand men and women will stretch out comfortably on shaded porches, and read it from cover to cover, including the advertisements. Our only fear is lest the advertising pages prove more tempting than the editorial. In these days of superb advertising copy, the editor has to keep constantly on the jump to maintain his place; in fact, there are times when we feel tempted to agree with Mr. Kipling, who once said that the advertising pages of American magazines furnished better reading than the editorial pages. However, you can claim the hammock on July 25th, when this August issue reaches you.

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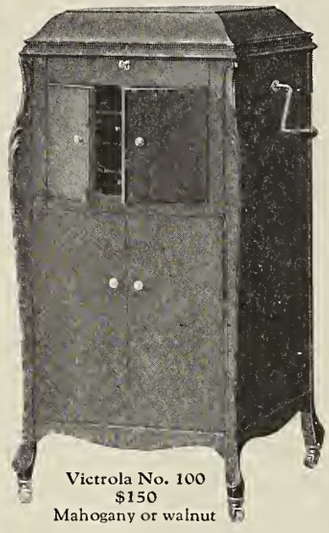
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The HOUSE & GARDEN BULLETIN BOARD



READING the advance news of the forthcoming features of a magazine should impart the same sort of quiet delight that reading a menu imparts to the palate. You consider the bill of fare, order what you want—and then sit back and wait in happy expectation.

The carte de jour for August contains plenty of solid food and a wide range of desserts. Being called "The Household Equipment Number" it has many offerings to tickle the palate of the householder—an article on built-in furniture and conveniences; a three page spread of rooms for children—children from the babe in arms to the boy at school; designs for the perfect kitchen; a survey of the new things that help lighten kitchen and laundry labor; and—quite a new idea—suggestions for furnishing a radio room. In addition to these the decorator will be tempted by the Little Portfolio of Good Interiors, the page of color definitions (do you know what color aubergine is?) and the article on the furniture of William Savery and another on the style of Adam.

This issue appearing in the midst of summer gardening activities, the lover of green growing things will find her attention attracted by an article on trees, by an article on the Family of Pinks, on daffies, on how to make a pool and on the page of garden statuary.

For the builder we have prepared a delectable dish compounded of a rarely beautiful California house, a discussion on how to paint walls interestingly, a group of two excellent houses, a continuation of this month's log cabin series and an excellent exposition of the remodeling of old frame-houses into livable country homes.

These make a pretty August dish to set before the king of the household! It will be ready—on time, absolutely on time!—served hot and fresh from the fire on the 25th of July.



LAST winter the Horticultural Societies of Pennsylvania, New York and Massachusetts feeling that horticultural interests of the country were being injured by the introduction each year of hundreds of seedlings under new names which were neither superior to nor distinct from existing varieties, appointed a committee to consider this problem. The Committee met in New York on March 15th and after a thorough discussion of the whole problem passed the following resolution:

"This Committee feels that all Horticultural interests are being injured by the introduction each year of hundreds of seedlings under new names which are neither superior to nor distinct from existing sorts; and they believe that this tendency to introduce new things is increasing yearly and constitutes a serious menace to horticulture in this country.

"This Committee believes that the Massachusetts, New York and Pennsylvania Horticultural Societies, being among the oldest and foremost organizations in Horticulture, should take the lead in bringing this state of affairs to the attention of all gardeners, both amateur and professional. It believes that this condition of affairs must be thoroughly understood by the public before a remedy can be found."

The Committee believes that if this resolution is approved and adopted by a number of the leading organizations it will act as a check upon this evil.

After sufficient time has elapsed to receive suggestions from all Society publications the individuals interested in this problem or committee will meet again to consider what further steps may be taken.



BY THE time this reaches the readers their imaginations will be stimulated and their purses sorely tempted by the new bulb catalogs. Garden temptations never cease. This year the bulb temptation will be more acute than hitherto, because it is hoped that the Federal Horticultural Board will loosen the Quarantine bonds a little and permit the importation of some of the lovely spring flowering bulbs which have lain under an interdict these past few years. Scillas, grape hyacinths and a number of other perfectly innocuous bulbs have been kept beyond the three mile limit. Doubtless by this time the Dutch growers have been able to raise up a race of bulbs that are perfectly immune to disease. In a quaint way gardeners on the other side have retaliated against our absurd Quarantine; whenever they find a new plant ailment, they speak of it as "the American disease."



SOME months back the Bulletin Board noted the fact that design in decoration was going to enjoy a revival; people would seem to have wearied of chaste plain walls. Consequently, and quite naturally, the pendulum is beginning to swing back to decorated walls. Those to whom money is no object can afford to employ the services of a mural artist; to the average person the desire for design will find satisfaction in wall paper. This paper can either be hung to cover the entire surface or used in panels with molding frames.

Will this mean that the burden of design, hitherto carried by figured hangings, will now be shifted to the walls alone? Will we now enter an era of plain hangings? By no means. There can be design in both; chintz, linen and other figured fabrics will still contribute to the color and interest of the room.



THIS change from plain to figured walls has not come about over night; fashions in decoration never do. The pendulum swings very slowly and it moves of its own natural volition, not through the dictates of this or that group. Whereas fashions in clothes may be dictated by the Rue de la Paix and Bond Street, fashions in decoration are not established and destroyed at the word of Grand Rapids. Clothes fashions are more ephemeral and the desire for change more necessary. In decoration, however, we live with furniture and hangings for a long time and when, gradually, we tire of them, we seek to surround ourselves with a new home environment. To change the style of one's clothes is to change the impression one makes on other people—which is eminently desirable; to change the style of one's furnishings is to change the impression one makes on one's self.



A FRIEND of ours (a man of parts) recently remarked that a gentleman prefers to walk on side streets. He was speaking of walking in town. On side streets one is less conspicuous, he argued. "Well," said we, "what about the country? Does the gentleman choose the highway to walk or the side roads?" To which he replied, "The highroad, if he is a fool. Walking in the country has been relegated to side roads. To walk along a main highway is only tempting Providence and motorists. My argument about side streets holds good in the country, as well as in town. On the side road he is a less conspicuous target."

This bit of wisdom should be remembered by country motorists. If they must speed, let them speed on the highways. Please, for the sake of those who enjoy to ramble afoot, slow down on the side roads! Avoid side roads, if possible—leave them for portly gentlemen, for lads and lasses, for lovers, for old-fashioned folk who like to ride in a buggy or *en famille,* in a carry-all.

Of the various methods of transportation we prefer first, to walk; second, to ride behind a safe horse in a buggy. Our ideal of the ideal honeymoon or vacation is to retire to some sequestered country town and there to hire a buggy and drive up and down the solitary and silent side roads. The more solitary and more silent, the better. In this preference we can find plenty of corroborative statements, but none of them so touching as that which Boswell quotes Dr. Johnson as having once remarked: "If I had no duties and no reference to futurity, I would spend my life in driving briskly in a post-chaise with a pretty woman." . . . That, sirs, is precisely our idea of how to spend a pleasant life.

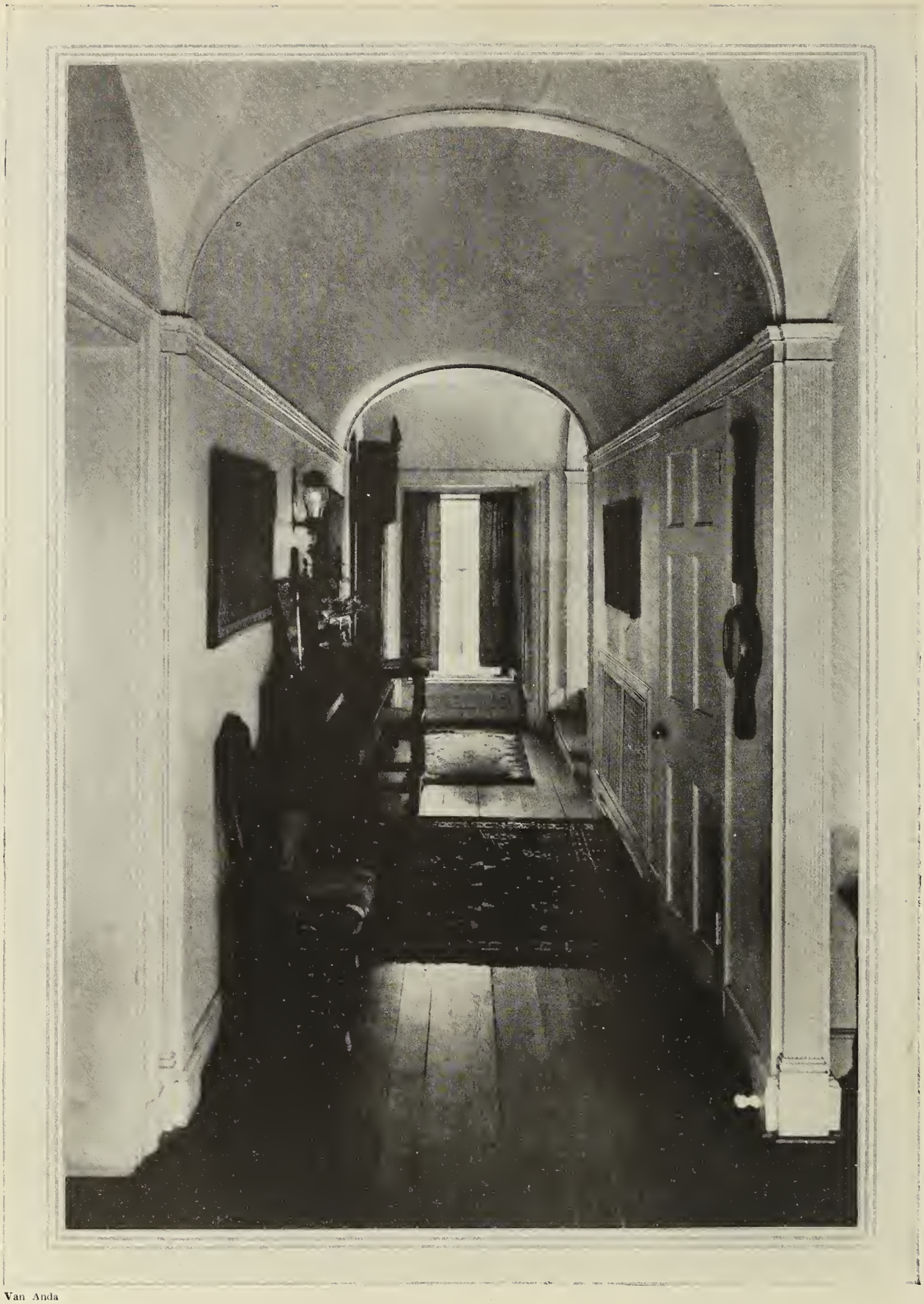
The majority of folks today drive so briskly that there's no telling whether the woman with them is pretty or not. Let such keep to the highroad. But for us who, having a pretty woman, would drive with her, spare the side roads!



THOSE who have visited Versailles have doubtless noticed the inverse ratio of the buildings there. First the Palace, then the Grand Trianon, then the Petite Trianon and finally the Hamlet with its tiny Swiss chalet. The French Court gradually came down to earth! Most of us, had we the money and the power, would have built just as the French Court built; we dream of castles in Spain, but finally attain reality in a Dutch Colonial house in the suburbs.

Fortunately the majority of people haven't the money to build a palace, besides, we realize that the day of palaces is over. It had its sunset in the late war, when the last of the kings who claimed divine right retired into ignominious Dutch solitude. So long as a king could back up his claim to divine right, it was logical that he should live in the sort of place that reflected, in spirit at least, those hypothetical Heavenly mansions.

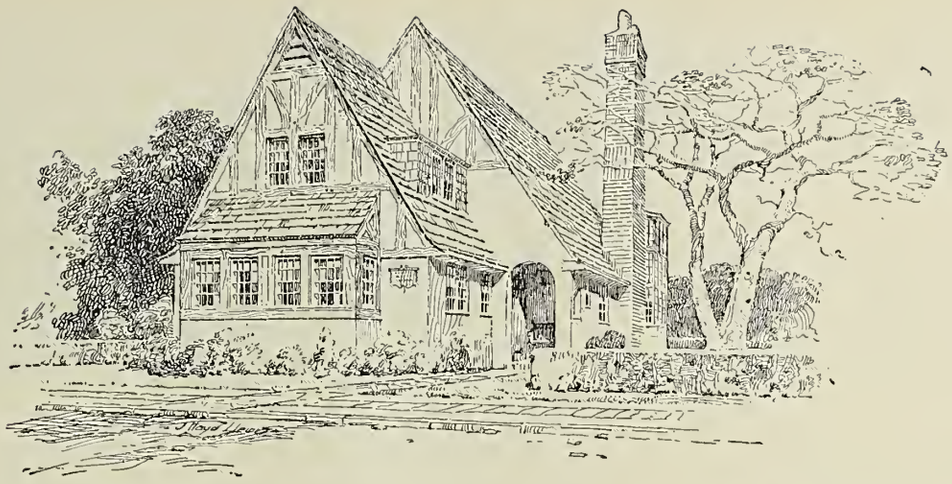
The lord of the manor was just a little king with a little court and a little army of retainers. His day, too, has passed or is passing. We are entering a new era: the day of the small house. The big house is the tag end of an era that supported a court; the small house is the indication of a new time, the symbol of a growing democracy.



Van Anda

HALLS *in the* SMALL HOUSE

Since the area is limited, it is advisable to keep the hallway space in the small house reduced to the necessary minimum so that the rooms may be of good size. This does not necessitate making these hallways mere dark pockets or uninteresting passages. They can be developed, as in this house at Mamaroneck, N. Y., interestingly and unusually. Heathcote Woolsey was the architect



The studio that is to be: Its main portion, as already built, contemplates the addition of two music rooms and an upstairs bedroom in the extension

PROGRESSIVE BUILDING

Planning a House That Grows is an Intelligent Solution of Today's Building Problem

ALWYN T. COVELL

CONDITIONS that have confronted prospective builders since the war continue to shatter many dreams of the ideal house, and to curtail plans to a point where many people have indefinitely abandoned their building projects as hopeless.

It is an unfortunate situation, and one which has caused the rental, or even the purchase of houses already built, but houses very far from the home owner's mental picture of the home he always meant to have. In countless cases it has been "any port in a storm"—anything with walls and a roof is a house and can be lived in. Most leases have sixty-day-notice clauses empowering the owner to sell, a condition which has driven many harassed country and suburban dwellers to buy houses which they thoroughly disliked, simply to escape the necessity of moving every year.

Unfortunate and unhappy as the situation is, architectural ingenuity has a solution, and the architect is eager to cooperate if the prospective builder will bring to the project, as his share, some degree of patience, imagination and plain intelligence. The logical answer to the present high building cost question is progressive building, or the planning and commencing of a house which will grow through two or even three stages, to be the ideal establishment of the owner's dream.

In other words, if the house you meant to build, before the war, at a cost of ten thousand dollars is now estimated by the best bidder to cost twenty thousand, it might prove an excellent idea to build ten thousand dollars' worth of it to start with, carefully planned so that with a minimum of alteration you can later build five thousand dollars' worth more of it, and still later, perhaps, bring it to triumphal completion with another expenditure of five thousand dollars.

The planning of a house to be built thus, in progressive stages, appeals to the ingenuity which is one of the salient char-



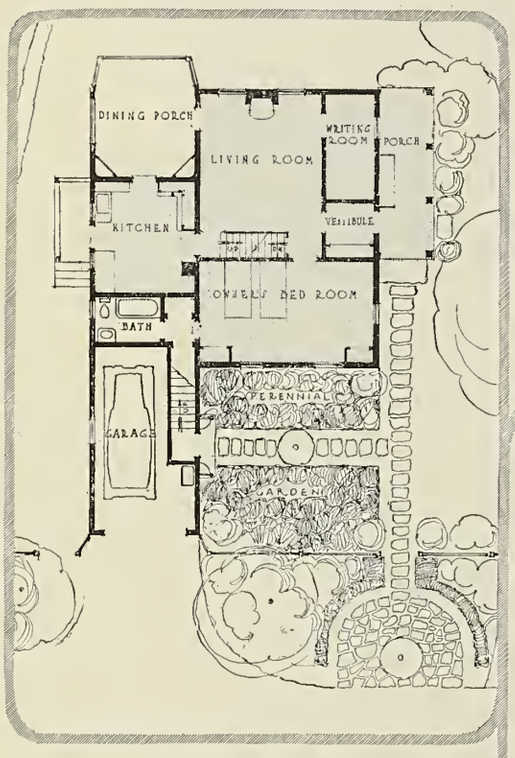
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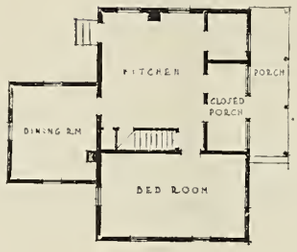
The studio that is. A music studio in Montclair, N. J., planned for building in two installments. The essential part was built first and the enlargement, seen in the sketch above, will be added later. Francis A. Nelson was the architect

The house that was, with its plans —an example of one of the most ordinary and commonplace varieties of the genus Americanus. It was the architect's point of departure

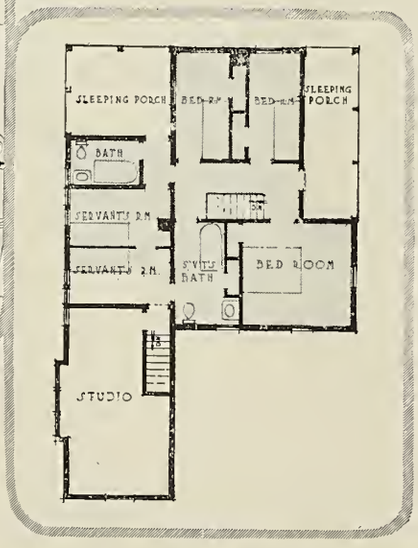


The first and second floor plans of the house that is. The shaded portion indicates the area of the original house, with nothing left but the shell and two interior walls









The house that is—a place of pleasant domestic feeling, expressing all the simplicity of early Connecticut homes. Cameron Clark, of Clark & Arms, architect of the remodeling

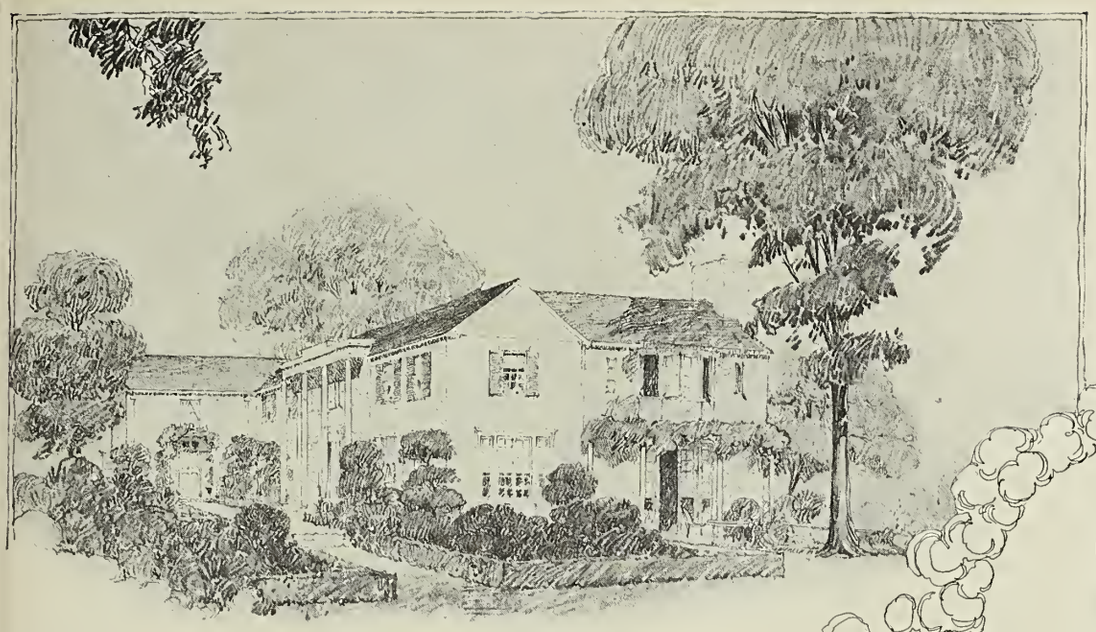
acteristics of the architectural mind, and the architect's real interest in the project comes from the fact that he is working on a thing which will ultimately be a credit to him, instead of being obliged to expend his efforts on makeshifts and compromises.

There may be some cause for conjecture, then, on the rarity of progressive building projects. Alterations and remodeling are frequently enough seen, especially in this era of high costs for new structures, but in surprisingly few instances do the plans anticipate future additions and developments.

The answer to this must be found in the psychological complexes peculiar to architects' clients, to lack of vision and imagination, and most potent of all to the



Clark

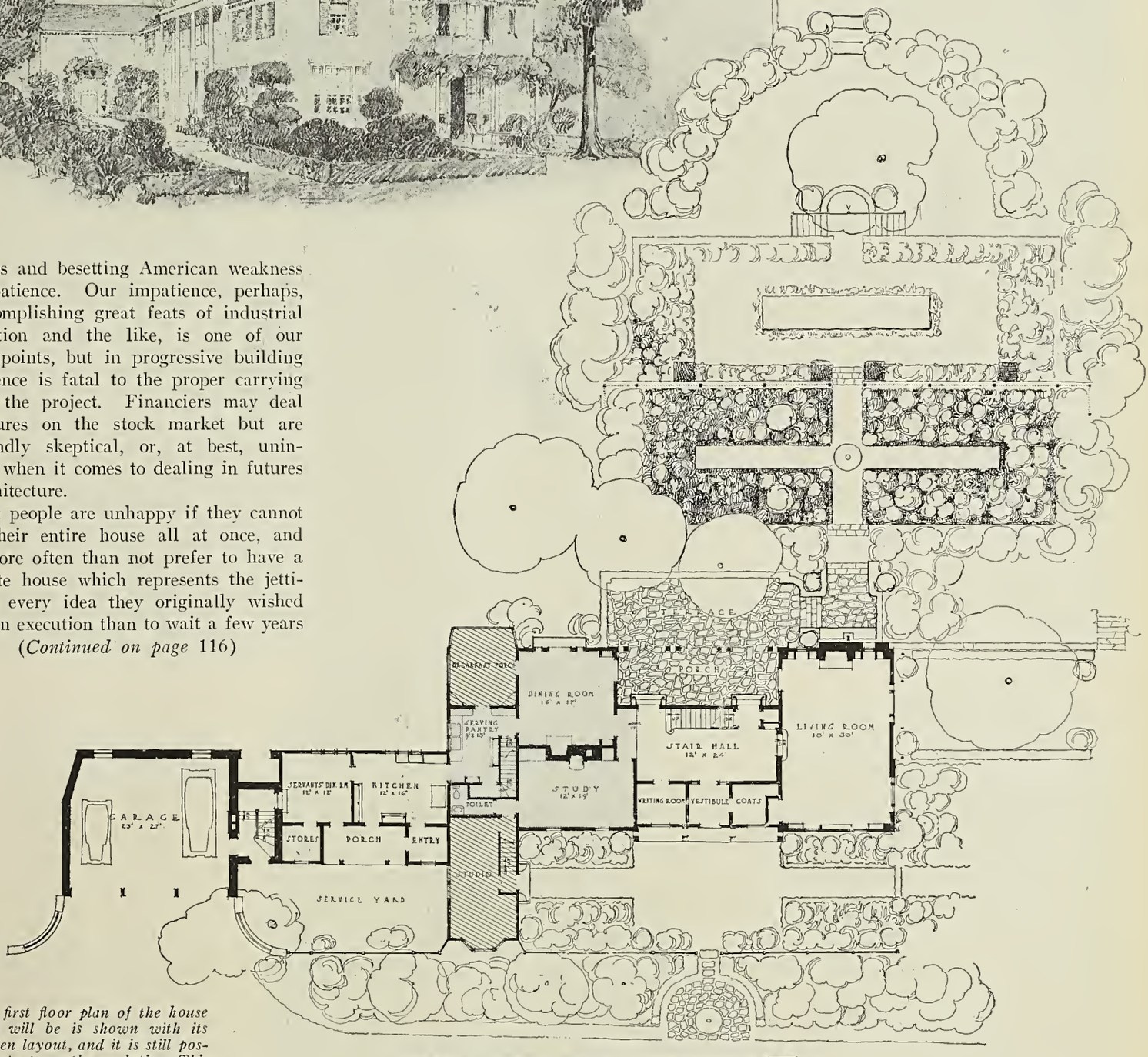


The house that will be—a country residence of generous proportions and quaint rambling plan. It is a far departure from the original house, and an expansion of the present house

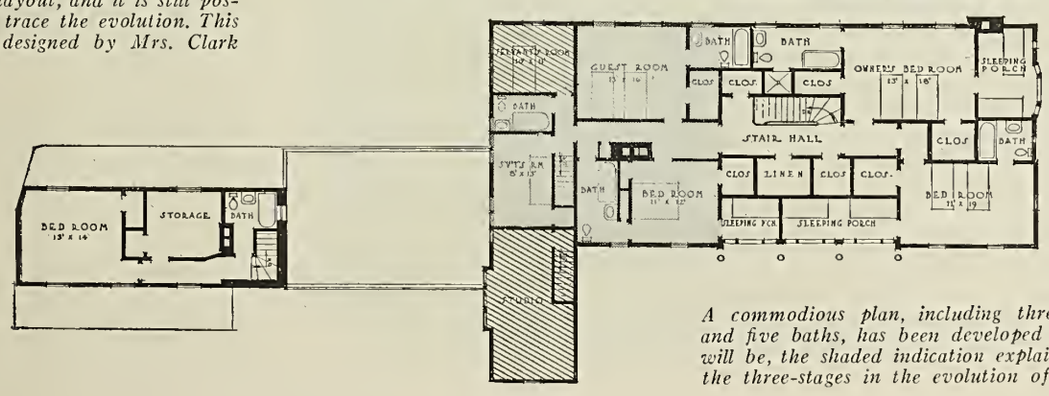
grievous and besetting American weakness of impatience. Our impatience, perhaps, in accomplishing great feats of industrial production and the like, is one of our strong points, but in progressive building impatience is fatal to the proper carrying out of the project. Financiers may deal in futures on the stock market but are profoundly skeptical, or, at best, uninspired, when it comes to dealing in futures in architecture.

Most people are unhappy if they cannot have their entire house all at once, and they more often than not prefer to have a complete house which represents the jettison of every idea they originally wished to see in execution than to wait a few years

(*Continued on page* 116)



The first floor plan of the house that will be is shown with its garden layout, and it is still possible to trace the evolution. This garden designed by Mrs. Clark



A commodious plan, including three sleeping porches and five baths, has been developed for the house that will be, the shaded indication explained above showing the three-stages in the evolution of the original house



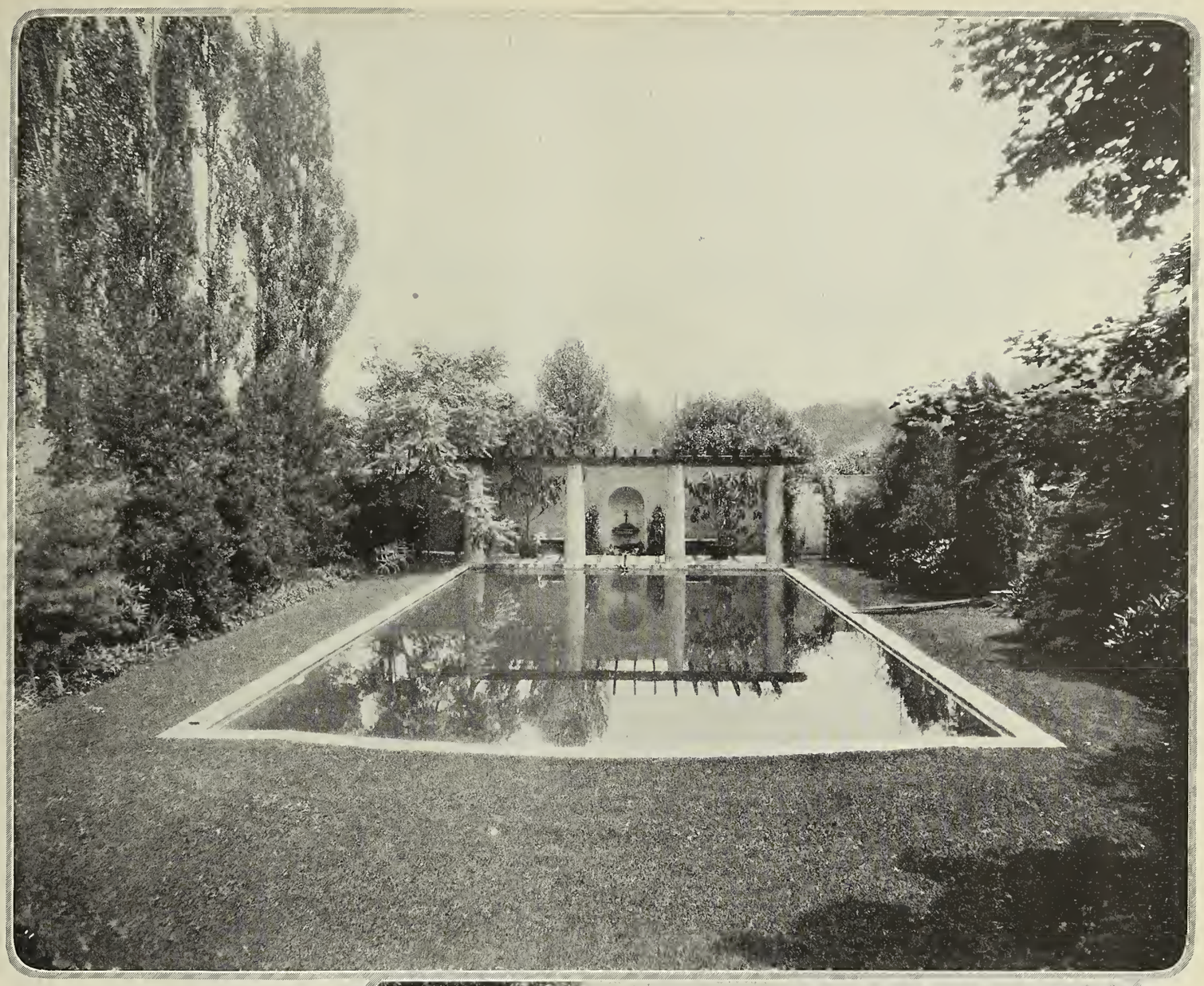
A tall, stuccoed screen, draped with vines and set with a wall fountain and pool decorated with tiles, forms, with the well designed lattice, the courtyard's fine enclosure



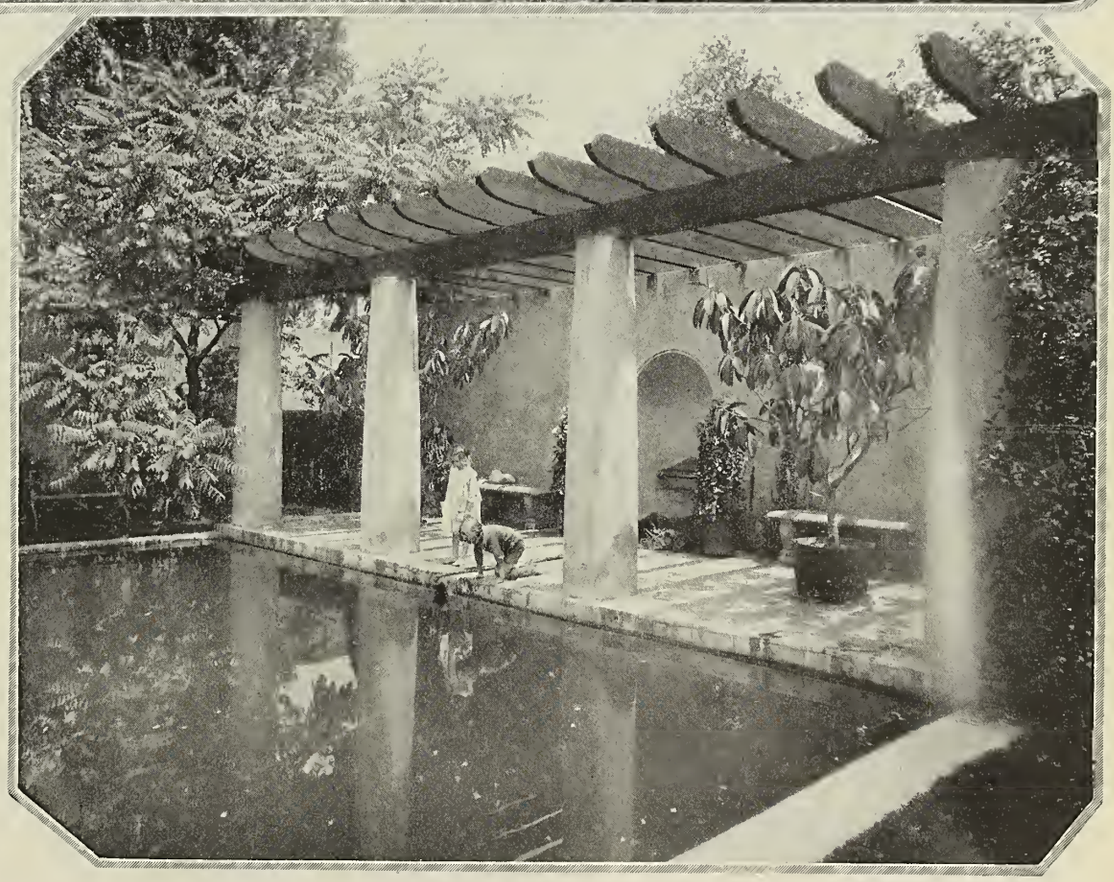
Cedar poles laid across a pergola frame of ordinary piping make an attractive arbor which shades a section of the paved courtyard next to the house, and leads to a doorway

A COURTYARD *and* GARDEN

near Bryn Mawr, Pa.



By giving the swimming pool a beautiful setting, with its pergola, wide turf border and framework of wall and tall evergreens, a garden of distinction has been achieved



From a niched fountain in the pergola's rear wall a stream of water trickles through a rill in the pavement to the pool. The beam ends strike an original note

AN ADAPTION *of the* SPANISH

John Irwin Bright, archt.

COTTAGE GARDENS

The Dooryard Garden Is One of the Few Remaining Expressions of Folk Art Which Show No Sign of Waning

FRANCIS BRETT YOUNG

AS I walked down the village street this evening, I saw an old acquaintance, Giles Hannaford by name, sowing sweet peas. Giles is more than seventy years old, and for the last few months I have been unable to induce him to hold rational converse on any subject other than the virtues of the pension which he has lately received. Consequently I should have passed him by if I had not noticed a bed of primroses fringing the path which approaches his cottage door. The pallid buds are still uncrumpling in the hedgerows, but this was the first mass of bloom that I had seen.

Moreover, it brought to my mind the picture of Hannaford's garden in summer; the brilliant beds of phlox, the clematis and honeysuckle of the porch; and the fragrant treasures of his walks,—lavender, gilly-flower, and sweet William.

That I should linger at his gate was an invitation to converse. Stooping still, he wished me "good evening." Then he straightened his back with a sigh of content, and wiped his earthy hands upon the seat of his corduroys.

"March have gone out like a lamb, sure 'nough," said he.

I assented. Then, out of an idle curiosity, I asked him why he planted his sweet peas.

He scratched his head. "Well, that be hard to say," said he. "I reckon they'm purty, like; an' sweet smellin'. An' I like to see un grawin' under my eyes, an' to think as I've planted un. An' I like to show un to folk."

A comprehensive answer, this; and one that gave me food for thought.

Hannaford's garden is only one of twenty which turn this village into an island of sweetness in summer, making the air murmurous with the music of their bees and enchanting the eye with their old-fashioned charm of color.

THE cottage garden, so it seems to me, is one of the aptest expressions of popular art, and far more representative of the art of the people than the oleograph and the music hall song. Folk song and folk dance have vanished,—almost beyond the reach of those enthusiasts who would recall them; and still the primal artistic instinct of the people may be seen in every cottage garden of this flowery land. It is a far step from the scarlet blossom set in the dark hair of the Polynesian to Mr. Hannaford's sweet peas. But the idea is the same.

And see how easy Nature has made things for the cottage gardener. Her pigments are cheaper than those of the colorman. Her palette is richer and more intense. You may cull the deep bloom upon the foxglove's bell and the primrose's delicate pallor from every English hedgerow. There is another advantage. Nature is so deft in her gradations of color that the primitive artist—(as we will call the cottage gardener)—cannot offend the eye with harsh combination, bungle how he will.

IF you will examine Mr. Hannaford's answers to my question in detail, you will see that they contain the principles which underly the expression of art in any medium. "*I reckon they'm purty, like,*" said he, "*an' I like to see un grawin' beneath my eye.*" Hazlitt has said the same thing in his essay on the "Pleasures of Painting," and in such wise may every artist watch his cherished work shaping beneath his fingers.

"I like to think as I have planted un, an' to show un to folk." So do we all.

Indeed, the art of the cottage gardener is nearer akin to painting than to any other. In both the artist is taking Nature into his confidence, as it were, and working side by side with her beneath the skies. But the gardener reaps the incalculable advantage of her fair caprices; soft dews will "hang a pearl in every cowslip's ear"; wandering breezes will send a cool wave of color thrilling through his curtains of lilac; and the cups of his purple crocuses will expand, unveiling their golden centres to the splendor of the sun.

Then it is Nature,—you will say,—who is the artist; and rightly. But popular art is more appreciative than creative. Surely it is a goodly thing that Giles Hannaford has brought these fair flowers out of the highways and hedges into the precincts of his cottage, where all may see their beauty and inhale their sweetness. A simpler and a better thing than the exclusive spirit of the millionaire who preserves the canvases of Turner, Titian, or Rembrandt within four walls, for the select appreciation of himself and his friends.

Mr. Hannaford's art is, like all popular art of the best kind, utilitarian. He admires the bright livery of the scarlet runner; and he likes a dish of beans. The clematis wreaths the lintel of his cottage in its summer snow; and it shelters his threshold from the snows of winter. Every flower in his garden brings its hue and its perfume to the service of his house and those who foregather within it and about.

There is something illuminative in Mr. Hannaford's history. For all his benevolent eyes and his gray hair (which I revere), he has been in his time an inveterate poacher. I know that the life of his sweet cottage is not free from conjugal dissensions. He is not above taking "a glass too much" at the Golden Lion of a Saturday night. His conversation, upon such occasions, is as foul and profane as that which you may expect to find in men of the station to which it hath pleased God to call him. He is, if you look at him with eyes unprejudiced, an ignorant and brutal old man. And in his heart you may find a love of flowers,—surely the most innocent love that a man's heart may cherish, and an everlasting tribute to the inherent beauty of our human nature.





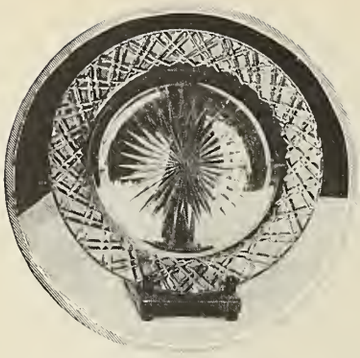
THE TECHNIQUE *of* THE PRIMITIVE

In this log-cabin fireplace a difficult feat has been accomplished with unusual success. It is rough and rugged; it exhibits the true technique of the primitive in stone masonry; it is a fireplace in which to build real fires. To build in this manner is to create the picturesque by direct and honest means, in the same way that it was created in former generations by unskilled pioneer hands, when results were more important than effects. Although it suggests a far frontier, it is the fireplace in the cabin camp of Mrs. J. H. Peterson, Stamford, Ct.

HOW *to* KNOW REAL WATERFORD

Notes for the Wary Collector in His Search for Irish Glassware

A. T. WOLFE



An ice plate, showing the "double cutting" pattern, typical of good examples



A more common design, found on this ice plate, shows the "dice cutting"

OURS is an age of connoisseurs; most people collect something and are able to produce, fluently and off-hand, expert knowledge of their own particular subject. Of late years the collecting of old glass has become exceedingly popular, and "Waterford" has come into great prominence and realized sums that are an amazement to those who have been interested in Irish glass for the last quarter of a century. The collecting of antiques always offers pitfalls for the unwary, and with Irish glass, more than anything else, to be cocksure is to be rash. Detailed records of the work are scarce enough and somewhat confusing and obscure, and there is really no hard and fixed line by which "Waterford" can be marked off with certainty from the productions of the Cork, Belfast, or Dublin glass-houses, unless the piece was stamped with its factory mark, and this was by no means invariable. Consignments would be passed from one factory to another; Cork and Waterford sold to and exchanged with each other; the glass of the south would be sent to the north for decoration; a batch of workmen would go to Cork or Waterford when times in Dublin were slack, so that the same patterns and methods went from factory to factory. Further, while Dublin, Belfast, and Cork had each their two or three glass-houses working steadily, Waterford for fifty or more years had but one, a fact which is hard to reconcile with the vast amount of glass which is labeled "Waterford" to-day. On the whole, Irish glass is a better designation.

The period in which the finest Irish glass was made covered about a century, beginning early in the 18th and lasting until the 19th was well advanced. In Belfast the work went on until about 1870, in Dublin till 1896. The famous Waterford glass-house was not established until about 1733, and came to an end in 1852 and the Cork factory in 1844.

The early manufacture of glass in Ireland was encompassed with difficulty, and it says much for the pioneers that they managed to carry on in face of the unjust excise regulations. When the restrictions on the export of Irish glass were withdrawn, conditions became easier, and soon quantities were being made and sent abroad, to North America, and the West Indies, Southern Europe and elsewhere. Waterford Harbor —"seated as well for trade as any in the world"—fulfilled its mission at that time, though its glories are now derelict. Drinking glasses—rummers, hobnobs, regents, dandies, and so on—were sent from Cork together with tableware and whole dessert services in cut glass.

In general aspect, early Irish glass is not unlike English glass of the same period. This is not surprising; the glass works, to a great extent, were started and staffed by Englishmen, and the differences in method and appearance were brought about by natural conditions. In Waterford, for example, there is no flint, and accordingly sand, with an admixture of red lead, was substituted, or the limestone of the district was crushed for the purpose. This resemblance



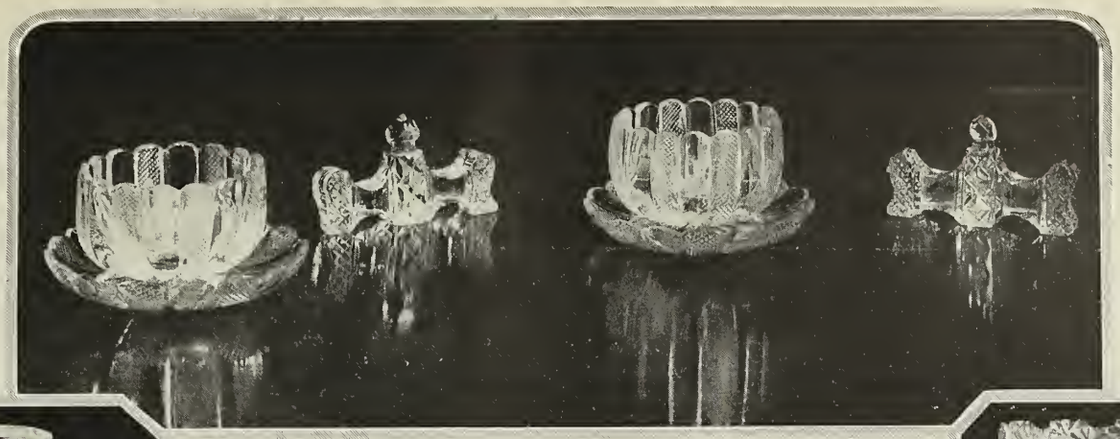
Some of the Irish glass candelabra were developed into quite elaborate design. This example, for instance, seems almost too elaborate for its size



A fine cut preserve jar. The design is typical of good work, not common



A jug of the familiar "beer jug" shape, both solid and satisfactory in its outline



Waterford was made up into a host of necessary and decorative objects. Humble but beautiful examples are found in these knife rests and salt cellars



As decanters were made in enormous numbers, many perfect specimens survive from which to make choice



A flower vase elaborately cut, leaving no plain surface. The graceful pattern on the rim is repeated on the base

between old Irish and Georgian glass has led to some confusion. English, Scotch, and Irish patterns were used indifferently by cutters in Ireland, and though subtle indications crept in later, pattern, in the earlier pieces, is not a sure guide. Also, whilst Ireland was exporting her own glass she was importing a good deal from England, and it is quite possible to mistake for genuine Waterford some of the handsome cut-glass which is found in Ireland to this day.

The points to be considered in determining the quality or the genuineness of Irish glass are as follows: color, weight, tone (or "ring"), texture, and certain peculiarities of cutting and finish. Its value depends on the condition and the rarity of the piece. The color is a debatable question. It is commonly stated that Waterford cut-glass is distinguished by a peculiar gray-blue tinge which cannot be mistaken or imitated, and "without which none is genuine". It is difficult to account for the tenacity with which the idea persists, despite the fact that in a good deal of marked Waterford the tinge is entirely absent. All old Irish glass is dark compared with Bristol or with modern products, and a fairly large amount is distinctly blue in tone; but this applies with equal or even greater force to the glass of Cork and Dublin than to that of Waterford. However, this blueness is highly prized, and is, indeed, so charming that we may feel thankful that the old glass-workers were unable always to eliminate the impure oxide of lead or to prevent whatever happy accident brought it about. A more reliable sign of genuine Waterford is the deep, fine, sharp

(*Continued on page* 86)



Bowl of Cork glass. The pattern is also found in Waterford glass, making this an unreliable means to serve as a sure identity

Some typical examples of Cork glass from the collection of Mrs. Bram Stoker. These glasses of all sizes show the usual cutting



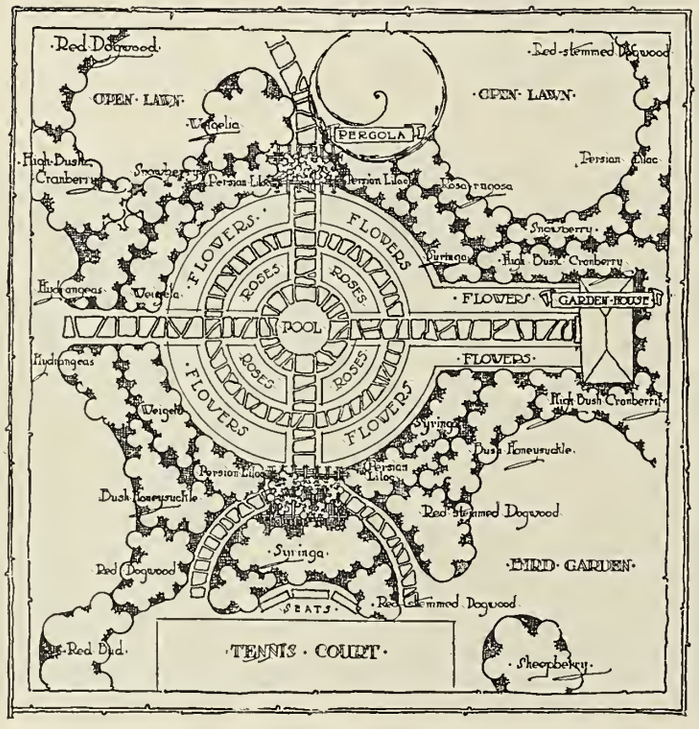
THE CIRCULAR GARDEN

A Type of Design Eminently Suited to the Small Place

CHARLES S. LE SURE



Conigisky



This circular garden is set with a rose-rimmed pool from which flagstone paths lead in four directions—to the house, the tennis court, arbor and lawn. A jet marks the center

The plan indicates the nicely secluded character of the garden, with its tall and robust enclosure of shrubs which makes an almost continuous display. C. S. Le Sure, landscape architect

FOR a type so graceful in appearance, and so simple and direct in design, it is curious that the circular garden should be one of the most neglected. Perhaps a reason for this may be found in the fact that its shape has so little in common with the shape of the usual site; but there is no reason why a garden should not be circular *inside* and any shape *outside* that seems appropriate to its situation. If, for example, a circular garden is planned to go in the rectangular end of a plot it is only necessary to fill in the gaps between the two different shapes with compact masses of shrubs, planted on the inside to follow the shape of the garden and on the outside to fit the shape of whatever lies beyond.

About the garden illustrated here are planted just such compact masses of shrubs. The enclosure which they form follows the inside shape of the garden exactly, but it also makes the transition between this circular shape on the inside and four distinct lawn spaces on the outside. From any of these lawns it is impossible to tell that a circular garden lies within these shrubbery masses. If the garden were enclosed by a form-fitting hedge or lattice and set undisguised in the center of the lawn, its shape, having nothing in common with the shape of the lawn, might seem somewhat uncompromising and a bit disturbing. But treated as it is here there is harmony on both sides.

The garden shown here is built around a pool. The inside path of flagstones forms the coping of the pool and separates the latter from the first circular bed, which is devoted to roses. Outside this bed another concentric path separates the roses from the perennials, which have for their background the shrub enclosure. Thus the whole planting has been cleverly devised to increase in height from the lily-padded pool in the center of the garden to the outside rim, where tall delphiniums stand against the shrubs. The roses are hybrid teas; the perennials such things as Shasta daisies, delphiniums, iris, peonies, foxgloves, sweet Williams, Canterbury bells and the like.

One of the fine things about a circular garden is that it may be approached with equal effectiveness from any angle. There is always the central feature to engage the eye. Here, for instance, with paths entering from four directions, none is given particular precedence over the other, but all are greeted with splendid impartiality.

Simple arbors, hung with Tausendschon roses, mark the entrance from the house and the entrance from the tennis court opposite. The other cross path connects the service section of the grounds with the garden and ends upon a garden house set deep in the shrubbery beyond the pool.



The site should be cleared of all trees which might fall athwart the cabin in a storm, but others should remain for shade and shelter. This photograph was taken from a model

BACK *to the* LOG CABIN

A Type of Deep-woods Architecture Once Favored by Parents of Presidents-to-be and Now Undergoing an Artistic Renaissance

DARRAGH ALDRICH

THIS IS THE FIRST OF TWO ARTICLES ON LOG CABINS. HERE ARE DISCUSSED THE SELECTION AND PREPARATION OF THE SITE, THE DESIGN, AND THE CHOICE OF MATERIALS. THE OTHER, WHICH WILL APPEAR IN THE AUGUST HOUSE & GARDEN, WILL CONSIDER THE DETAILS OF CONSTRUCTION

DEAR MAC:—

Your letter was not the surprise you expected it to be. I have a theory that the notion of old Omar appealing only to the romantic youth is all rot. "A jug of wine, a loaf of bread, and thou" is a middle-aged plea. Youth wants to be up and doing, not sitting under a tree. It's when people get to our age—but then, I'm probably wrong as usual and it's only youth in a different guise. So, I say, when you ask for "pointers" on carrying out your notion of a home in the woods where nobody can get you by telephone—unless the whole world goes to smash and it's broadcasted to the nearest forestry station—I merely mutter, "Another Indian showing up."

Of course, I've always been an "out-of-door nut"—and when I'm gone it will be inscribed on my tombstone, "This chap was not rated very high financially—but he had a darn good time." And as far as giving suggestions on how to live the wild life—Man, I'll be coming back on the Ouija board to answer questions on that!

"House of Dreams", you call it? Well, if you have gotten as far as a sure enough dream, you have a mighty good start. It is not a bad idea to locate one's dream house in imagination first. It is inexpensive in upkeep and gives one time to mull over one's innermost—and therefore realest—longings, so that a fellow won't choose to build on a mountain side and then spend the rest of his life cussing himself for not choosing a lake.

But along with holding it in *status quo* as a "dream house", don't begin this same old whimper of waiting until you have the time and the money. That time never comes. Did you ever know anybody who "waited until they got the time and the money" and then did anything? I never did. Though I will admit I used just "them there words" in response to Little Pal's wistful plea for a cabin, way off from everybody who wants things done on committees. One morning I found in my shaving glass a bit of magazine verse, "Let us go a-gypsying while we care". Somehow that line sunk in deep and I realized that we were spending the precious time of youth



In front of this great boulder fireplace, which, by the way, does not sacrifice beauty of line and proportion as it attains an appropriate ruggedness, are set table and benches in natural birch and boards, thoroughly consistent with the cabin idea as expressed in the construction





Well back from the lake the smoke shows even here, the wind's force



There should not be a too strict regularity in the length of the logs

Above is an example of the stockade method of cabin building, with vertical logs set on the heavy sill timbers



To get clean logs like these the timber should be cut in Winter when the trees are dormant and the sap in the roots

An important thing about cabins is the view. From this cliff top porch, for instance, one gets a wide sweep over Lake Superior

The wide overhang of the roof makes a splendid shelter for the porch and protects the doorway from driving rain and snow storms







A site exposed both to sun and storm, but with a view limited only by the horizon



Only log cabins and castles are allowed such thrilling perches as this high cliff

doing things we didn't want to do in order that we could do the things we wanted to do when we were too old to want to do them. You grasp the main idea of this, I trust.

This is about as far as you have got with your dream home in the woods, I gather from your letter, and the best I can do for you in the way of "pointers" is to follow out the history of our "Trail-syde Cabin", the nucleus of the little group at Pals' Cove on the North Shore of Superior.

First catch your site. Nobody but yourself and the "Thou" who is to sit beside you in the wilderness can judge of what you long for. Least of all a real estate dealer. Take plenty of time to decide upon just the sort of a place you want—and how far you dare go from the center of gravity, "the job." Then, when you know what you want, stick to it, even though just after you have decided on a lake, a dear friend comes along with several acres of "virgin timber with a trout stream right through it" that he is willing to sacrifice to your whim.

Don't forget in your passion for wild life that you have got to eat and drink, and the most important point in selecting your site is to have it within comfortable reach of pure water. If there's any doubt about the quality of the water, have a chemist analyze it. Husky as I am, I was badly poisoned once on a canoe trip by drinking the apparently clear water of an inland lake. Since then, I have the University analyze my drinking water whenever possible. During the period of doubt—boil the water. And in deciding your distance from the nearest highway, remember that you will have to ship in supplies, somehow, if your car cannot get through. Having been addicted to the pack-sack method on canoe trips, this did not bother us—but it counts with the average man. And above all things, don't trust hearsay. Go over your land.

Having decided on the general locale, there will probably be several building sites on it. Choose the one which will serve you best. Usually the site is more or less automatically determined by the view. Our widest windows face south because of the blue of the lake and the glory

(*Continued on page* 108)

A PLANTING *of* INFORMAL FORMALITY

Small Flowering Trees, Broad-leaved Evergreens and Deciduous Shrubs Made into a Small Rectangular Garden of Enduring Beauty

ELIZABETH LEONARD STRANG

SEVERAL factors, so generally met with that they form the common experience of most small-property owners, were instrumental in determining what treatment should be given the piece of land at the side of a certain square white Colonial house in the suburbs. It was necessary to screen out, by planting, both the busy street and an unpleasant view next door, thereby creating a place for sitting out-of-doors in privacy. The question of maintenance was important, inasmuch as but part of one man's time is used, and during the absence of the family in midsummer the grounds must make shift alone. Furthermore, the exigencies of the severe climate and gravelly soil made the choice of plant material a restricted one.

After studying the situation, it seemed best to give the modest square plot a planting which would be informal in height and contour, yet, in its ground plan, conform to the boundaries instead of attempting the usual wavy undulations which, in such restricted areas, never under any circumstances look "natural."

Few evergreens really flourish in this region of high winds and gravelly limestone soil, so after some eliminative trials thrifty Banksian pines, 8′ to 10′ high, were selected for their dark picturesque beauty and for the reason that they were not expensive.

However, this economy was offset by the next choice, some fine specimen Japanese yews, as tall (4′-4½′) as we could afford. Hemlocks were massed in the sheltered spot at the end of the arbor; two glaucous young cedars intensified the blue greens of the arbor's color scheme; dwarf globe-shaped yews, with clumps of massive Japanese barberry, flanked the entrance from the house; and all around the front of the border were groups of the spreading Japanese yew, focalizing in depth of shadow and brilliance of bloom at a point opposite the living-room windows.

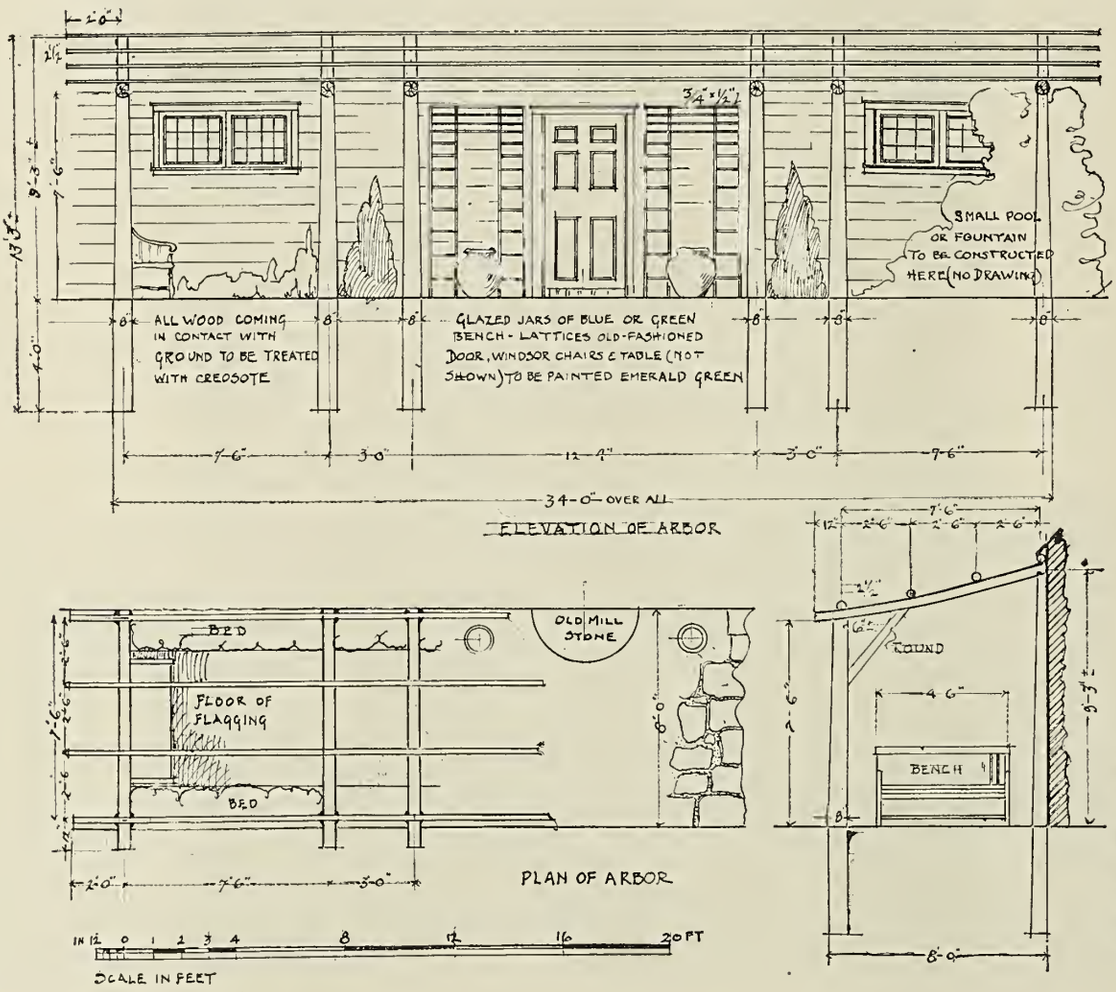
So much for the coniferous evergreens; of the broad-leaved varieties, rhododendrons and laurels were of course out of the question in such soil. In spite of a temptation to fill the space with a lavish mixture of dwarf junipers, retinosporas, heather, mahonia, cotoneaster, and the like, planted more than once with flattering success in more favorable locations, we resisted bravely. From motives of economy and common sense we limited this display to Japanese holly, a hardy evergreen much resembling box, and an experimental handful of the drooping bronzy-leaved Leucothoe, the aristocratic Andromeda floribunda, and the fragrant daphne. In the shade of some larger trees were used ground covers of evergreen Euonymous as a relief from too much shrubbiness.

The somber greens of the yews and pines were still further intensified by purple-leaved plum, viburnum plicatum, and copper beech. From their shadowy depths, in bright contrast, sparkled a host of dainty flowering trees and shrubs.

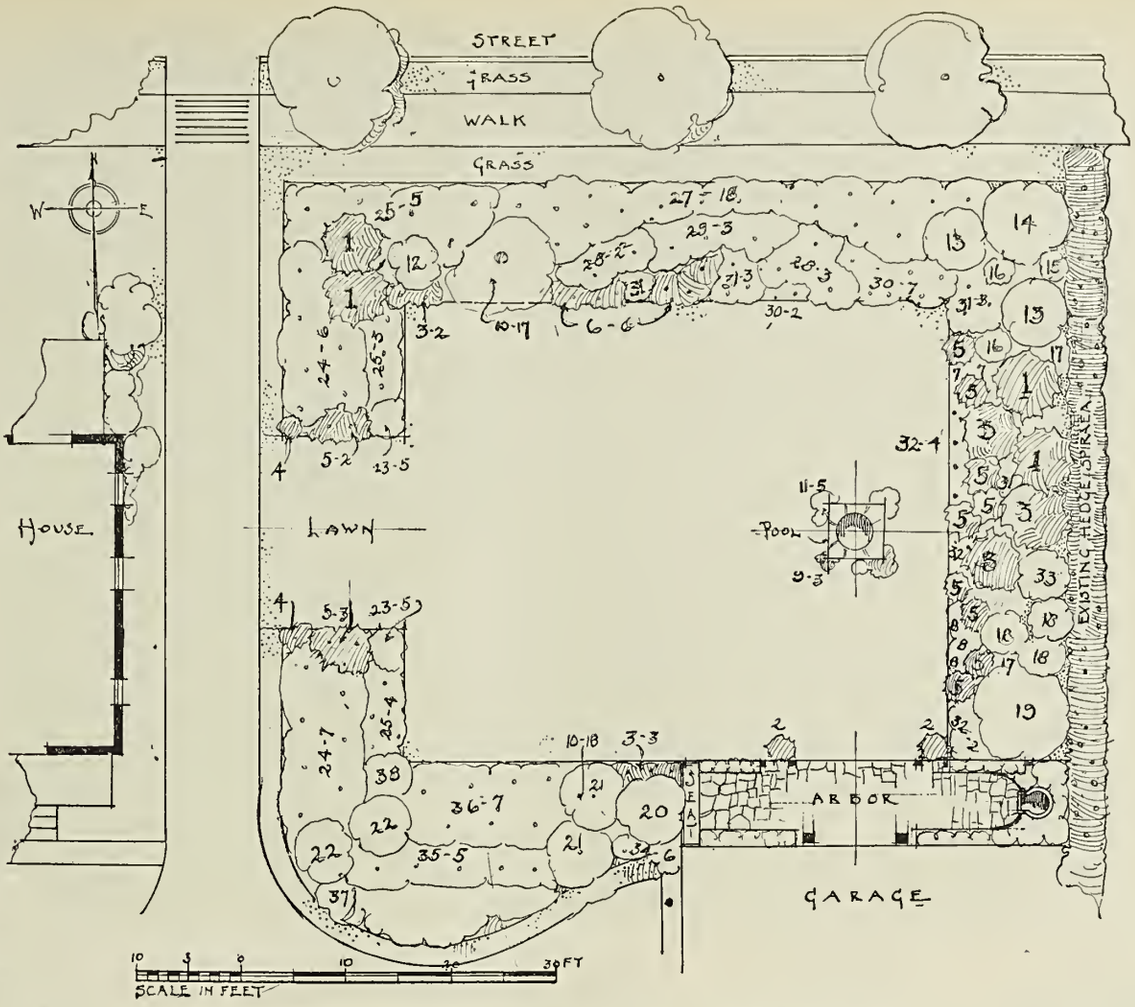
In very early spring, pure white and deep pink double flowering peach, white shad bush, misty yellow of cornelian cherry and the tiny pink flowers of the purple-leaved plum overhang an enchanting foreground of delicate pink azalea vaseyi and early tulips of the same tint, the tender blue of nodding Virginia cowslip, and the foamflower with its bronzy leaves.

Then appear flowering crabs; white bells of snowdrop tree and fringed flowers of

(*Continued on page* 88)



This simply handled lean-to-arbor, with its rough, white-painted timbers and flagstone floor, has for its back the side wall of the garage and shelters a comfortable spot from which to look out upon the lawn



The plan shows how the planting forms a compromise with the rigid outline of the plot and the relaxed formality inside the garden

PLANT LIST

Evergreen Trees

INDEX NAME

1 *Pinus Banksiana,* Banksian pine; 8′-10′, 4 specimens, a pine with dark foliage, possessing a Japanesque informality.

2 *Juniperus virginiana, var. glauca,* Red cedar; the variety having a bluish tinge, placed to accent the arbor entrance, where they will tone with its furnishings.

3 *Taxus cuspidata,* Upright Japanese yew; attractive dark foliage like the hemlock; slow-growing but durable, and eventually getting quite large.

4 *Taxus cuspidata var. brevifolia,* Dwarf Japanese yew; foliage like the rest of the yews but habit of growth dwarf and globe-shaped.

5 *Taxus baccata var. repandens,* Spreading Japanese yew; like the above but of a trailing habit not unlike the American ground hemlock.

Broad-leaved Evergreens

6 *Ilex crenata,* Japanese holly; small hardy shrub; box-like foliage and inky black berries.

7 *Pieris (andromeda) floribunda,* Lily-of-the-valley shrub; flowers small in long drooping panicles; evergreen foliage, does not sunburn.

8 *Leucothoe Catesbaei,* Drooping andromeda; large glossy evergreen leaves turning bronze in autumn, semi-trailing habit.

9 *Daphne cneorum,* Garland flower; dwarf evergreen, with pink very fragrant flowers in May.

10 *Euonymus radicans var. vegetus,* Broad-leaved evergreen euonymus; trailing vine with showy orange fruit resembling bittersweet. Clings to stone, climber or ground cover.

11 *Euonymus radicans var. minimus,* Dwarf evergreen euonymus.

Deciduous Trees

12 *Prunus persica var. alba flore pleno,* Double white flowering peach; small tree flowering very early.

13 *Cercis canadensis,* Judas tree; small tree covered in early spring with myriads of pinky-purple flowers, and gray bark.

14 *Halesia carolina,* Snowdrop tree; pearly white bells as showy as the flowering dogwood.

15 *Cornus mascula,* Cornelian cherry; small tree or large shrub with tiny yellow flowers in very early spring before the leaves, followed by red fruits attractive to birds.

16 *Amelanchier canadensis,* Shad-bush; small tree or large shrub, covered in spring with white blossoms, followed in early summer by edible fruit.

17 *Prunus persica var. rubra flore pleno,* Double pink flowering peach; blooming with the white variety.

18 *Prunus cerifera var. Pissardi,* Purple-leaved plum; purple leaves, small pink blossoms in early spring; wine-red fruits. Foliage good with dark evergreens, copper beech, etc., but not used with light or golden foliage.

19 *Fagus sylvatica var. purpurea,* Purple-leaved beech; used to accentuate effect of distance and shadow. Eventually grows large.

20 *Cladrastis lutea,* Yellow-wood; tree with smooth gray bark like a beech, white sweet-scented flowers; grows only to medium size.

21 *Oxydendron arboreum,* Sorrel tree; small graceful tree, with long racemes of flowers in midsummer like lily-of-the-valley, the first tree in autumn to turn a brilliant red.

22 *Crataegus oxyacanths var. coccinea plena,* Paul's double scarlet thorn; small tree blooming in May with the Spiraea Van Houtteii.

Deciduous shrubs

23 *Berberis Thunbergii,* Japanese barberry; small dense shrub good for both autumn color of foliage and fruit persisting even all winter. Used here to form dense solid masses at the garden entrance.

24 *Viburnum dentatum,* Arrow-wood; large shrub with glossy foliage, small white clusters of bloom, and dark blue fruit attractive to birds, foliage turning bronzy-red in autumn.

25 *Viburnum carlesii,* Korean viburnum; dwarf shrub, new, choice, very hardy with clusters in May of fragrant flowers like huge May-flowers.

26 *Diervilla rosea,* Pink weigelia; erect strong growing shrub, placed here on corner next street for effective screen, not too choice for rough usage.

27 *Lonicera tatarica,* Tartarian honeysuckle; large shrub with many pink flowers in June followed in midsummer by juicy red fruits. When young foliage is dense, light green and very attractive. Leggy and uncouth when old.

28 *Syringa vulgaris,* Hybrid lilac Madame Lemoine; double white. Charles X; large flowered single dark reddish purple, Jacques Calot; large single, delicate rosy pink.

29 *Euonymous alatus,* Cork-barked euonymous; compact shrub with small yellowish flowers followed by red pendant fruit, foliage turning brilliant red in autumn.

30 *Symphoricarpos racemosus,* Snowberry; small shrub with gray-green foliage and many waxy white berries in autumn, not lasting into winter.

31 *Prunus Joponica var. rosea flore pleno,* Double pink flowering almond; used in the foreground where it will contrast with the dark yews.

32 *Azalea Vaseyi,* Southern azalea; hardy and valuable, but rare, soft pink flowers are very early; also placed with the yews. Foliage turns red in autumn.

33 *Viburnum tomentosum,* Single Japanese snowball; attractive white flowers, black fruit and plicated bronzy foliage.

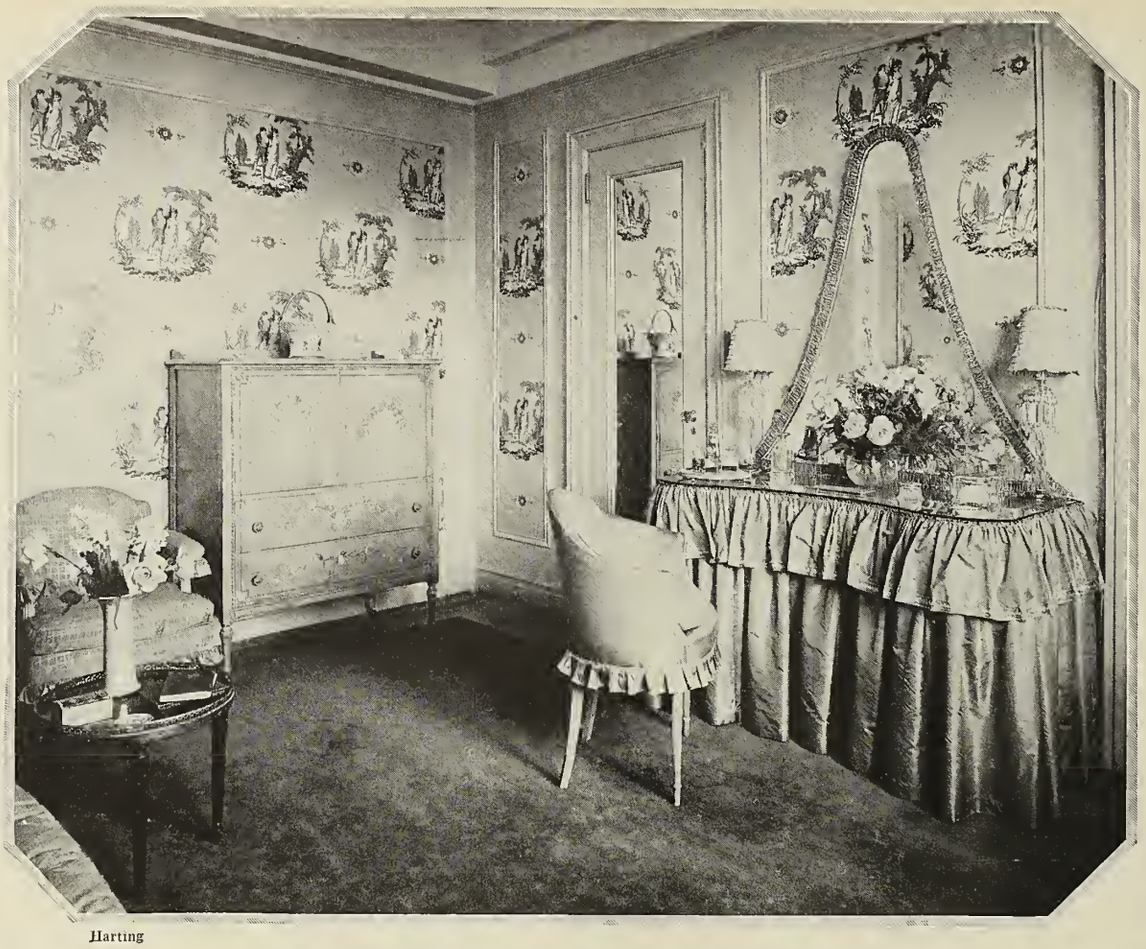
34 *Clethra alnifolia,* Sweet pepper bush; small shrub, enduring shade, with spikes of very fragrant white flowers in August.

35 *Philadelphus hybrid, var. Avalanche,* Dwarf mock orange, slender branches very full of the well-known fragrant flowers.

36 *Exochorda grandiflora,* Pearl bush; tall shrub of upright growth noticeable for its early light green foliage, with clusters of pure white flowers in May.

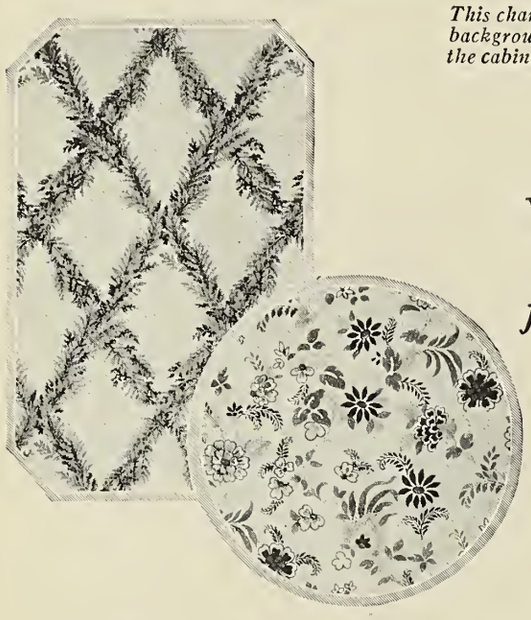
37 Rose; Harrison's Yellow, Familiar old-fashioned briar rose blooming about the time of the Philadelphus.

38 *Enkianthus campanulatus,* A new flowering shrub from Japan, with flowers of orange-yellow in drooping clusters, foliage turning brilliant red in autumn.



Harting

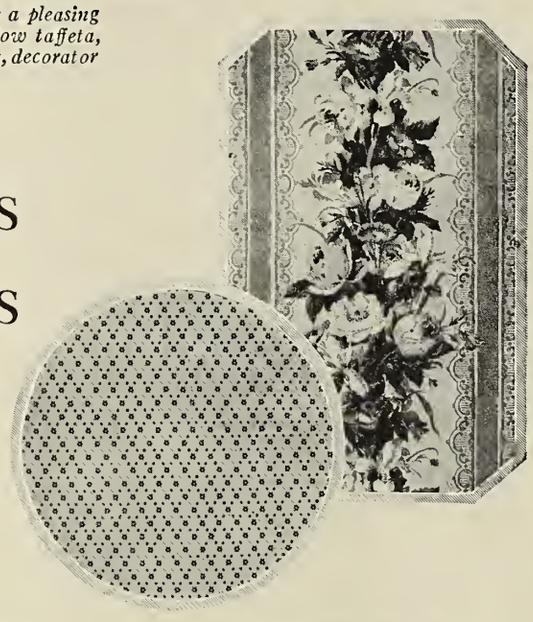
This charming Directoire paper in gray and white makes a pleasing background for the dressing table in turquoise and yellow taffeta, the cabinet and chair done in lemon yellow. Devah Adams, decorator



WALL PAPERS *for* BEDROOMS

With a Selection of Interesting Designs

LUCY D. TAYLOR



(Above) A lattice pattern of mauve leaves on white. W. H. S. Lloyd. (Below) An interesting design with a sprinkling of black flowers from Thos. Strahan

Field flowers in blue, pink and yellow and gray stripes. A. L. Diament. A quaint dotted paper that comes in many colors in the same design. Thos. Strahan

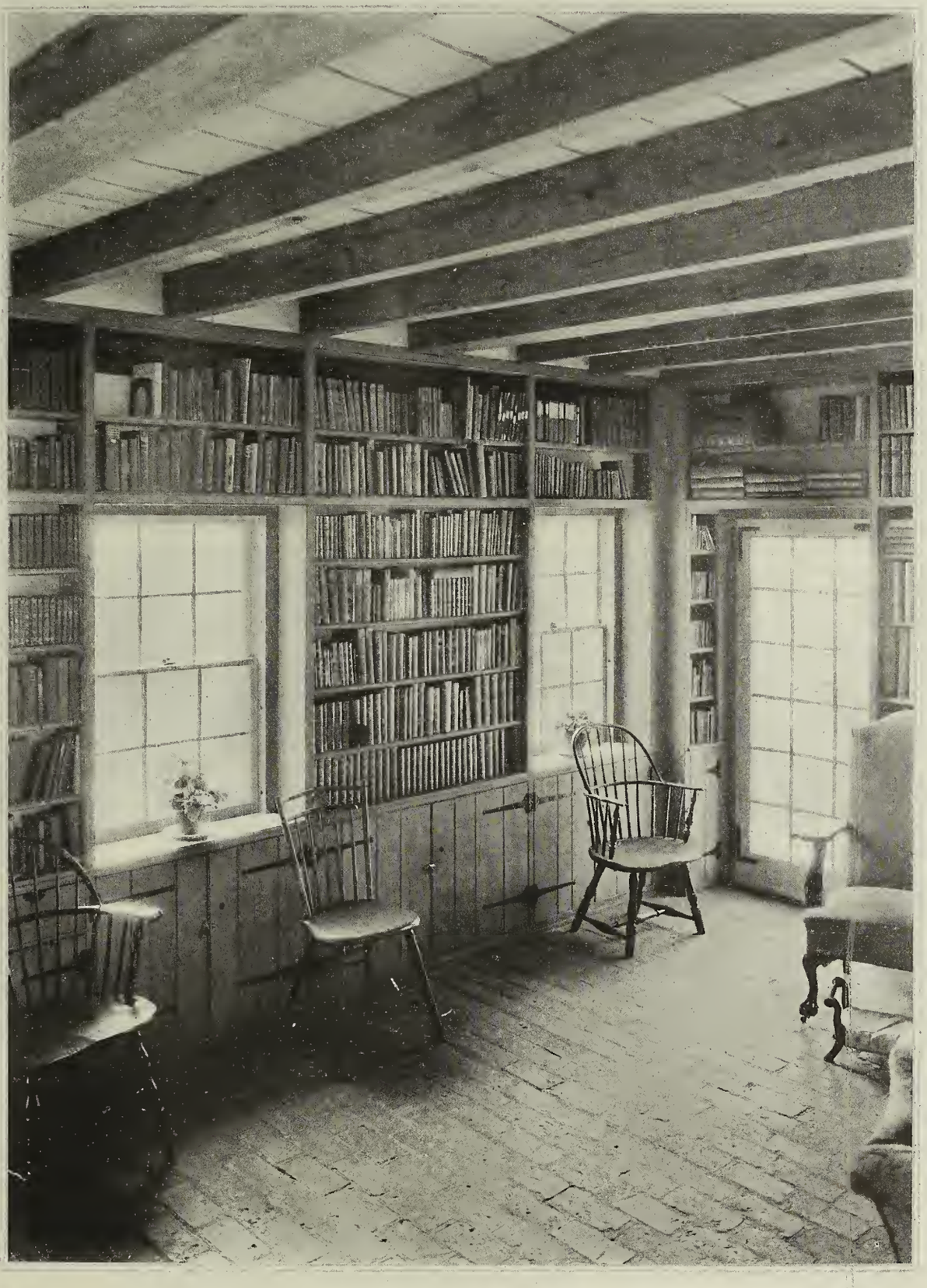
AIR, light, space, beauty—synonyms for the American ideal of a bedroom and the goals we all strive for regardless of cost. The materials contributing to the ultimate result do not make so much difference. It is the taste and skill with which they are used that count high in the scale of success. And as the background of the room is of prime importance if one is to achieve a successful ensemble, let us consider the walls in relation to light first.

The light in a room is always established primarily by the walls. They either ruin or make what the windows leave undone. No amount of gorgeous color will make up for the lack of carefully adjusted reflection from the walls when the windows admit but a feeble stream. Neither will any number of richly toned rugs, tapestries and upholstery subdue the too brilliant light which comes from an over generous supply of windows for the size and height of the room. Walls simply cannot be ignored as regulators of the light supply in the room, for the whole effect of the illumination is—in large measure—determined by them.

Light rooms, medium light rooms, or frankly dark rooms—some of us enjoy one kind, some another. If your taste runs to a fairly dark room, you will get it by using a dark paper. If you prefer a lighter room, the walls should be covered with a lighter paper. The exact degree of lightness or darkness of the background depends on the amount of light coming in at the window in relation to the size of the room. For example, the room with two windows shaded by a porch, trees, or a neighbor's house will require a much lighter paper in proportion to the number of windows than would the same sized room with the same window

(*Continued on page* 106)

A LITTLE PORTFOLIO *of* GOOD INTERIORS



In this book room in a Pennsylvania country house the architect has built a eulogy of simple materials simply used. In its absolute frankness and lack of pretense lies its satisfying quality. Floor of common brick, cover-strips on the cupboard doors, not a molding to be seen anywhere. Here, certainly, is a happy environment for the man who has grown weary of overdone architecture and decoration—a room for contemplation, study and plain thinking. Stanley Bright is the owner; R. Brognard Okie, the architect



The splendid spaciousness, the background of dark wood and austerely simple walls and the restraint shown in the furnishings create a mediaeval atmosphere both restful and unusual in the living room above. R. Brognard Okie was the architect



Nothing could be more livable or charming than the unstudied simplicity of this small study with its bookshelves and many cupboards within easy reach of the desk. It is in the Pennsylvania home of E. L. Bladon, R. B. Okie, architect



There is nothing in the decoration of the hall above to distract one from the main feature —the effective background of plaster walls, dark trim and beamed ceiling. It is in the residence of Leonard L. Beale. Mellor, Meigs, & Howe, architects



In keeping with the simplicity of the architecture of the room is this long row of uncurtained leaded casements that make such an effective background for the furniture group. It is in the home of E. L. Bladon; R. Brognard Okie was the architect

A GARDEN UNDER a HILL

Leaning Against Its Oak Covered Slope This 17th Century House Stretches Drowsily in Front of Its Mirror

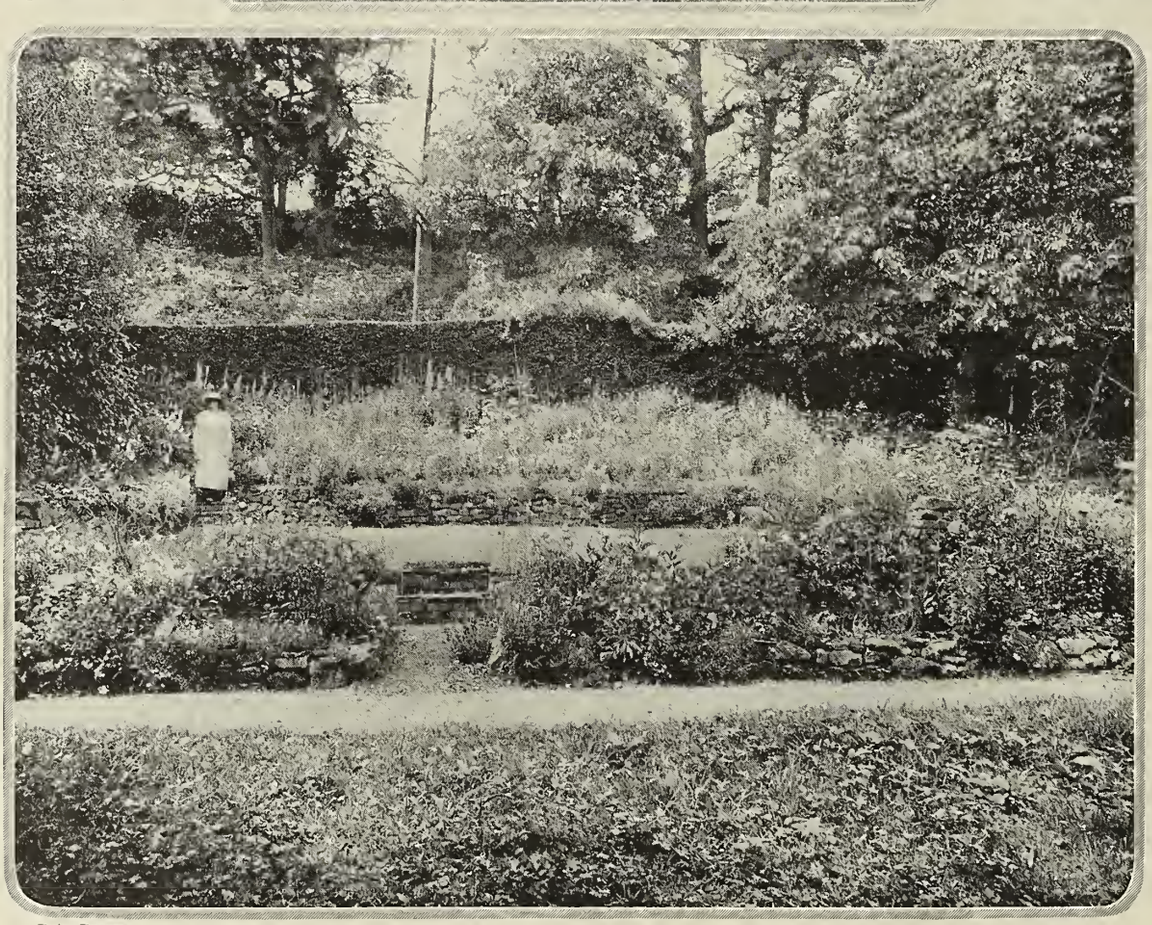
MINGA POPE DURYEA

IT IS possible that such a house and garden as this one in the south of England might be made, but most of it would have to happen. And it would have to happen slowly, during a century or two, and without any hurry. There would have to be a lazy stream, a gentle slope rising slowly from the edge of the water, and behind that a ridge of oaks. The house would have to be built from time to time as the need arose for a little more room, and architecture and garden design, as these things are generally considered, would have to be reduced to their most practical and elemental forms; for the perfection this place has attained is due to the fact that it is completely without self-consciousness or affectation. It is picturesque, genuinely so; but if that quality had been actively sought it would never have been achieved.

The site, lying here between the highway and the stream, is comparatively small—not more than 150′ by 300′. Its apparently larger size is due to the fact that the house was placed close to the road, so that the loveliest and most valuable part of the ground might be devoted to the lawn and gardens. Its position there also allows it to serve as a protection for the rest of the property. Having been built on the level of the highway it was necessary to raise the ground on the river side of the house sufficiently to give it nearly the same height all around. By raising the ground along this side a terrace was formed upon which one may step from any door of the house and be led from one end of the place to the other—from the flower garden to the service yard. At various points along the terrace stone steps lead to the lawn that slopes on to the water's edge.



During the course of its growth the house has been added to in all the different building materials of the neighborhood. Part of it is stone, part brick, part is shingled and part weather-boarded. Most of the roof is tile, but some of it is slate. Yet the house has come so naturally by this mad variety, and it is all so mellowed by time and blended together, that the effect is one not only of complete harmony but of an



The low service wing on the left flank of the house opens on the long terrace planted with mulleins and sweet lavender

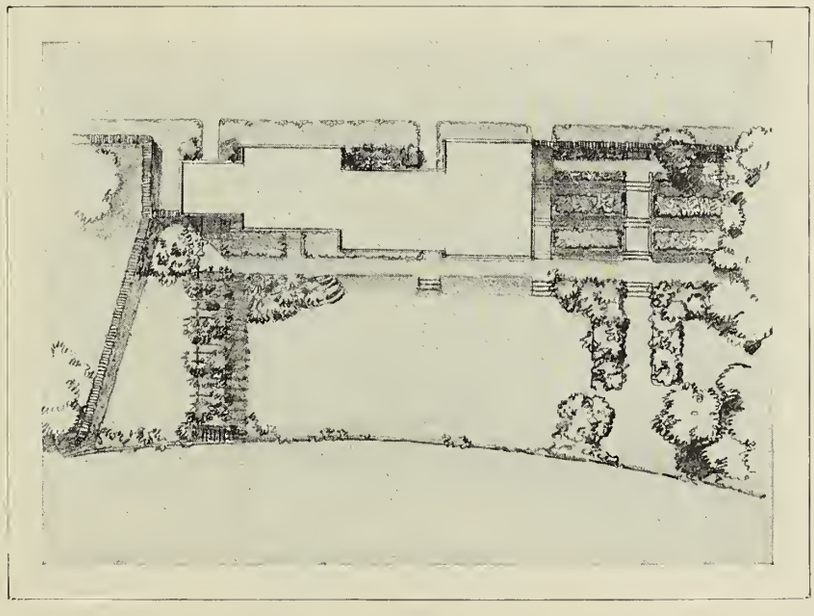
Blue predominates in the yew-enclosed garden that is built on varying levels created by retaining walls of dry masonry

Drix Duryea



Drix Duryea

It would be difficult to imagine a more peaceful sight than that, beyond the placid foreground, of the house set under its hill



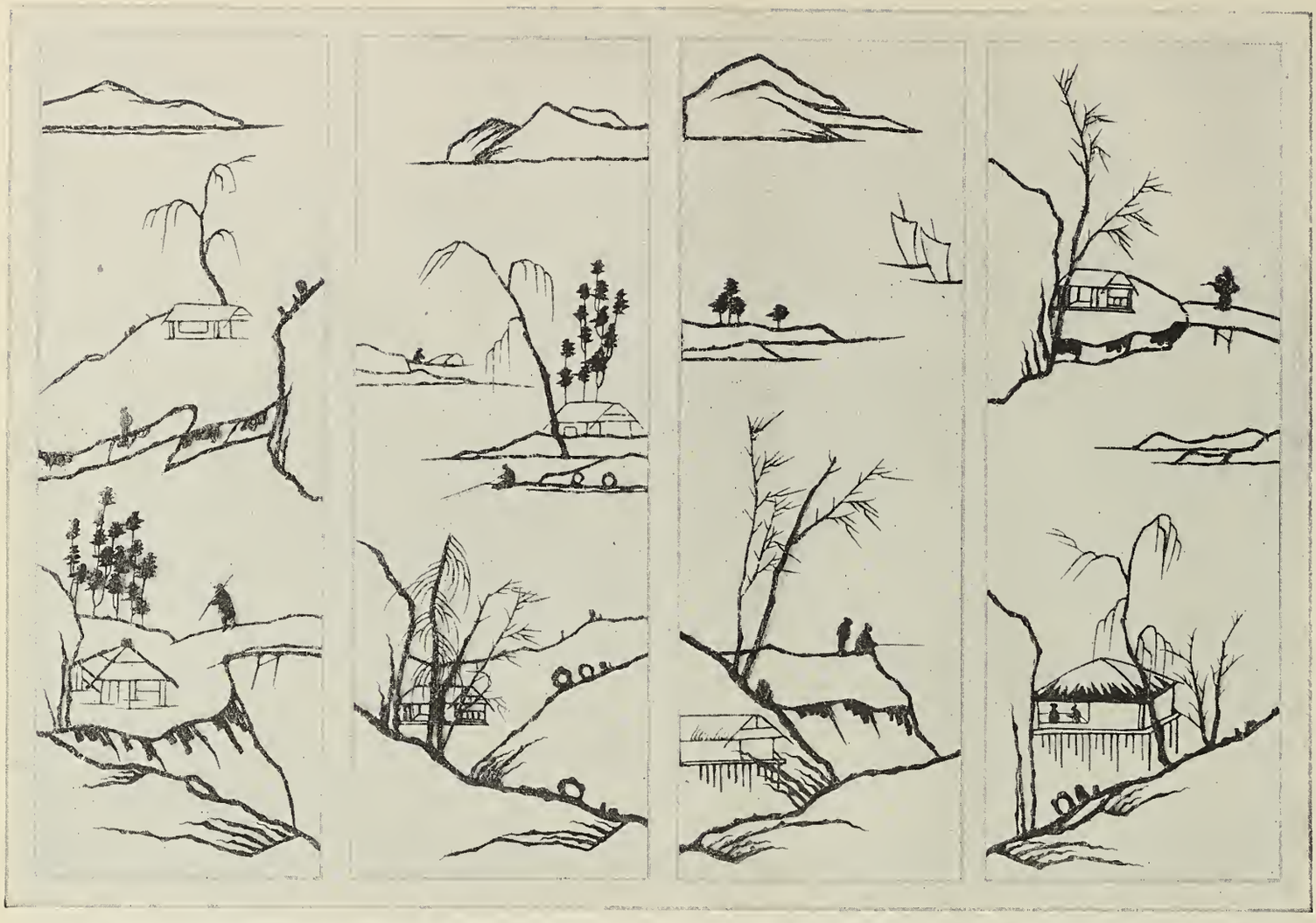
A long terrace skirts the front of the house connecting the flower garden at one end with the service yard at the other

otherwise almost unattainable beauty. After all, it matters very little how many different materials are used in a house if they are used honestly and not with an eye to the merely spectacular.

The layout of the grounds is just about as fine as it could possibly be. No lengthy pondering over a plan could have produced a more suitable, direct or beautiful arrangement. First there is the open lawn, occupying the space between the house terrace and the stream—an example of the most admirable restraint; for the intrusion there of trees, shrubs, or even small herbaceous plants, would have spoiled the setting. Then, like great arms, the arbor on one side, and the lower garden on the other, come down to the water and enclose the lawn with flowers and foliage. The arbor and the lower garden were not placed where they are simply to enclose the lawn and give the house an effective setting, but are there to supply the need of the place for passageways to the river from each end of the house. If they were nothing but purely decorative massed plantings they might be lovely, but, with no practical *raison d'etre,* they might also be stupid.

There are two gardens: the upper and the lower. To distinguish the characteristics of the two the upper garden might be called the "formal" one and the lower the "informal"; the former because it occupies a rectangular space at the east end of the house and because it is designed appropriately to fill such a space. Lying on sloping ground its beds and paths and open spaces have been graded to various levels and retained by walls of dry stone masonry. No garden, by the way, can flaunt a more restless air than one laid out in a rectangular pattern and then set upon a slope that

(*Continued on page* 86)



Iron pictures were first made by Tang Tien-chih, a forger of iron, working in the city of Wuhu in the Ching Dynasty, about 1644

Tang was first inspired to forge his beautiful pictures as answer to a challenge from an artist working in the simpler medium of oil



Tang pictures a worshiper in a shrine

(Below) Yellow prunus, a winter panel

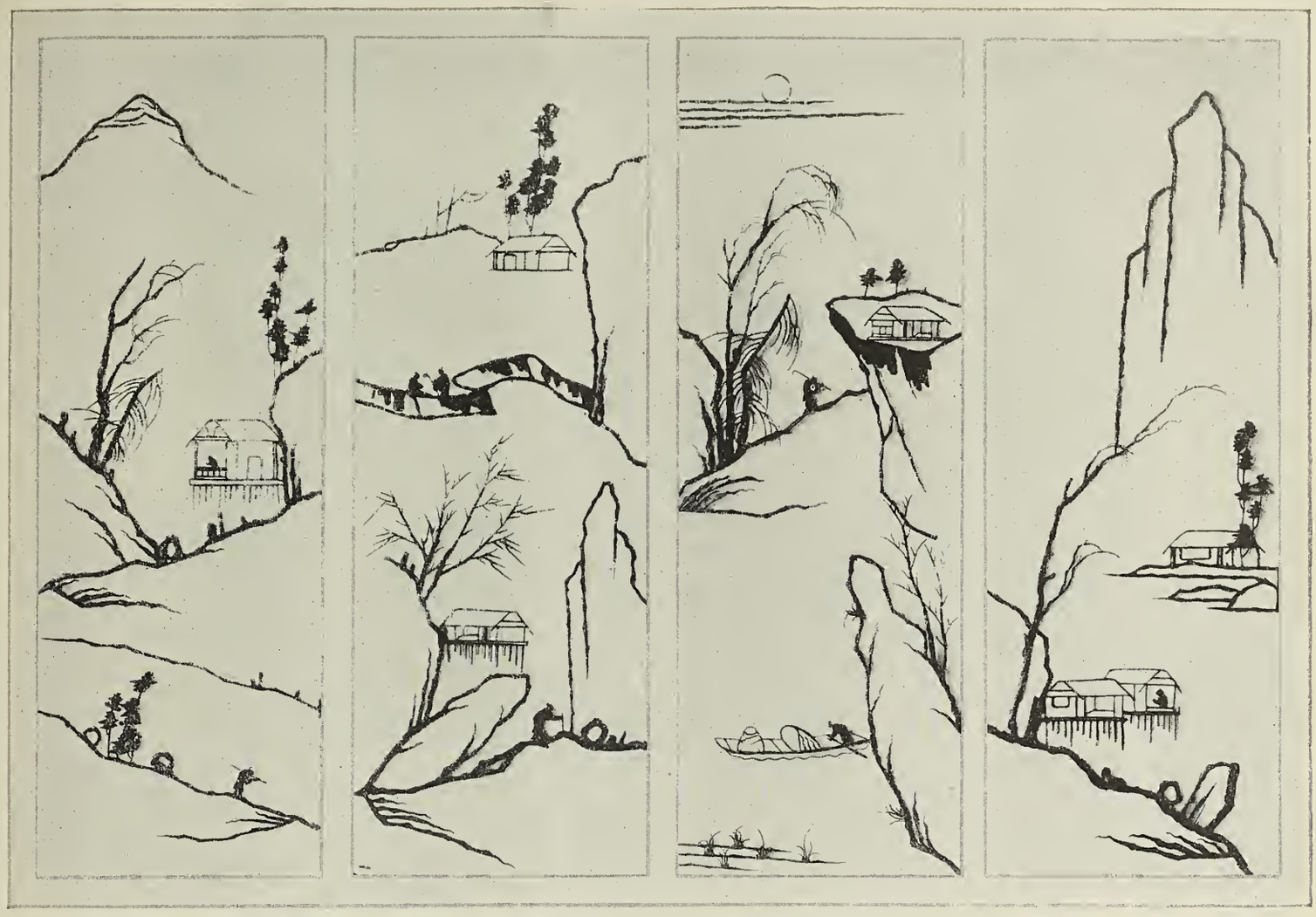
PICTURES IN IRON

An Early Chinese Art

A. ESTELLE PADDOCK

IN the early days of the Ching Dynasty which put its first emperor on the throne of China in 1644, there lived in the city of Wuhu, so the Chinese Biographical Dictionary tells us, a certain Tang Tien-chih. Tang began life as a forger of iron. His shop stood on a street of iron workers. All day long the clang of iron hammering on iron filled the narrow street, and far into the evening glowing sparks from his anvil lit up the blackened walls of his dingy shop. While Tang fashioned locks and tongs and plow points, his soul was seeking the beautiful. In the alley behind his shop lived the painters of his city. Among them was a certain artist named Sung, who was Tang's closest friend.

Sung was noted for his paintings of exquisite landscapes, landscapes with lofty mountains, graceful trees and flowing streams. In their midst nestled cottages, bridges spanned the waters, and fisher folk



In their great simplicity, in the absolute elimination of non-essentials lies the charm and the rare artistry of these iron pictures

Tang's work was continued by his sons and contemporaries. The eight shown at the tops of these pages are by an unknown artist

plied their boats up and down the streams.

Evening after evening when his work was done, Tang left his forge and sought Sung's home. He watched the strong deft strokes of his friend's brush and one evening he broke the silence with a wistful statement.

"I wish I could make something beautiful as you do," he exclaimed.

"You can't" said his friend shortly. "See your clumsy hands! You are only a blacksmith."

That night Tang went home with a daring purpose. He procured brushes and paper. His hand guided by the pent-up ambition of his soul drew strong outlines of crude beauty. He deserted his forge. His work commanded notice. His artist neighbors smiled, then wondered and grudgingly admired. Tang, the blacksmith, could paint!

His skill increased until his work surpassed that of his neighbors on the street of the painters. His fame as a portrayer of landscapes, grass, insects, flowers and bamboo lives to this day. Few of his paintings have survived. The larger ones have been lost. Some of the smaller ones are still prized by their fortunate owners.

Tang's neighbors grew jealous. Their tongues became malicious. Tang was disgusted. "He closed his doors to his proud

(*Continued on page* 92)

(*Below*) *Chrysanthemums, an autumn panel*



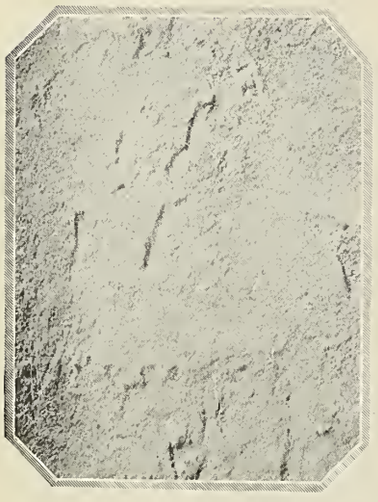


A Tang panel, made of three units



It is the interior of this type to which rough-textured plaster wall finishes are especially suited, to which, in fact, they are a necessary means of complete architectural expression. The architect is Bloodgood Tuttle

Gillies



The increasing popularity of textured plaster walls has resulted in the development of a number of very effective finishes, which may be applied over old walls



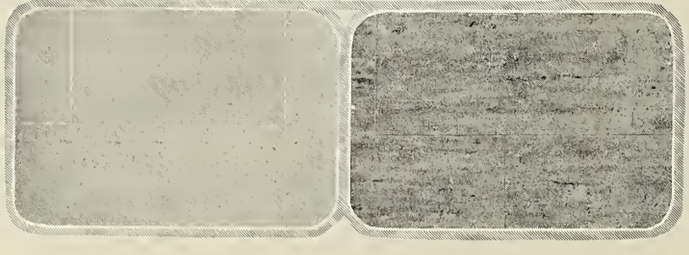
This type of English plastered interior demands a roughly textured wall for the rendering of its true handworked character



A stippled plaster finish applied with a brush and marked off in stone courses. An effect of travertine can be obtained thus



Great possibilities in the creating of textured plaster walls are developed by tinted wall finishes which may be applied with a brush, by professional or amateur



A cement wall finish for the formal foyer or lobby, closely imitating the famous Caen stone from Normandy

A cement wall finish which reproduces almost to perfection the effect of the open-grained stone called travertine

WALL TEXTURES INSIDE THE HOUSE

New Materials and Methods Have Broadened the Possibilities and Added New-Old Effects

MATLACK PRICE

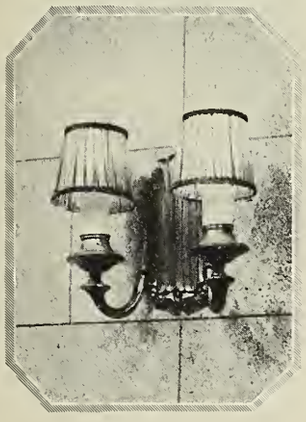
THE idea of textured plaster wall finishes for interiors has lately become a very popular one. Its popularity, in fact, has grown so rapidly that it is in danger of somewhat out-running moderation and good judgment in its use. A great many people do not care what sort of wall they have so long as it is rough plaster. And a seriously mistaken assumption is seen in the growing belief that textured plaster walls are the modernly universal substitute for papered walls—a belief not very much better reasoned than one which said that chairs are a good substitute for tables.

Textured plaster walls are excellent for certain kinds of interiors, and so is wall paper, and as a matter of fact it is seldom that the use of one or the other lies entirely in the realm of choice or preference. There would seem to be some need of pausing a moment in the midst of an unreserved acceptance and utilization of textured walls to review a few of the means and materials now available to secure these effects, and to establish some reasoned premises as to where and how they should be used.

The indiscriminate and unreasoned use of any superficial thing, whether it be a style, a material or a technique, always runs the danger of being overdone, and thus living the short life of a fad, when it should properly become assimilated as a permanent addition to our architectural and decorative vocabulary. There are, in textured interior finishes, exactly the same dangers of exaggeration and affectation that were suggested last month in connection with textures in exterior building materials.

The forsaking of wall paper and the first popularity of the plaster wall came some years ago with the development of a number of very effective and attractive plaster tints, calsomines and plaster paints. Some of these were mixed with sand-finished plaster and some were made to apply externally, after the plaster had hardened. They were featured as sanitary (which they are) and as obviating the necessity of waiting the appointed year in a new house before the walls could be safely papered. Not only are these good arguments, but many of the effects were excellent. With average labor and the mason's trowel, however, there was

(*Continued on page* 100)



A new material for the textured wall is a composite substance remarkably suited to many schemes of interior architecture



One of the new plaster wall finishes which combine texture and color to any degree demanded by architecture or decoration



A hallway in which the architectural character both expresses and is expressed by the materials used, the plaster applied with a medium smooth trowelled finish. Howard Shaw is the architect

A detail of the material illustrated above. To its interesting texture is added the advantage of a variety of color treatments



A detail of a new plaster wall finish which has been developed to produce varied combinations of texture and color



THE MARVELS *of* MID-SUMMER PLANTING

The Genii of Landscape Gardening Now Make Gardens Spring Up in Full Bloom Almost Over Night

ELSA REHMANN

DID June find you with your garden plans still unfulfilled?

Have you been unable to do your planting during the usual spring season?

Have you perchance been abroad or have you perhaps just bought a house and found the grounds quite at sixes and sevens—with trees scattered all about and the place without a garden?

Shall July find you still in the same predicament?

It would seem impossible at first, to do anything but wait until the following spring, but, thanks to modern study and methods of handling growing plants, it is quite feasible to plant a garden in July or August and have it in its full beauty for the rest of the season.

The gradual evolution of a garden is always full of interest as it progresses through the early stages of thought, plans, construction work and planting to the time when our mental picture is fully realized. A spring planted garden always has promises of fine mid-summer and autumn effects, but to know that what was smooth turf one day, in a hot July, was turned in the course of ten short days, into an established flower garden has surely the touch of romance. I have in mind such a garden where during July and August flowers actually in bloom and shrubs in full leaf were successfully transferred. Columbines were blooming in this garden, Japanese irises were in flower, foxgloves were there with their handsome flower spires, larkspurs were there, and even full grown hollyhocks. The planting of one special hollyhock intended for a strategic position in the garden was particularly interesting. It was a beautiful plant, fully 8′ high, with seven stout stalks covered with pink blooms. It was carefully watered the day before moving, and was dug with a ball of earth covered with canvas and lashed on a platform, just as if it were an evergreen. Its stalks were swathed in tissue paper. It was delivered on a truck all by itself. I would have liked to have seen it when it arrived. There must have been a regal entry!

THOUGH planted at such an unusual time, the subsequent effects in this garden were very much what one would normally expect. In August came the phloxes and various annuals. A host of Lillium auratum made a magnificent show though a bit exotically late on the first of September, and heleniums and asters and chrysanthemums in great numbers made a final grand display, running well on towards the first of November.

Although you have, no doubt, often moved about a few plants in your garden, even in full bloom and in very hot weather, it is a matter which must be carefully and thoughtfully worked out when the number of plants required reaches the thousands. They must, of course, be assembled from various sources; some will be field grown, others pot grown; and much thought must be given to their particular likes and dislikes. Pot grown plants are of course easier to handle in hot weather than field grown clumps and most nurseries now-a-days have a goodly assortment of perennials in 4″ and 6″ pots for late comers. For this garden the hybrid columbines, larkspurs, foxgloves, and Lillium auratum were pot grown, but the greater majority of the material was only obtainable in field grown stock. By watering this material the day before it was taken, by digging each plant with a ball of earth and wrapping it in paper, and by delivering immediately in a covered truck, it was possible to have the plants arrive at the garden without being wilted or dried out. They were planted immediately and thoroughly watered. When the sun was brilliant, artificial shade in the form of burlap tacked on laths was provided for a few days.

THE whole success of mid-summer planting depends upon quick action. There can be no delays in shipping, no heeling in for convenient planting time, no trusting to the weather for sufficient water. Water, dig, plant and water again in rapid succession!

Watering should be continued at least every forty-eight hours and for the duration of at least one hour in the normal sandy loam of our eastern seaboard unless rain of sufficient intensity occurs to take the place of this artificial moisture. Avoid mere sprinkling of the surface. Set a good lawn fountain in the garden and go away and forget it for an hour, and then move it to another spot. In this way the water will penetrate to the same depth as a good shower, and the roots of plants remain away from the surface. Light watering brings the roots to the surface and then a dry day makes the plants suffer.

It is desirous, if possible, to omit from such planting all plants which are normally difficult to move, although it should be stated emphatically that if sufficient care in digging and planting is taken, there is no plant which cannot be transferred at this mid-summer season. However, in order that the care may not become too burdensome, it usually is advisable to omit plants with tender foliage and plants with coarse, fleshy roots such as Alyssum saxatile, anchusa, columbines, lilies, gypsophila, hollyhocks and mallows. It is also advisable to omit until fall many of the spring flowering things which do not look particularly well after their blooming period is over. Some spring flowering plants, however, are found desirable for their foliage effectiveness even when their flower display is over. Bearded irises and peonies, some of the gray foliaged plants and some of the edging plants are valuable in this respect.

So satisfactory was the flower planting of this garden that it was decided to carry out the background planting around it. Inkberry—Ilex glabra—was used as a hedge. It is very interesting and rather unusual material for this purpose. Its beautiful glossy evergreen foliage and its general habit remind one of boxwood and for this reason make it an excellent substitute for old boxwood without its prohibitive cost. During August, too, large evergreens were planted as a screen between the garden and the street. White pines, cedars, red pines and hemlocks, from 8′ to 30′ in height, formed this boundary. In this way the garden started in mid-July was completed before the first of September.

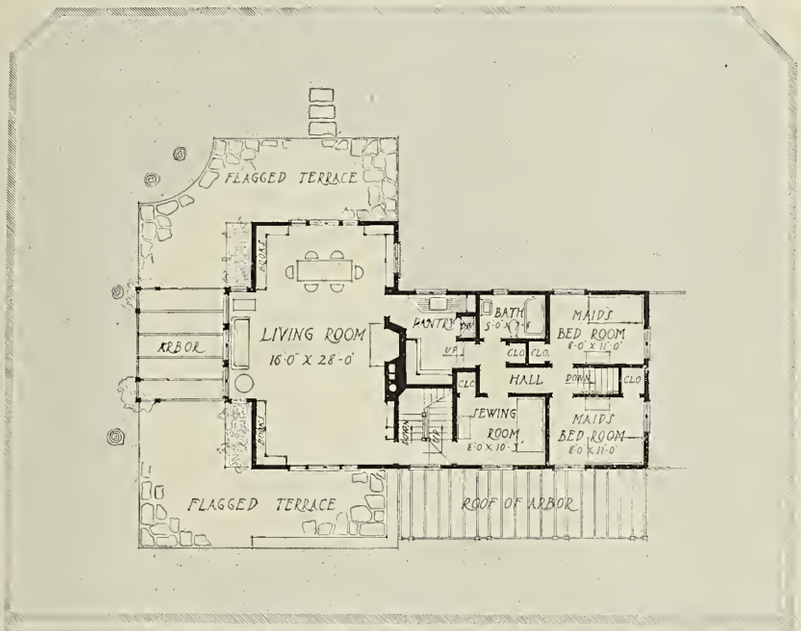
This one example will show that mid-summer planting is not limited to flowers but that very interesting and successful July and August planting of shrubs and trees is possible.

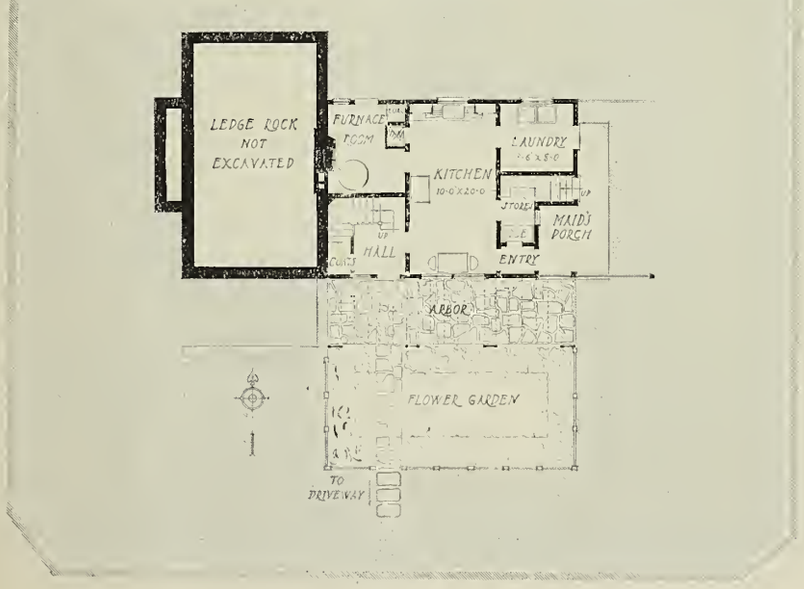
SHRUBS are comparatively easy to move in mid-summer. The treatment is similar to that used for flowers. The plants are watered before the digging is done; then they are balled and burlapped, transported quickly and planted with a great deal of water so that the shrubs find themselves quite literally in a mud puddle. Viburnums, spiraeas, weigelas, in fact all shrubs with fibrous root systems can be moved in this way. On the other hand, such plants as bayberries, scrub-oak, sweet fern, sumac, beach plum, aralias, and benzoin have been found difficult to move in summer. The reason is that they have such long tough roots with very few fibrous branches which do not hold a ball of earth when dug and necessarily dry out very quickly. The scarcity of fibers also makes it difficult for the plant to reestablish itself.

It is possible to collect wild shrubs and move them successfully in mid-summer if they happen to be growing in a shallow swamp where the roots can be dug with a ball of peaty soil adhering to them. It is often possible to find these brush swamps containing viburnum, azaleas, clethra, aronia and similar shrubs in great abundance. The layer of peat in which the

(*Continued on page* 82)









Clark

The home of Miss Spokeman, at Washington, Ct., owes its effect to inherent good proportion and placement. The matched boarding exterior is painted in a deep tone of pink, with green shutters—an unusual color scheme

The plans show a special study of the grades on which the house is built. Bedrooms are upstairs, and all the service accommodation is on the living room level, and below that floor. Murphy & Dana were the architects

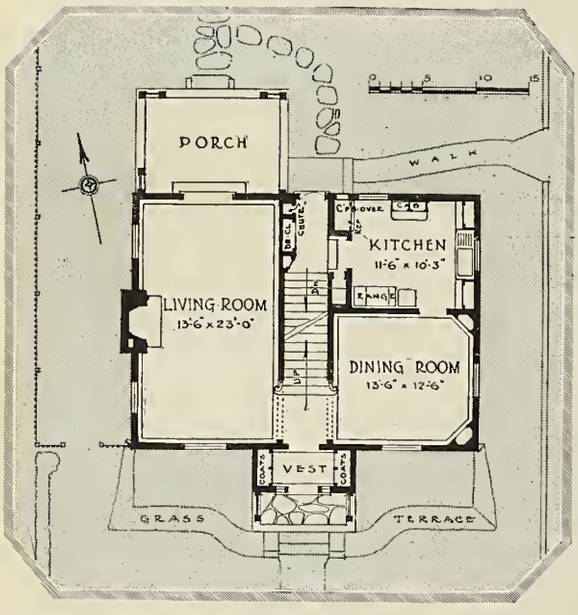
SEVEN PAGES

of

GOOD SMALL HOUSES



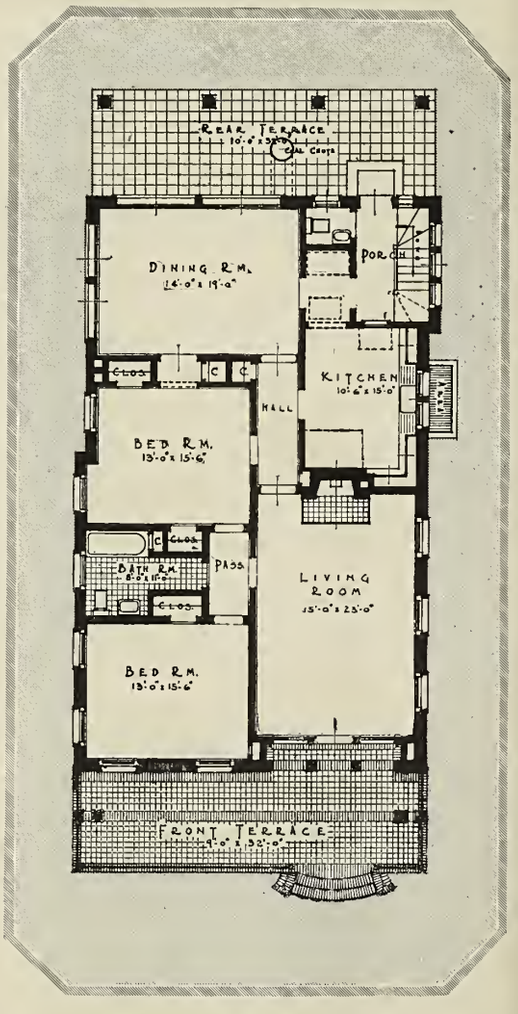




The plans to the left show an admirable arrangement for the truly small house. Considering its total floor space, the sizes of the owner's and guest rooms show economy of space elswhere

The first floor plan, as well as the second, discloses the means by which rooms of generous size were contrived in so small a house. A stair hall is eliminated, and the stair space made small

Below is the house of which the plans are shown at the left. Although the dormer is large, it has not destroyed the graceful roof line. J. M. Hamilton, Minneapolis, Minn., architect and owner



The bungalow which is really a bungalow, confining its plan to one floor is always interesting. The plan here, its "fore and aft" arrangement eliminating an unsightly rear, is excellent

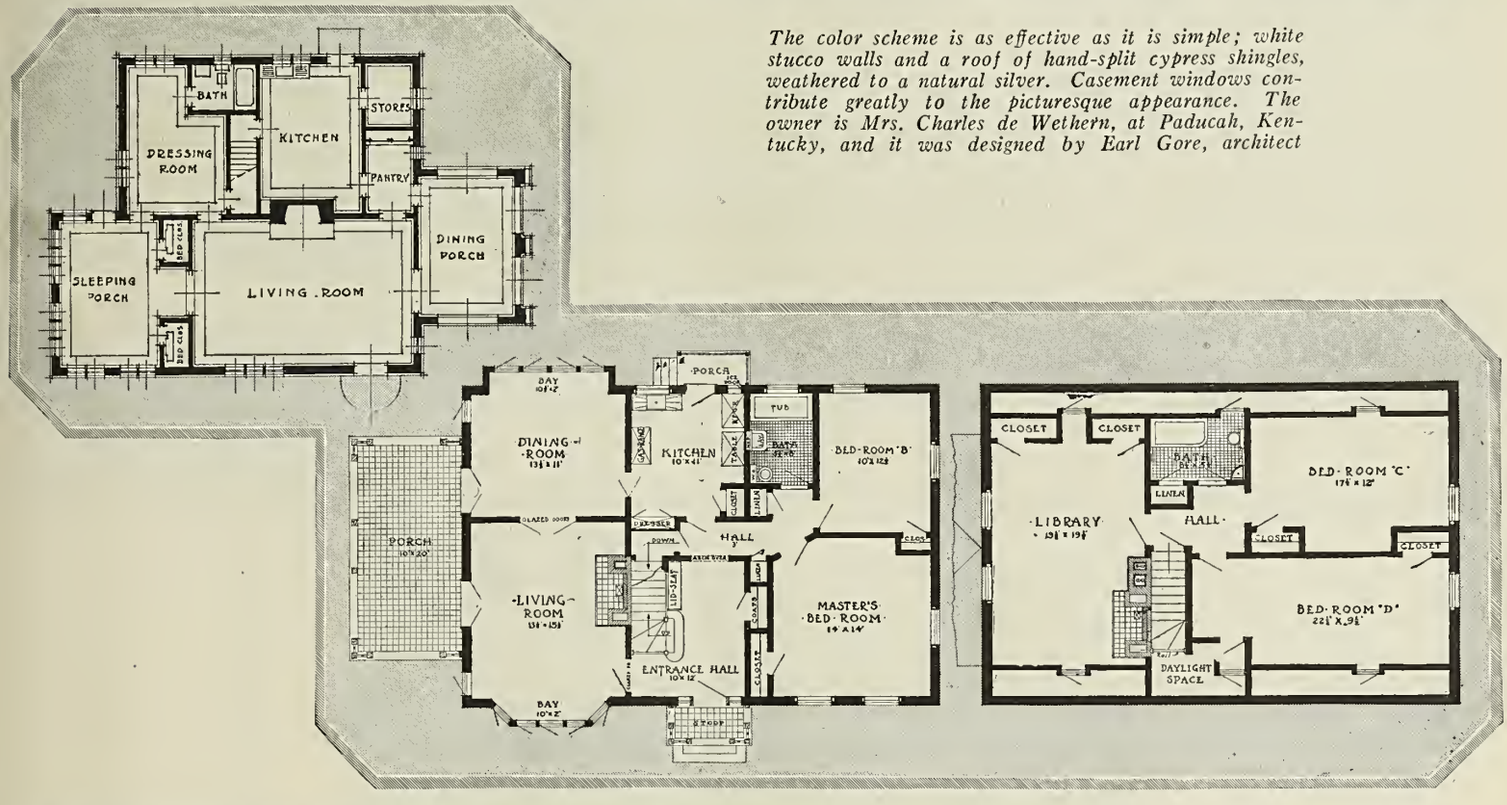


The exterior of the bungalow shown above is commendably frank, with interest achieved by stucco, brick and iron. Gus Kray, San Antonio, Texas, owner. A. B. and R. M. Ayres, architects



This is an unusual plan for a small summer cottage for two. Dressing room and sleeping porch take the place of a bedroom and the dining porch takes the place of a dining room. It is a plan commendable for its economical arrangement

The color scheme is as effective as it is simple; white stucco walls and a roof of hand-split cypress shingles, weathered to a natural silver. Casement windows contribute greatly to the picturesque appearance. The owner is Mrs. Charles de Wethern, at Paducah, Kentucky, and it was designed by Earl Gore, architect

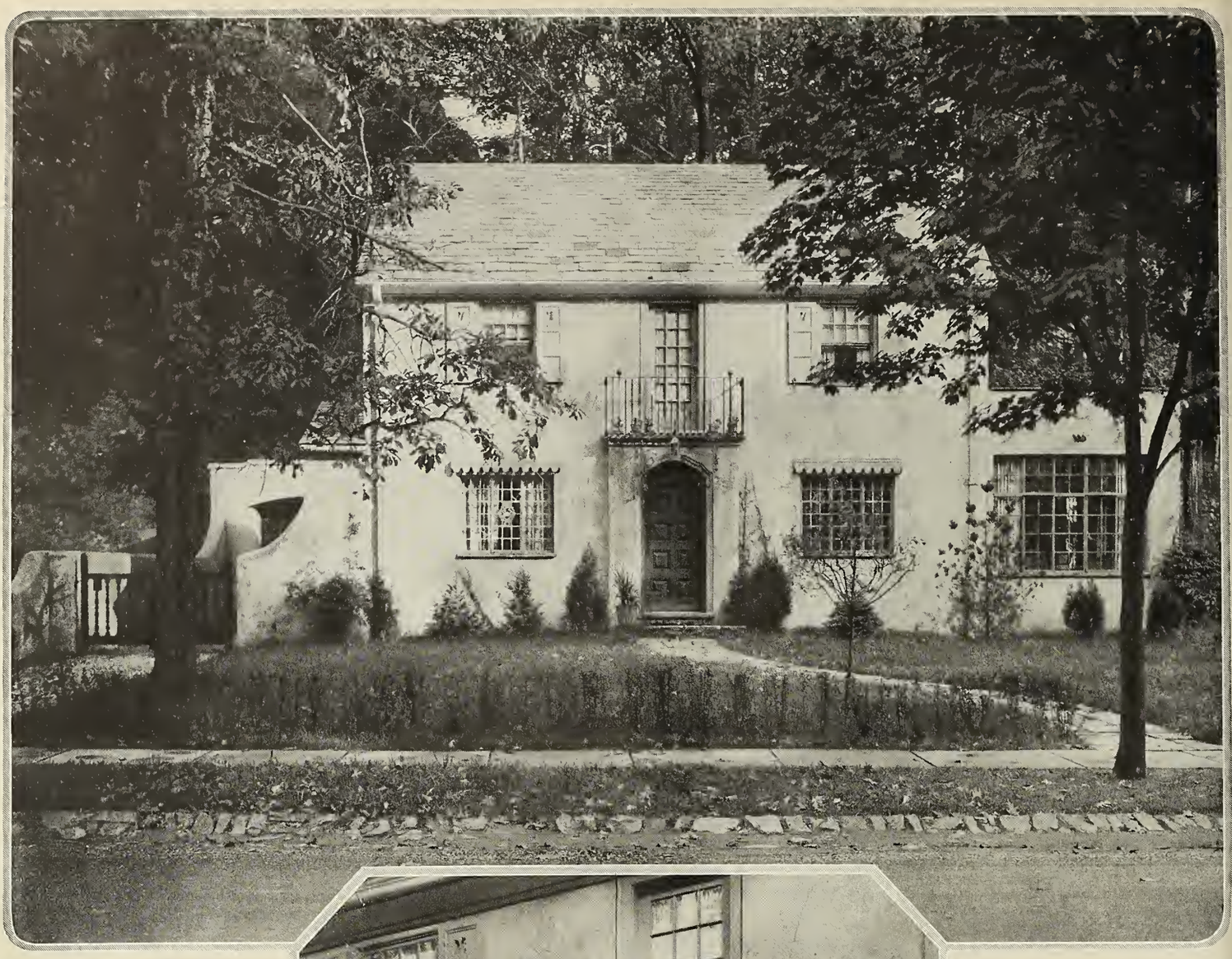




A plan which distributes its bedrooms upstairs and down, with the library on the second floor. For the size of the house considerable accommodation is provided in an economical way. P. P. Turner, architect

The pleasant effect of this small house is due largely to its proportions. Tapestry brick, gray slate roof and white trim make up the color scheme. It is the residence of L. J. Bolgiano, Baltimore, Maryland

Melichor



The proportions of this house, and the proportions of the wall spaces make it a distinguished piece of design. William Gehron, architect, is the designer of this house at Pelhamwood, New York



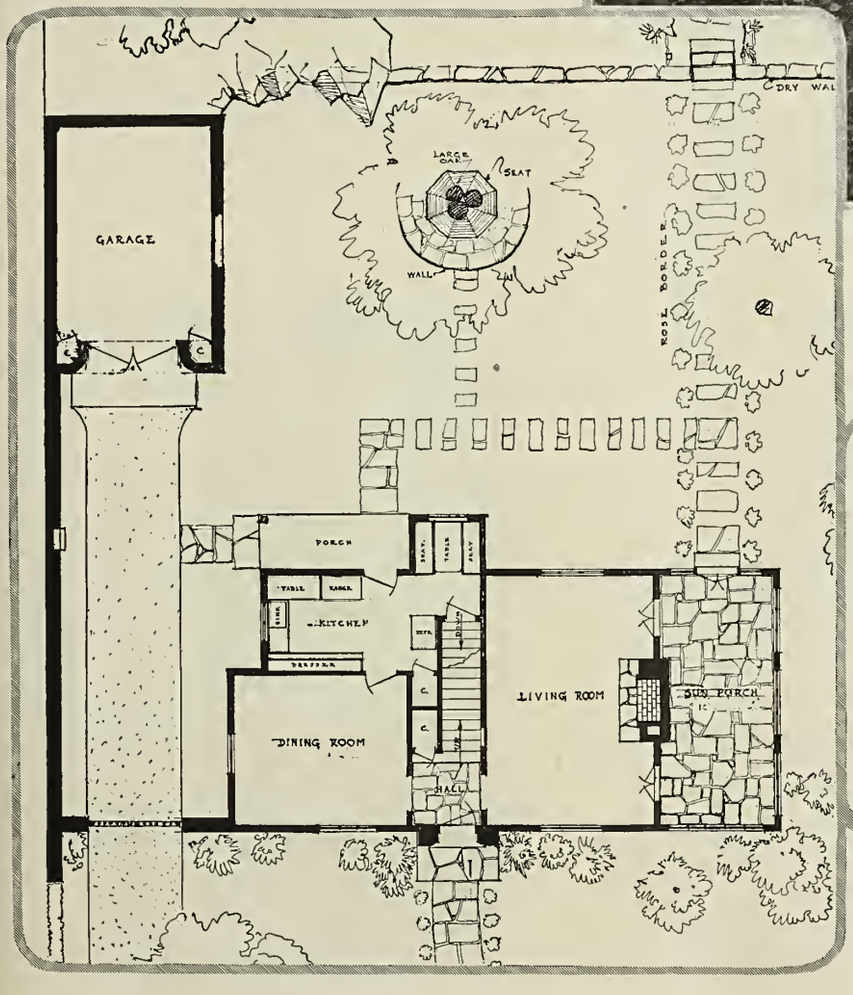
A detail which shows the true technique of stucco work. The molding around the door is characteristic of the Italian and Spanish manner, and the delicate iron balcony is quite distinctly Spanish

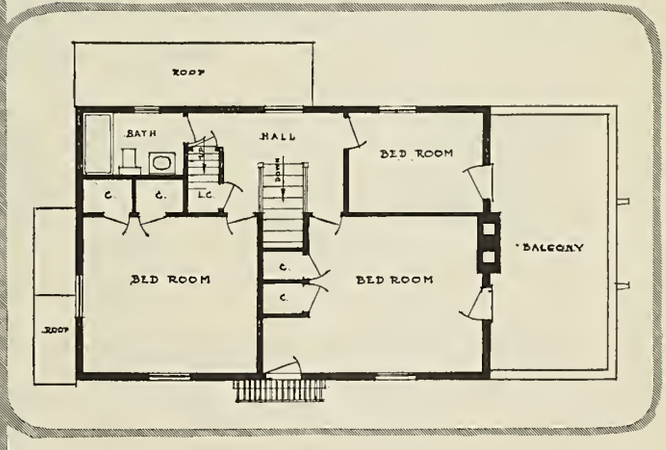


Closely corresponding with the manner of the exterior is the plaster treatment inside the house. The design of this mantel is perfectly in accord with early Renaissance work



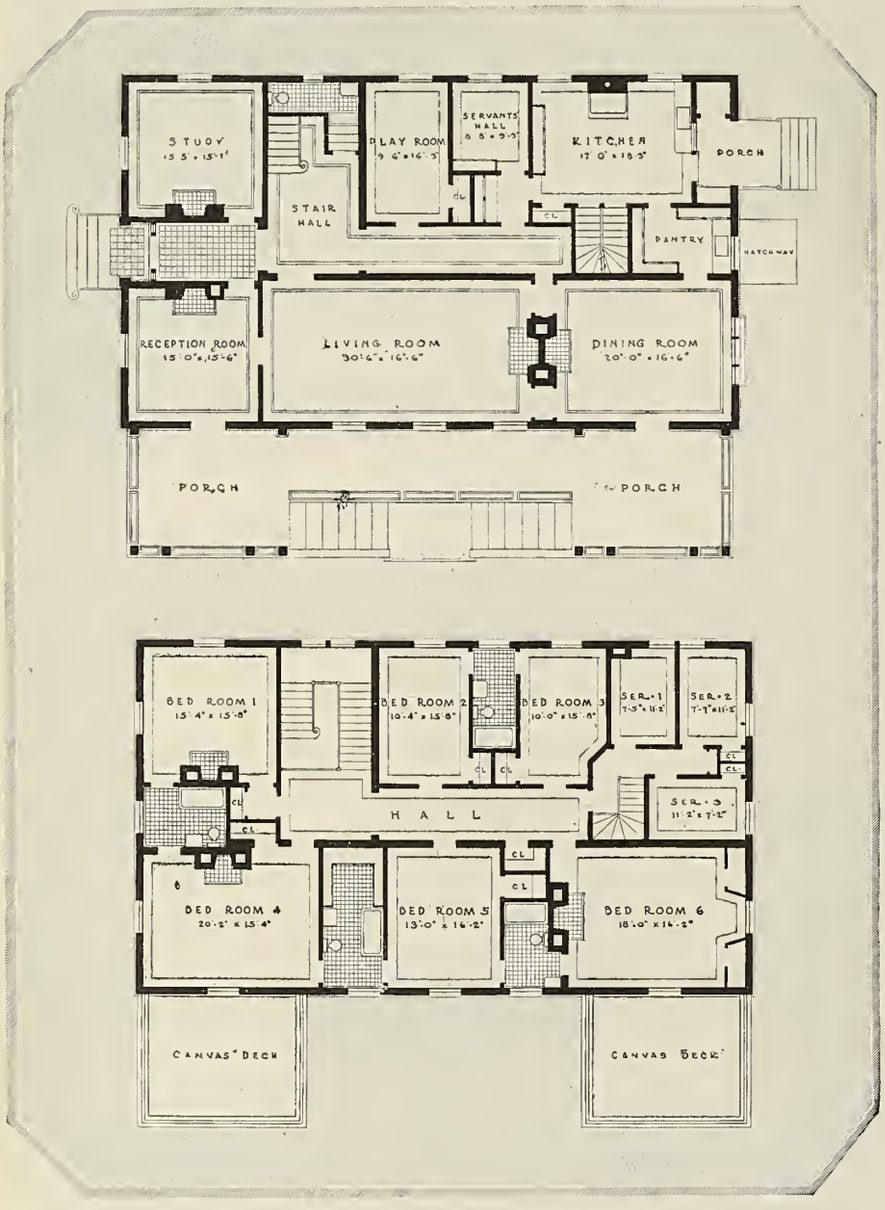
This house, seen in perspective, gives the picturesque effects of the smaller villas and farm houses of Renaissance Italy. The planting and flower boxes have been very effectively carried out





The plans present a simplicity which is a counterpart of the exterior design of the house. The kitchen will be seen to represent compactness in its area, equipment and scheme of arrangement





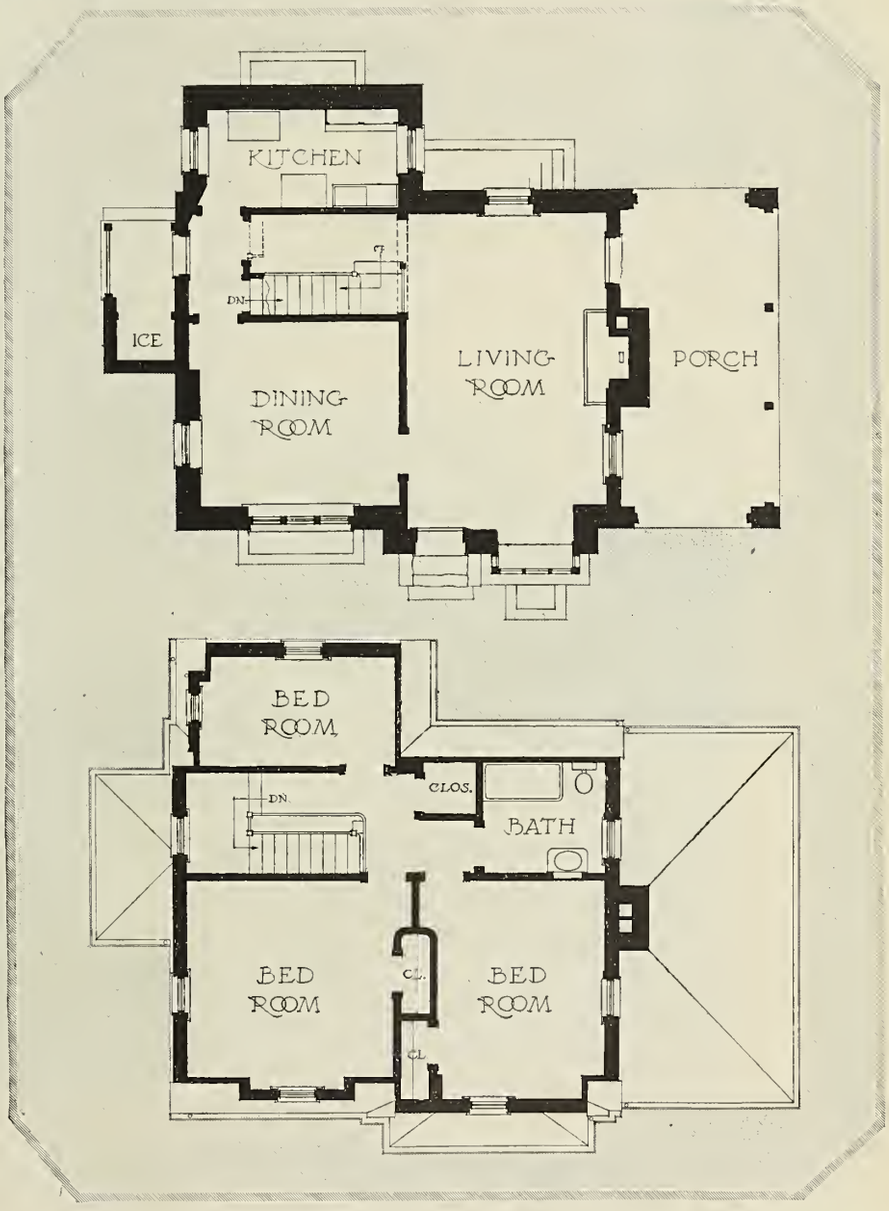
It is seldom that the architect of today turns to the old "Neo-Grec", or "American Empire" style of architecture for his model. Here the revival of that familiar old type of 1840 has been done with a great deal of charm, as well as a practical realization of the possibilities for adaptation. The plan is quaintly formal and distinctly in character with the period, with its formal reception room at the right of the entrance balanced by the study at the left. The dining room behind the living room is another characteristic of this type of American house. Dr. Howland, Guilford, Baltimore, Md., owner. Laurence H. Fowler, architect





One of the most effective solutions of the problem of designing the small house is in definitely aiming at the picturesque. Here the conventional gambrel roof has been given the added incident of a sharp gable which emphasizes the quaint entrance beneath the pent-roof. The composition of the arched batten door with the stone bay and diamond-paned leaded casements is a happy one. The plans present the utmost simplicity and compactness, to effect the economy of space necessary in a house of this size. The architect is Howard Sill and the house was designed for Guilford, a part of Roland Park, Baltimore, Maryland





THE CANNED GARDEN

A Survey of the Processes and Equipment Required for Canning in Glass

ETHEL R. PEYSER

IF THE outdoor garden is a joy, the indoor canned garden, its descendant, is a boon! It makes the unexpected stranger within our gates welcome with its largesse and gives the lady of the manor a scope and a freedom from care which fires the imagination even as does the flower and vegetable garden. For in the canned garden, we have fruits of the tree and the soil, and all year around it stands ready to give itself unstintedly!

Not with procedures at all is the article interested, only with a few precautions, definitions and canned-garden tools. Look in your cook books for canning methods; this is a mere tool chest.

As in our outdoor garden so in the canned-garden, we must needs be "wise" to the weeds and tares that do corrupt. Ah yes, even in the canned-garden, under our own roofs, disintegrating influences will come in, if we are unwary.

What are they? They are minute things we think of as mold sometimes, but more often these organisms are things we cannot see.

Yeasts and harmless molds are usually killed in canning, but. . . the destruction of bacteria and spores is another tale. These wee things are smaller than the mold and yeast organisms and are the ones that can disrupt our canned garden.

We have not only to make our canning right at the start to banish them, but we have to provide the conditions to keep the garden sweet and healthy until we wish to use the fruits of it, whenever in the future that may be.

One of the ways to prevent the growth of bacteria is to keep everything you use in the process of canning surgically clean. Everything must be carefully handled, our hands must be extra clean; table tops must be sterile, and their tops non-absorbent. Wash your containers in boiling water and it is safer to stand them in the water until you use them. Boil your rubber bands, and then dip them in a solution of a quart of boiling water to a teaspoonful of soda. You can't be too careful about the steriliz-



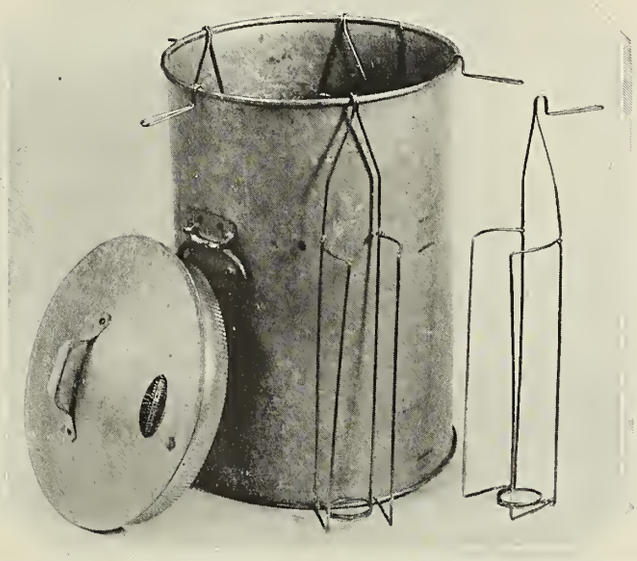
In this group are a number of the smaller necessary canning accessories—glass measure, corer, clock, vegetable brush, new rubber rings, spoons, and fork, a set of stainless steel knives, spoon measures, jar tongs, the necessary spatula and the humble strawberry huller. These and the other articles of canning equipment are from Lewis & Conger



Among the many instruments that help take the drudgery out of summer canning are those which assist in the preparation of fruit and vegetables. Thus the meat grinder, a sine qua non in any self-respecting kitchen. Then, to the rear of this, a fruit parer; the fruit is spiked on the three prongs and a turn of the handle does the rest. At the front is a bean slicer and to the right a fruit slicer. A sieve and a culinary basket complete the picture



The cold pack preserver is equipped with wire racks in which the jars or bottles are placed. Equipment of this size lessens the labor of canning for a large-sized family



The pressure cooker depicted at the left, is one of the most efficient additions to modern canning. In addition one should have a good kettle, measure, and straining rack

ing of every tool and container, scale and hand.

Since many bacteria live without air we have to add the element of heat to kill as many more as we can.

Sterilizing is merely the process of killing or preventing the appearance of meddlesome bacteria. Absolute sterilization is difficult to accomplish, because these bacteria form spores (highly resistant bodies) which defy all manner of onslaughts against them. The trouble is that some of these spores can resist boiling for even as long as 38 hours or so. However most of these spores "give up" and so we are pretty safe after all.

Many of the spores cannot live

(*Continued on page* 94)



Bradley & Merrill

Either enamel or aluminum ware is advisable for canning, because both can be thoroughly cleaned and sterilized. The set of enamel equipment shown here represents the necessary pieces. The scales are especially useful, the wide-mouthed jar funnel should prove a convenience

BUILDING IN CONVENIENCES

These Four Devices May Appeal to Those About to Build a Small House

VERNA COOK SALOMONSKY

LITTLE conveniences built into the house are decidedly in vogue today. A few which may prove of interest to those who are planning their future homes are illustrated here.

There is a practical as well as decorative solution of the problem. Where to place the telephone. To be in a position of greatest convenience it should be located where it can be readily heard and easily answered from both the living and service portions of the house. But usually several doors separate these rooms making a tortuous route from the kitchen to the telephone. To do away with this inconvenience the hand telephone may be placed in a small opening in the wall separating the living and service portions—a location naturally depending on the layout of rooms. This opening should be about 9″ wide and 18″ high, and be placed approximately 4′ from the floor. On the side of the living portion a small door, made by hinging a framed picture to the narrow frame, closes over the hole (when the telephone is not in use or when it is being used from the service side) and forms an ornamental and decorative spot upon the wall.

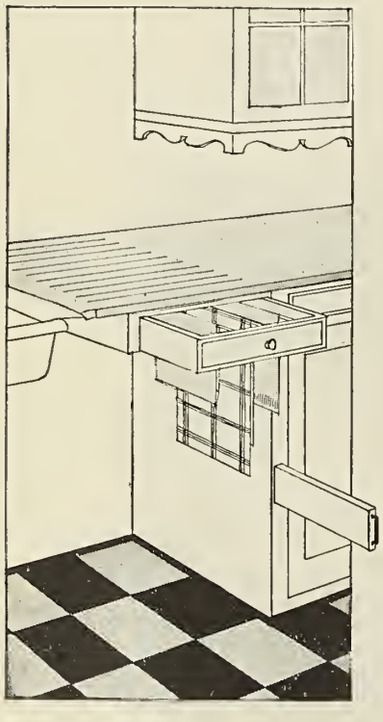
Another convenience is a towel rack built into a drawer for the drying of tea towels. This drawer is bottomless and should be built over an open space to give room for the hanging towels and also allow for the ventilation necessary to drying. The drawer is pulled out and the towels hung over small round wooden rods running parallel from front to back. When the drawer is pushed back into place these towels are partially concealed and do not add a discordant note to the otherwise orderliness of the kitchen or pantry.

Also, the pantry radiator may be made to perform other duties besides that of heating the pantry. There is on the market a type of radiator combined with plate warmers where dishes may be kept warm and ready for service. If enclosed in the lower section of a cupboard and behind fly-screen doors, food as well as dishes may be kept warm in the winter months and away from insects during the summer. By boring good sized augur holes into the countershelf some of the heat from the radiator will escape directly into the china closet above and take the chill from its plates and dishes.

A fourth convenience is a small bench in the hall closet where rubbers may be taken off and put on at ease. A shelf of galvanized wires strung from end to end of the bench and about midway from floor to seat, makes an excellent place to dry wet rubbers and boots. A practical floor material for a hall closet and one that is not damaged by moisture is inlaid linoleum. When laid in squares of contrasting color with a plain border it becomes amazingly good looking.



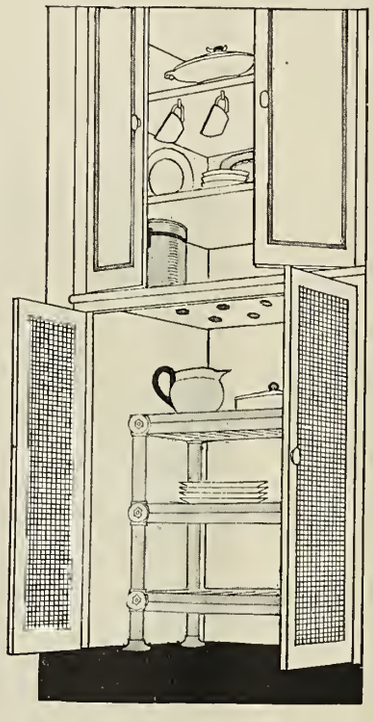
A telephone closet, opening on both living room and service quarters can have a door decorated this way



The convenient tea towel rack is a bottomless drawer with parallel rods on which the towels are hung



(Below) By making a shelf of galvanized wire below a hall bench, one has a place for overshoes



For warming plates one may install in the pantry china closet this type of flat-top radiator as shelves



SPANISH DOOR KNOCKERS *for* MODERN STUCCO HOMES

The Artistry of the Moor and the Spaniard Might Stimulate Modern Craftsmanship

ALICE MANNING WILLIAMS



A Renaissance door knocker, so formed with rosettes as to give a flower like effect. The ornamentation is typically Moorish

Another example of Renaissance design. These illustrations are shown by courtesy of the Hispanic Society of America



The lizard design was a favorite among early Renaissance iron workers in Spain. This example dates from about 1600

OWING to the increasing popularity of the stucco house, especially in its Spanish adaptations, there has been considerable speculation as to the type of door knocker used. Unfortunately, the available knockers are not always adapted to the character of the door or to the house itself. The incongruity of the colonial brass knocker on a house of Spanish style has been repeated too often.

A word about the Spanish door. The common type, which is Moorish in style, was built up of an elaborate intersecting wooden frame which is visible on the inside as a series of varying coffers and is covered on the exterior with stout vertical boarding. This gave great strength to the ordinary door, the wide planks being held together by iron bars or plating and ponderous bolts. Lacking the elaborate wood carving which characterized the heavy doors of Italy, the Spanish doors offered greater possibilities in the way of iron embellishment, especially in its locks, nail heads and knockers. The knockers on the average door were generally placed in pairs, one on each side slightly above the head.

Their simplicity and beauty is worthy of emulation, and it was with this purpose in view that these samples here shown were selected. Each shows a certain fine individuality and is not at all difficult to reproduce, although, of course, the modern article would lack the atmosphere and tradition that goes with the knockers of old. These were made of malleable iron, which was granulated in texture, but which became after repeated heatings and hammerings very tough and flexible. Easily wrought when hot, it could be hammered and bent when cold.

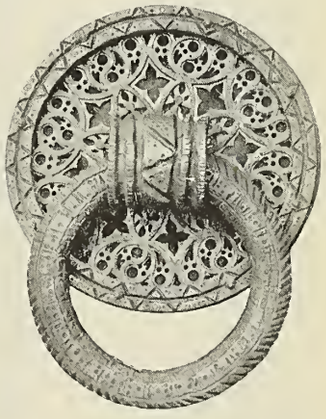
In its primitive state the Spanish door knocker (called llamador by the Spaniards and alldabon by the Moors) was very simple, consisting of a flat back plate to which was riveted either a ring or

(*Continued on page* 80)



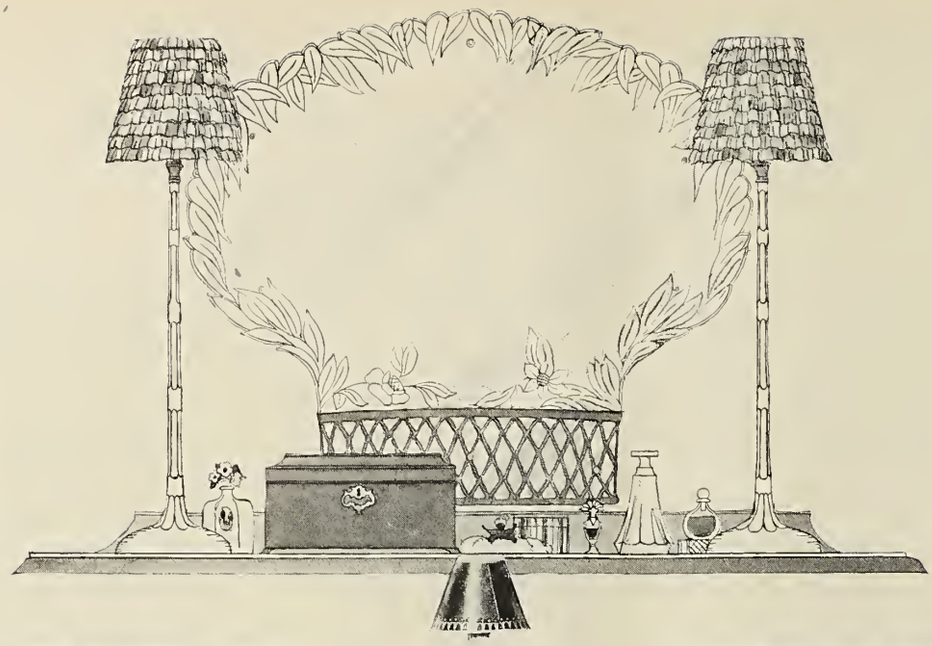


Moorish influence is evident in the design of this 16th Century door ring knocker and escutcheon



A door handle of the late 16th Century, with Mudejar tracery, a blending of the Moorish and Gothic

These iron devices were used both for knockers and door rings, as shown on the door to the left





The shade on the amusing pottery lamp above is of marbleized paper in black, rose and blue. The lamp is wired for one light. 18" high, and priced at $27.50

The decorative candlestick lamp at the right is antique brass with a green parchment shade decorated in gold. 14" high, costs $22.50



Crystal dressing table lamps with shades of ruffled lace over pink, 28" high, $45.50 each. Flower mirror with gilt lattice, 34" high, $120.50



In charming contrast to the other black pottery lamp is the shade of yellow and black toile de Jouy bound with Chinese red, 18" high, costing $23

Readers who live in large cities may find these articles or similar ones in their local shops. In event they do not, House & Garden will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank.

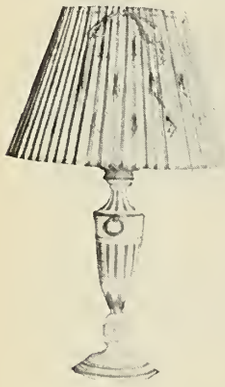


G. W. Harting

A table for a porch or country house morning room is blue-green lined in yellow, 25" high, top measures 5' 7" x 2', $75.50. Black pottery lamps with Godey print shades, 20" high, $37.50 each. Amber glass flower bowl, $4.75

SUMMER NOVELTIES *from the* SHOPS

A slender rose, green and white pottery candlestick makes a graceful boudoir lamp. The shade is pleated rose and white chintz, 18" high, and is $25 complete



Wooden lamp in apple-green with mauve strippings or lavender with turquoise with parchment shade decorated with flower print, 18" high, $25.50







Bookshelves in walnut finish, 29" x 25", $40.50. Wrought iron lion bookends, $18.50 a pair. Low amber bowl, 16", $16.50. Flower prints framed in color, 14" x 11", $18.50



Two fold screen of wall paper in apple green and pink, $125.50. Reproduction of French tray table in walnut or mahogany, $65.50. Walnut peasant chair is priced at $25.50



These charming openwork pottery candlesticks decorated in rose and green would be delightful on a white mantel. They are 9" high and $10.25 each



(Above center) A painted tin flower container comes in red or yellow with Chinese decorations in gold. It has an inside compartment. 11"x 5" costs $11



This sixteen piece breakfast set for two people is of primrose yellow china decorated with bird motifs in blue, $80.50. Rose vase 10" high, $10.25

Bradley & Merrill

The GARDENER'S CALENDAR *for* JULY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Peach curl develops about this time of the year. It is well to checkmate it by spraying with a combination of Bordeaux mixture and arsenate of lead. Pick off and burn immediately any leaves which are infected.	2. Don't neglect to protect the strawberries from the birds. An old tennis net properly spread will answer for small beds; special nets can be secured for protecting large plantings. Scarecrows may be helpful.	3. There is no cure for potato blight. It can be prevented, however, by spraying about once in three weeks with Bordeaux mixture. It is a good plan to put arsenate of lead in the mixture to destroy the destructive potato bug.	4. Spray the roses with arsenate of lead if they are infested with rose beetles. These drill holes in the leaves and, of course, weaken the plant. Top-dress the bed with bone meal if you want quality flowers this autumn.	5. Most soils are partially deficient in humus. Cover crops of clover, vetch and rye are invaluable for restoring this element to the soil. Sow them now in the orchard and any vacant ground remaining.	6. This is a critical time in the garden. The ground bakes, and weeds are very persistent. The only remedy is frequent and deep cultivation. Don't believe the theory about deep cultivation destroying surface roots.	7. Blight is a very destructive disease to many garden crops. Cucumbers, muskmelons, celery and tomatoes are particularly susceptible. They should be sprayed with Bordeaux mixture every three weeks.
8. Take some chrysanthemum cuttings for flowering in small pots in the greenhouse. Don't neglect the carnation plants out of doors. The ground should be cultivated frequently and regularly.	9. Late cabbage, cauliflower, celery, kale and Brussels sprouts should now be planted out. Use plenty of water when planting, and a little fertilizer worked into the soil will start the plants growing vigorously.	10. A heavy mulch should be applied to the sweet peas. Any rough litter may be used for this purpose. Spray with a tobacco preparation if aphis appear. A little shade at midday will maintain the flower quality.	11. To insure plenty of fresh vegetables, you should now sow, lettuce, beets, carrots, beans, cucumbers, kohlrabi, corn, radishes, turnips and endive. Use early corn and saturate the drill before sowing if the soil is dry.	12. Select three or four of the best shoots on the tomato plants and support them by some means. Remove all other shoots and keep the lateral shoots reduced by occasional pinching. This makes larger fruit.	13. Hot, dry weather encourages the propagation of all kinds of plant lice. All plants are subject to attack, but more particularly soft foliage types. Inspect frequently, spray with tobacco or kerosene preparation.	14. Lettuce runs to seed considerably at this season. A board placed over the row, supported so it will be a few inches above the tops, will reduce the losses. The boards should be taken off during rainy weather.
15. There is still time to start a few flowers for fall. Sow in a frame or sheltered bed early asters, poppies, stocks, calliopsis, larkspur and candytuft. Use water freely when setting out, and have the ground rich.	16. Soaking seed to hasten germination is wrong in principle. Before sowing at this time of the year, soak the drill by letting a hose run into it. The moisture then penetrates and encourages downward root growth.	17. This is an excellent time to look over all trees for bark scars which should be cut back to live bark and thoroughly painted. Remove any stubs where branches have been improperly cut. Watch for fire blight.	18. Beets and carrots for winter use are always desirable. Sow several rows of each and if using ground that has been previously cropped, spade under some fertilizer. You can also start peas now for fall use.	19. After they have finished flowering, the climbing roses should be thoroughly pruned by removing a few of the old shoots and training the younger and more vigorous shoots in their place. Keep them in bounds.	20. The late potatoes should be swelling fast at this time. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers. Potatoes require attention.	21. Be very careful about artificial watering. Remember that the natural soil moisture is preferred if you can save it. If you must water, soak the ground thoroughly and after the surface has dried, cultivate.
22. Reduce the stems on the dahlia plants to three or four. Keep the lateral shoots pinched out on the flowering stems. Some sort of support should be applied now, to prevent breakage during storms.	23. This is an excellent time to sow rutabagas for next winter's use. New ground is preferred for this crop and the plants must never be allowed to suffer for want of water. Sow in drills and thin out to about 1'.	24. Onions can be improved in size by partially breaking the tops down just above the bulb. This is best done by bending the tops over with the hand until the stem doubles. Do not loosen the roots.	25. It is now safe to sow peas for fall use. Other cool crops such as spinach, radishes and the large heading types of lettuce and endive may now be planted. This is the last call for beets, carrots and winter radishes.	26. Don't allow any newly set out plants to suffer for lack of water. All new stock should be saturated with water when dry, and a mulch of rough litter will help to retain the moisture. Artificial shade helps.	27. Make preparations to move evergreens now. The bed should be marked and the plantings prepared beforehand, as the trees should never be allowed to lie around in the hot, drying sun.	28. Are you getting full value from your garden? Do you gather the crops daily, using those you require and putting the balance away in glass for next winter's use? If not, there is still time to do much.
29. Weeds in the lawn are very conspicuous now and can be readily removed. A good method is to have some weed killer or gasoline in an oil can, dropping a little in the center of the weed. This is easier than pulling them.	30. Strawberries planted now will fruit abundantly next season. Be sure you order both staminate and pistillate varieties to assure fertilization. Prepare the bed by double digging, using well rotted manure.	31. Practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all thin, weak interior branches. This applies to trees of fruiting age. Others of smaller size need different treatment.				

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing operations. The dates are for an average season.



Harris & Ewing

GRACE TABOR

Seven of the country's most noted landscape architects—they merely happen to be women—grace the Calendar page this month. Miss Tabor, an author, as well, has written several books on gardening



Ira L. Hill

ANNETTE HOYT FLANDERS

A graduate of Smith College, and of the University of Illinois in landscape architecture, Mrs. Flanders' training has included several years of study in Europe, the West Indies and through our Southern states



BEATRIX FARRAND

Mrs. Farrand's very extensive practice has included the designing not only of many gardens and large estates, but also the planting of the Memorial Quadrangle at Yale and the grounds at Princeton University



Bachrach

ELIZABETH L. STRANG

One of our most frequent contributors, Mrs. Strang's interesting articles, illustrated with examples of her always splendidly designed work, are both helpful and familiar to House & Garden readers



Bradley

ELLEN SHIPMAN

The work of all the women here has been shown at various times in House & Garden. Several views of the Croft garden, at Greenwich, Ct., designed by Mrs. Shipman, appeared in the March issue



Amemya

RUTH DEAN

One of Miss Dean's many delightful gardens is her own in New York, in which she is standing. She has also written a book on design—The Livable House: Its Garden

MARION C. COFFIN

Some of Miss Coffin's most important gardens are those designed for Frederick K. Vanderbilt, Bar Harbor, Me., Lamont Dupont, Wilmington, Del., and Gordon K. Bell, Katonah, N. Y.



Bradley

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A mount from a Queen Anne cabinet, a view of which is seen on page 90



A walnut secretary of high rectangular construction with double-hood top. This is typical of the plainer sort of Queen Anne furniture



A characteristic ornamental key plate found on drawers of the period

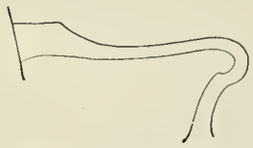
FURNITURE of QUEEN ANNE'S TIME

WITH Queen Anne furniture (1702-1714), who can avoid the alliterative thought of curves and comfort; for to our modern way of feeling the two merge in furniture. Speed makes sharp edges as dangerous in households as in automobiles. The older ages had time enough and space enough and so little furniture withal, that sharp edges were a negligible factor; but with modern crowding we are thankful for well-rounded edges. So the Queen Anne period marks the advent of comfort. Nor is this attained at the expense of beauty, though possibly at the sacrifice of delicacy.

Queen Anne herself was a lady of ample proportions. Curiously this fact seems to link itself with the furniture of her days. Possibly she made it fashionable, but this is doubtful, for she stayed so closely at home that her subjects scarcely knew her, and she reigned a mere twelve years.

In the interesting process of tracing the advent and development of certain characteristics in furniture styles, we see just how this idea of comfort rounded sharp corners everywhere, curved the fronts into an easy swell in cabinets, into pleasant curves in chair backs with their fiddle splats, hooped the tops, rounded arms and seats and finally bulged the legs into the curve we know as *cabriole*—the French word for a goat's leap. This bandy leg, though a novelty in England, had long been used in China for the Chinese found their way to comfort long before Europe thought on such matters.

(*Continued on page* 118)



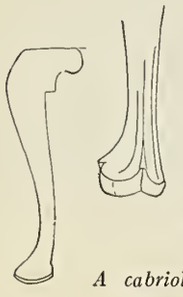
Profile of a chair arm, showing the curves



A pendant drop drawer handle of the period



A typical drawer pull



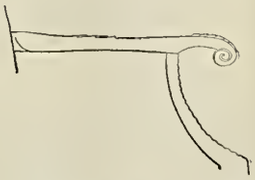
The webfoot chair leg

A cabriole table leg



These walnut side chairs have inlay on the splat, top rail and seat rail. The legs are cabriole and the feet pad or Dutch. Upholstery is needlework





Profile of an armchair to be found on page 90

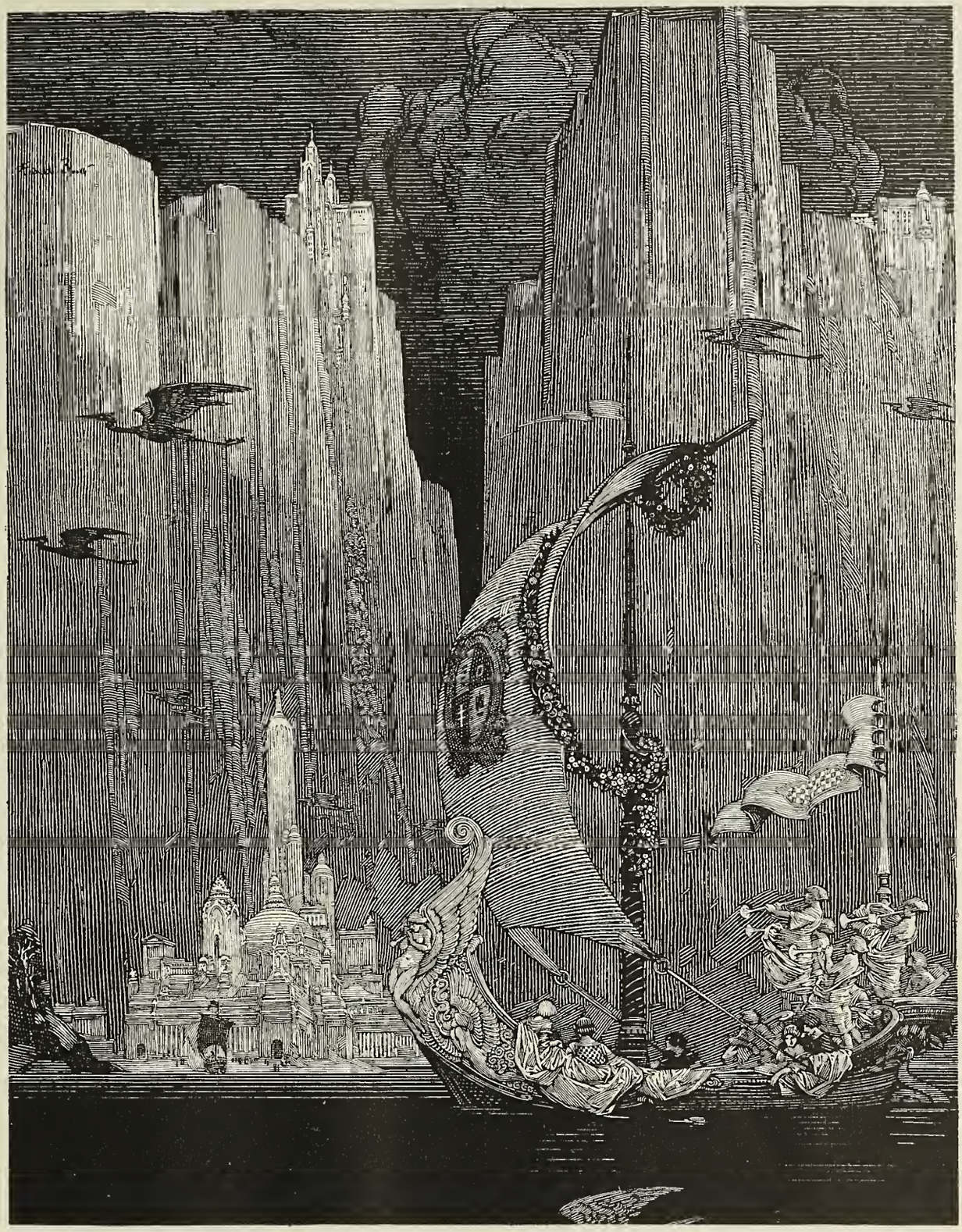
Detail of the chair splat shown in photograph





The claw-and-ball foot is often found

A cabriole leg from a typical chair



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THE ESTEY RESIDENCE PIPE ORGAN



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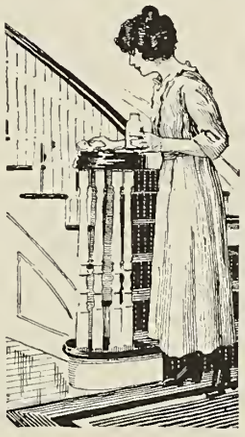
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A door knocker with characteristic Moorish bosse, dating from the late 16th Century

SPANISH DOOR KNOCKERS *for* MODERN STUCCO HOMES

(*Continued from page* 73)

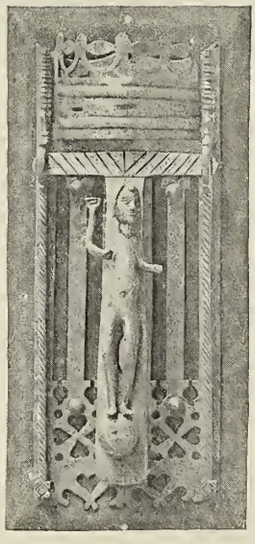
vertical hammer, the latter dropping against a large plain nail head. Often it was called a door ring, and served a secondary purpose as a door handle in addition to its primary use of heralding the visitor's arrival. The back plate grew in time to be very elaborate, but in the early days of the 15th Century it was unornamented and crude in outline. The solid hammer of the early knockers was the first concern of the Spanish smiths who fashioned them in the quaint forms of archaic men, birds, lizards, dogs, etc. The lizard was especially popular, and in the later Renaissance period became a real work of art, with its outstretched wings, scales, ringed tail, all beautifully etched and engraved. The style most prevalent in Spain, however, was of the flattened ring type. The plain heavy rings of old yielded by slow degrees to the influence of art in being beveled and exquisitely chased. Often they were twisted; sometimes the ends of the ring, instead of being welded together, terminated separately in passing through the back plate, with lyre effect, or in the pilgrim shell design, a motif popular in Castile.

The back plate, which was very simple, too, in the early days of the 15th Century, began to assume various shapes and in the hands of the Spanish smiths, some fine examples of craftsmanship were developed before the handle emerged very far from its primitive form. Later the simple art of smithing became in time a combination of smithing with Eastern methods of enrichment applied, when the metal was cold. Thus under the Moorish influence the back plate, which was invariably circular or star-shaped was pierced with Eastern patterns and its edge notched and serrated, or perhaps finished with a cabled border. Examples here show how the Moors imparted to iron, along with their basic principles of design, their delicate methods of working gold and silver. This Moorish delicacy of detail continued into the Renaissance even long after Christian rule had been established and at times combined with the Gothic with surprising harmony. The Spaniard recognizing the superior craftsmanship of the Moor, employed him side by side with Spanish artisans, whenever Christian buildings were to be erected. In this manner Moorish and Gothic lines blended into a style called *Mudejar*. There is shown an excellent Mudejar example with Moorish and Gothic details successfully harmonized. The filigree of the back plate is interesting, for it shows how the scale of Gothic ornamentation could be reduced to a delicacy that is purely Oriental in appearance. It was probably made by a Moorish artisan working long after the establishment of Christian rule. Gothic considerably architecturalized is seen in another illustration which precedes the flamboyant style of the late Gothic knockers.

During the Renaissance when stone tracery was intricately chiseled out of rough stone, the Spanish smiths adopted the same methods, even to the extent of chiseling the striker out of the solid iron. The back-plate was chiseled and pierced with unbelievable richness as if the question of labor was the insignificant item of the proceeding. The lace-like openness of some back-plates represent a prodigious amount of patient cutting, giving on the whole the effect of a French flamboyant knocker. The Spanish appearance is still retained, however, on account of the Eastern patterning incised up to the sides of the buttresses and on the neck of the winged beast, as well as the tracery crowning the panel. The enthusiasm of the sculptor was never carried out to the same extent as in Italy, where sculptors, elaborated designs until all simplicity and suggestion of utility disappeared and the knocker became merely a pendant statuette.

Sometimes instead of the back-plate, there are bosses, single or in pairs, one placed above the other. This Moorish feature is often treated with a Gothic feeling. Often, they are beaten out into naturalistic leaf forms; sometimes, as two separate units, consist of rosettes, each concentric layer cut to a different

(*Continued on page* 82)



Gothic Renaissance influence is seen in this early 16th Century design, with canopy and human figure



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CADILLAC

Exactly what is it that causes women to speak of Type 61 Cadillac with such special enthusiasm?

Is it the car's beauty, or its comfort, or its dependability that accounts for the preference which they undeniably show for it?

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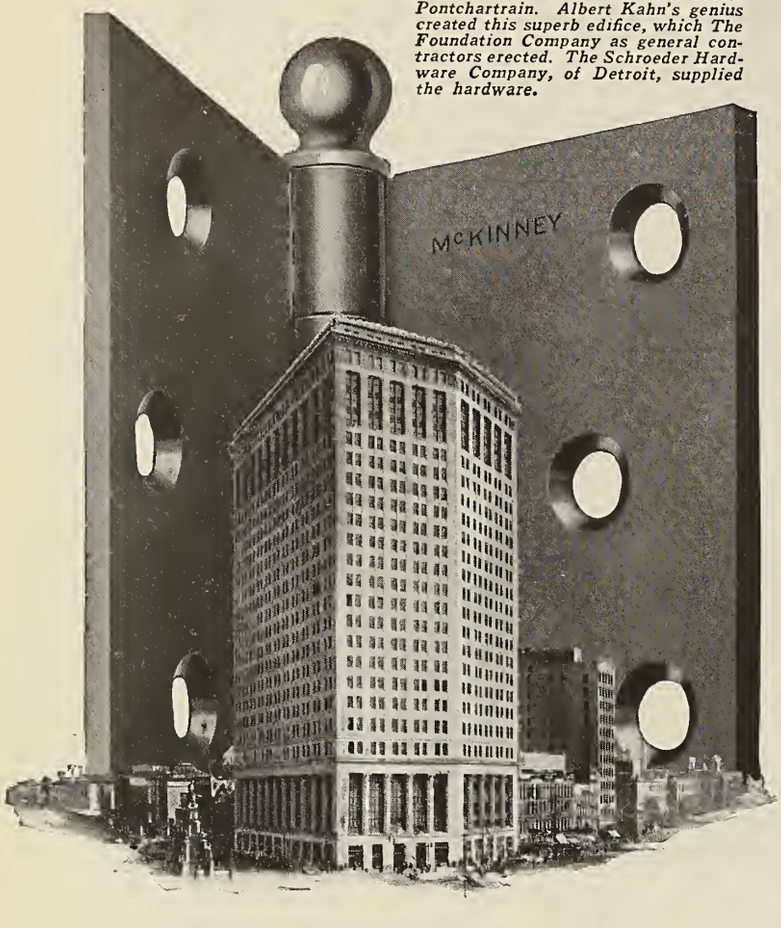
But we doubt whether its beauty, or its comfort, or even its dependability is sufficient to explain women's favor for the Cadillac.

Isn't this favor due, rather, to their conviction that the Cadillac includes in full measure, not one or two but *all* of the qualities which they desire in a motor car?

Isn't it inspired by their knowledge that whatever they call upon it to do, from whatever standpoint they consider it, in whatever company it may be, the Cadillac stands out as a fine and exceptional car?

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McKINNEY
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SPANISH DOOR KNOCKERS

(*Continued from page* 80)

pattern, to give a flower-like effect.

The hood over the vertical knocker is an idea particularly Spanish. At first crude in form, it blossoms into rich crowns, semi-circular in form, a feature of Spanish door knockers even throughout the Renaissance days. Seeming lack of stability and finish at both sides of the back-plate caused the Spanish smith to add attentuated buttresses invisibly riveted from the back and further architecturalizing his work by cabled edging surmounted by small pinnacles.

Detailed as the knockers may be, the appearance of richness and elaboration was but a fundamental feature in Spanish ornament, for in the massive simplicity of the Spanish house of old, it was the treatment of the doors that produced the final effect. The same result could be achieved in the modern house with simple and not costly labor.

THE MARVELS *of* MID-SUMMER PLANTING

(*Continued from page* 62)

plants grow is usually 6″ or 8″ deep with a layer of sand below it into which the roots do not penetrate. The plants can then be taken out with a sharp spade with solid chunks of peat surrounding their roots.

One particularly worthwhile phase of mid-summer planting is that any large sized individual plants for a garden background can be seen and known exactly as they are going to look. One does not have to imagine them in leaf as in the case of spring and fall planted shrub masses. The ability to get these immediate effects often times more than balances the slight extra labor involved. Such shrubbery is the making of the late planted flower garden which is in great need of backgrounds and enclosures for shelter and seclusion.

We are getting rather accustomed to the moving of all kinds of evergreens at almost any month in the year. August seems to be as favorite a month as any. For evergreens August is better than July because by August the new growth has had time to harden. If this new growth is not sufficiently hardened the new ends of the branches are apt to droop during transplanting and they remain in this wilted position. When next year's growth stands out straight in its normal position it gives the tree a curious crimped look which it is apt to retain for several years at least.

TRANSPLANTING TECHNIQUE

The successful mid-summer planting of deciduous trees requires a great deal more technique in the mechanical art of moving and a great deal more knowledge of tree physiology than flower or even shrub planting. The present day methods of ball and platform moving upon specially constructed trucks has made successful mid-summer moving of deciduous trees an accomplished fact. They are moved by what is known as the "ball", the "half-ball" and "bare root" methods. The ball method is that in which the tree is dug with a ball of earth entirely inclosed in a canvas cover and lashed to a platform. This method is most suitable for the difficult varieties such as oaks, gums, tulips and magnolias, and would apply only to trees up to about 6″ in calibre as the weight of a ball for a larger tree would be too great to handle readily. It is used also for nursery grown plants whose root systems have been developed close about the base of the tree. The half-ball method is used for slightly larger trees or for small trees of a variety more readily moved, such as elms and maples. In this case the roots of the trees are dissected out for their entire length and are wrapped in wet straw. A ball of earth is, however, retained about the base of the tree which is held tight by a canvas which allows the roots to stick out. The whole is then lashed to a good-sized platform. I have seen trees up to 10″ and 12″ in calibre handled by this method. The bare root method is probably not so suitable for mid-summer work inasmuch as all the dirt is shaken from the roots and the roots tied up in bundles and wrapped in straw. It is necessary, however, to resort to this method if very large trees are moved on account of their great weight.

The usual method of soil preparation for large trees is followed except that no heating manure is put in the bottom of the holes.

TREATMENT AFTER TRANSPLANTING

There are three methods used in the treatment of the trees after the planting is done, in order to counter-act the disturbance to which the root system has been subjected. Sometimes the tree is severely pruned. This method gives the tree an unnatural shape for the time being and spoils its immediate effectiveness which is of course one of the very reasons for moving it at mid-summer. Sometimes the tree is stripped of its leaves. This has been found worthwhile in some cases but it again spoils the immediate effectiveness of the tree and its winter-like appearance during the middle of the summer is anything but pleasant. Some people do not seem to be annoyed at the appearance of a dead or dead-looking tree in the midst of abundant leafage while many think that even the late leafing of the sycamore and of the catalpa makes them objectionable for lawn planting.

Some trees and shrubs will lose their leaves at mid-summer planting just as they sometimes lose their tender new leaves in the spring transplanting. This does not often hurt them. They may recover their leafage during the summer or wait until the next spring even before regaining their real beauty. Rugosa roses transplanted in August have lost their leaves and come into full leafage again during September. Pin oaks, beeches, hawthorns and red maples have been known to stand bare and bleak until the next spring without any injury. It is an interesting fact that summer transplanted trees and shrubs begin to color earlier and lose their leaves earlier than the shrubs around them.

Sometimes, however, the tree is

(*Continued on page* 84)



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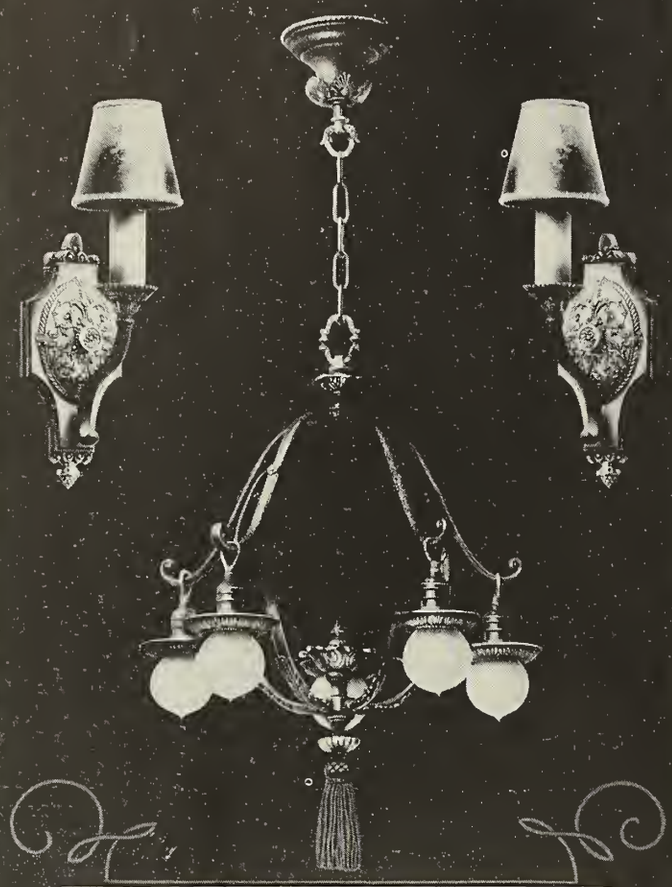
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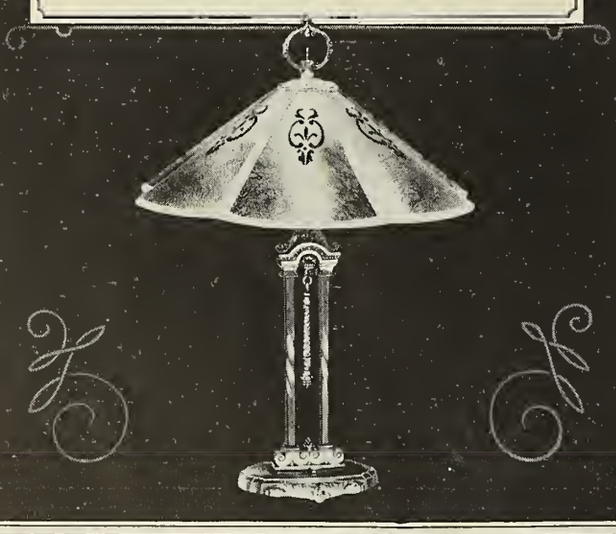


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THE MARVELS *of* MID-SUMMER PLANTING

(*Continued from page 82*)

neither pruned nor stripped of its leaves. There is a happier method which has been found very satisfactory. The tree is well mulched and constantly watered. The mulch must be of straw or of some non-heating material spread over the entire root area to the depth of five or six inches. It must never be of manure which is too heating. Abundant watering is absolutely necessary. The hose should be running constantly and moved from tree to tree at intervals—a hose divided between a half dozen trees or so. This is especially necessary in soft sandy soils. In clay soil care in watering should be taken and sufficient drainage should be provided so that the tree is not left standing in water and the roots allowed to decay. The same principle of deep watering applies to trees as well as to perennials. If possible it is well too punch holes with crowbars to the depth of 2′ or more over the root area of the tree and to allow the hose to run and to fill these holes. In this way we are assured that the water will go down where the roots are. If only the surface is moistened the roots will come up and then when we think the period of watering has been of sufficient duration the trees will die from thirst.

A distinction should be made between planting done during July and August and planting done in June. June planting should be avoided because the soft growth then on the tree will almost surely wilt and present a sorry appearance.

PLANTING TREES IN LATE SUMMER

July and August planting has advantages over fall planting. The tree has time to recover from its migration before the cold weather sets in and is then all ready to show its real beauty in the spring. When a tree is transplanted in the fall it simply holds its own during its dormant period and waits until the spring to recover from the shock. July and August planting has advantages over spring planting. Labor is more easily obtained, superintendence can be more carefully attended to than in the rush and pressure of spring work. The work can proceed more carefully, one tree can be handled at a time, the transition can be accomplished more quickly and efficiently.

It is advisable to avoid mid-summer planting for trees such as tulips and sweet gums of large size that are normally difficult to move. Apple trees and hawthorns are difficult to move. Dogwoods should not be moved in midsummer. Birches are especially touchy and do not even tolerate fall planting. Beeches are fairly difficult to move though 20′ trees have been moved successfully in July. Magnolias are not easy to move but have been transplanted with success in mid-summer. September first is the very latest date to try moving them, however. It is generally advisable to avoid mid-summer planting for all trees with fleshy roots. Sweet gums, tulips and magnolias belong to this group. The roots of the magnolia, for instance, are very easily bruised and turning purple get what seems like a kind of blood poisoning which is generally fatal. Oaks, too, with the single exception of the pin oak, are difficult to move. This distinction is worth while noting, I think, because it illustrates a general principle. The pin oaks have a fibrous root growth and grow normally in moist or swampy ground. They are, therefore, easy to dig with a ball, and their fibrous roots suffer very little at disturbance. All the other oaks have long straggly roots, veritable cat's claws, with few fibers, which do not adjust themselves so quickly and are slow to make a new foothold.

THE KINDS MOST EASILY MOVED

The trees that can be satisfactorily moved are elms, pin oaks, and all the various maples, more particularly red, sugar, silver and Norway maples. Hornbeams can be moved, mountain ashes move easily, oxydodendrons are moved with success. Willows, poplars and locust also move with great ease.

Mid-summer planting is only worthwhile for trees up to 6″ or 8″ in calibre. If the moving of larger trees is attempted it will be found that the added cost of moving them with a ball or half-ball is prohibitive. A tree of 6″ calibre has usually a height of about 20′ and has a fair spread depending upon its location. If it has been growing in the open it may have as much as 30′ spread, while a tree standing in a close nursery will be cramped and unnatural in appearance.

Mid-summer planting does not lend itself to the use of specimens. Its most important safeguard is the use of trees in large groups and in masses so that they can shelter one another. It is always advisable to feather down the planting with shrubs so that the trees are protected as much as possible from the winds that dry out the undersides of the leaves. Moreover, in mass planting the occasional loss of a tree here and there does not count.

This kind of planting lends itself, therefore, to boundary planting and to hedgerow effects. It lends itself to backgrounds and screen plantings. It lends itself best to groves and bosquets. Anyone who has caught the spirit of the bosquets in Italian gardens, who has seen the tree planting in more or less regular spacing and equal height in such gardens as Versailles, where trees were planted in vast numbers and in great masses upon level open plains, can easily understand its value for American use. In two of the examples of successful mid-summer planting, that I have recently heard of, the trees in these grove formations were used to bring the woodsy setting close up to the house. They formed the backgrounds for terraces and for long bowling-greens hedged with hornbeams. Pleasant flower gardens were found in their sheltering midst and curving paths with all manner of interesting woodsy planting wandered back and forth.

Even though we are seeing gardens and whole places created full grown, I would not have you think that I speak lightly of them for they prove no simple tasks. To have these groves appearing, quite suddenly in the short space of a few weeks, full grown and in the luxuriance of summer leafage does seem quite like the adventures of Aladdin's lamp; the people who are guiding these tasks are the genii of our modern landscape world.

FROM PLAN TO POSSESSION



The home of Mr. Richard Wyckoff, at Great Neck, Long Island

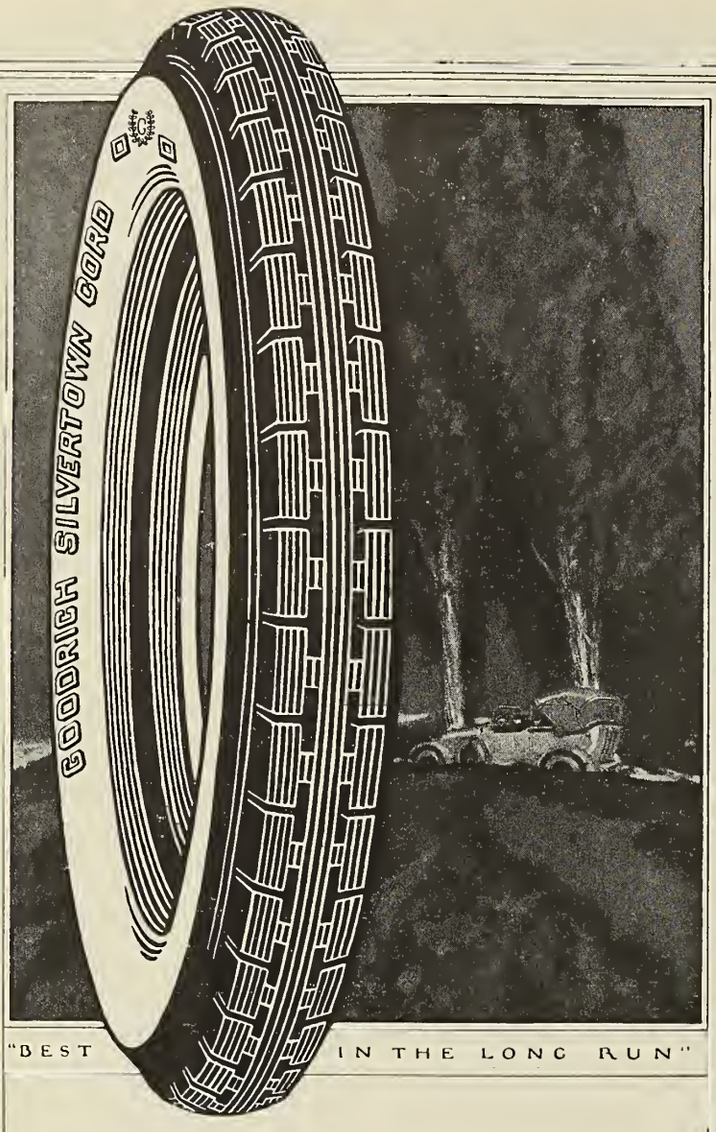
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A GARDEN UNDER *a* HILL

(*Continued from page* 57)

cuts across it on the bias; yet this is one of the misdemeanors which garden amateurs most persistently perform. The proper grading of a site is nearly always a troublesome task, but without it there can be no such thing as a successful garden. Besides, there are no more delightful features of a garden than those which generally come with a thoughtful disposition of the grades—walls, steps and leveled terraces. All these things have been worked into the garden here, but none of them has the air of having been made simply for the sake of a wall, a flight of steps or a level space. They have grown naturally out of the conditions of the site, and the stones for the walls and steps were probably gathered on the spot.

This upper garden makes a delightful place for perfect leisure. It has shade, seclusion and a view. The ten foot hedge of clipped yew not only affords privacy from the road but it forms a splendid rich, deep green background for the riot of color in the upper border. The vine covered wall of the house on one side and the heavily massed planting of flowering trees on the other complete the enclosure and create the shade.

From this pocket of a garden on the high ground of the place the lower garden slips down to the water. It is frankly nothing but a path against which have been planted irregular clumps of larkspur and lupines, lavender and lilies and low, spreading junipers, together with small flowering shrubs to give body to the scheme.

Taken all in all, this little country place in Sussex is one of those rare establishments which must always be the despair of every homebuilder who wants the most livable and unpretentious thing obtainable. Of course, this particular house and garden achieved those qualities so delightfully because the generations with which it grew up wanted livableness more than anything else and pretentiousness not at all. And with a perfect site at their disposal, and good taste as well, something has been evolved which is even finer than the clever counterfeits that the movie geniuses create at Hollywood.

HOW *to* KNOW REAL WATERFORD

(*Continued from page* 45)

cutting for which the Waterford glasshouse was famous, and later the lavish use that was made of decoration. Certain pieces, too, are associated with the factory; the fine elaborate chandeliers and candelabra of the period, for example, though luster cutting itself is said to have originated in Cork. The lovely boat-shaped fruit bowl on a stand, which is a rare prize today, and scent bottles of various patterns may also be taken as typical of Waterford in connection with strawberry diamond, hob-nail, and step-cutting of inimitable beauty and skill. Now and again the glass has a damp shiny look, as if it had been dipped in water and not dried, and this may also be taken as peculiar to Waterford.

All Irish glass is heavy, solid, and tough to a surprising degree. The decanters of that roystering age withstood many a hard knock and many a fall, and made on occasion formidable missiles. The quantity of table glass that survives speaks well for its durability. Cork glass is rather lighter, on the whole, than Waterford, but heavy in comparison with modern standards.

Authentic Irish glass can also be distinguished from fakes which otherwise have passed the tests by the "ring". This sound may be described as a deep musical humming with a sustained vibration, unlike the clear sharp note of ordinary glass. It must be heard and compared, since no description can be adequate, but it is quite unmistakable to a keen ear, and the old phrase, "Singing Waterford", is not inept.

Gilding, or traces of gilding, are often found on Irish glass. Fine engraving played a considerable part in its decoration, and work from the south of Ireland would be sent to Belfast, where most of the finest engraving was done. With the exception of blue glass and green, there was but little colored glass made at that period. The old glass-cutters relied upon cutting and patterns and beautifully designed shapes for the needful variety. The great householders in Ireland would have whole table services designed after their own patterns so that exact similarity or mechanical copies were not seen in the best work.

Opinions differ about the care of Waterford and old Irish glass. Some hold cleaning it to be a sacrilege, and count the bloom and the iridescence that appears on the surface an asset to be guarded and preserved, like the patina on old furniture. Others maintain that Waterford should be cleaned and polished, and kept, so far as possible, in its original condition. This is done by washing it in hot soapy water and polishing it with dry chamois leather. Thus, treated, the glass emphatically does not "look like new", but radiates a luster that is more akin to the black shine of silver than to the prismatic diamond glitter of modern cut-glass.

The craze for Waterford and the big prices that collectors are ready to pay for it have had the usual result, and a flood of imitations have been made with such consummate skill as to deceive where deception seemed impossible. Less clever fakes betray themselves in various ways—they exaggerate, for example, a certain large quality of Irish glass into clumsiness, while failing in the matter of weight. Or, again, the cutting is done with rectangular precision, whereas the old work was often irregular, with lines that deviated from the exact straightness. The color is either too white or too obviously tinted. The faint yellow tinge that characterizes some of the old glass from Cork is exceedingly hard to imitate, and the gray-blue tinge becomes, in the faker's hand, crudely cobalt. Where authentic dishes vary in thickness, the second-rate fake will be uniform; the spiral, or air thread, in a wine-glass is of betraying evenness. Holland and Germany, Austria and France, produce extraordinarily good imitations. The final quality that still eludes the cleverest imitator is that of touch. The expert can detect in genuine Irish glass a kind of softness, almost a warmth that is not present in any modern glass.



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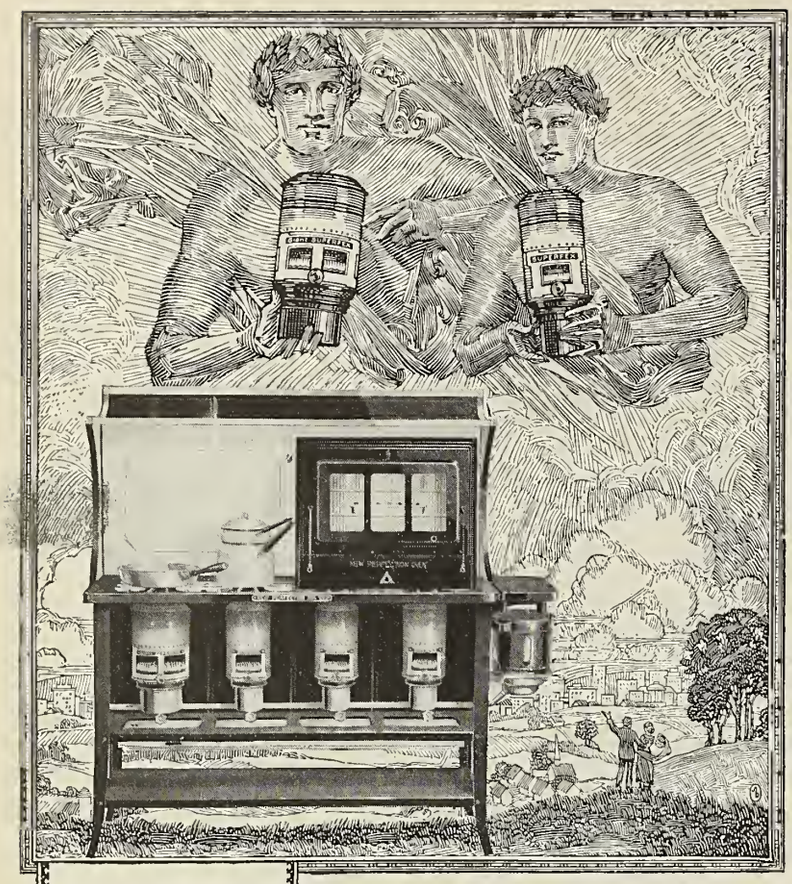
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NEW PERFECTION
Oil Range with SUPERFEX Burners

A PLANTING *of* INFORMAL FORMALITY

(*Continued from page* 50)

yellow-wood; double scarlet thorn; pearl bush with its early emerald leaves; and hybrid lilacs with immense heavy trusses of white, pink and darkest purple. The sturdy pink weigelia and bush honeysuckles were used to screen the street, affording little temptation to pilfering passersby. In front of these, pink flowering almonds and tulip Picotee stand forth above the dwarf yews; and nearby are the sweet pink clusters of the Korean viburnum.

Later, the fragrance of the hybrid philadelphus, lemon lily, and Harrison's Yellow rose is followed by the spicy pungent pepper bush in midsummer.

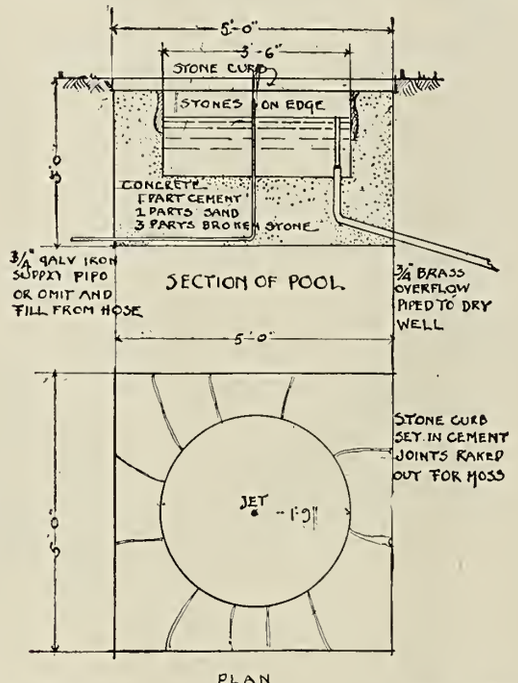
Nor does the autumn lack interest, either of fruit or vivid foliage. Japanese barberry, Euonymus alatus, sorrel tree and bellflower (Enkianthus) all put on coats of red; blue berries on arrow-wood and turquoise vine, together with white on the snowberry, attract the birds.

To insure a restful effect, but few flowers were used in the composition. On the other side of the house the craving for color was indulged by a herbaceous border, but here a few very choice single peonies, a long drift of white foxglove, a single clump of lavender Japanese iris beside the pool, a pink mallow, with spikes of Lythrum roseum, were quite spectacular enough.

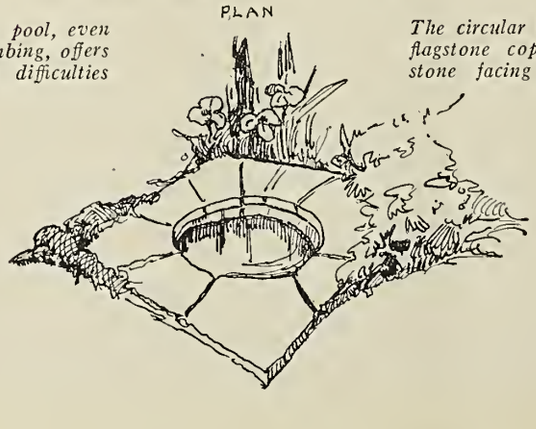
It would have been following the accepted tenets of design to have the arbor "on the axis" of the turf panel, directly opposite the windows of the house. In this particular instance it is enjoyed more as arranged. As an adjunct to the shady side of the garage it forms a more attractive shelter than it ever would have been, if set down amid newish shrubbery, facing the afternoon sun. The rustic poles are peeled of bark and painted white like the building, which is embellished by lattices and a door of brilliant emerald green, as are the Windsor bench chairs, and table. This door with its handwrought latch and hinges was salvaged from an old farmhouse. The threshold is an old millstone. Glazed pottery of mingled blues and greens, vines of delicate tracery like akebia, wild grape, turquoise berry, and canary creeper; gay cretonnes and other accessories make of the arbor a colorful place. Until the piping for the pool can be arranged, a shallow dish offers refreshment to the birds.

Since flagstones are practically unobtainable in this locality concrete fragments from the old garage floor were used instead. Their humble origin is never suspected. In the crevices are the following well-tested plants—dwarf moss-like Sedum acre; Sempervivum (hen and chickens), Gypsophila cerastoides, with its tufted mats of white; and the tiny maiden pink, its tiny cerise blossoms and turf-like foliage triumphant under any amount of tramping. In the beds along the sides of the arbor are columbines, primroses, violets, ferns, Solomon's seal, and lilies—all adapted to shade.

Since it was not feasible to remove the driveway which lies between the house and this little informal garden, it was suffered to remain, though preferably there would be French windows, and a terrace next to the house.



The concrete pool, even with its plumbing, offers few building difficulties



The circular basin has a flagstone coping and a stone facing on inside

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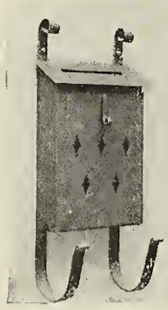
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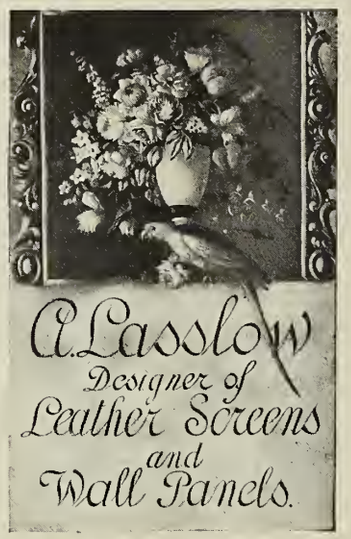
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Orchids, one of Tang's panels, shows his signature in the corner

PICTURES *in* IRON

(*Continued from page* 59)

neighbors." It was then that there came to him the inspiration to change the medium of his art and to fashion pictures in iron. "He thought in iron," the Chinese wording has it. He erected a forge in his home.

Early and late he gave himself to his experiments with the metal which he knew. He had first to produce an iron of high ductility. Attaining this, accomplishment was simple to the erstwhile artisan in iron. His was a new art.

No one today can tell exactly how he wrought. Indeed though there are still imitators of his art, none of them are able to obtain that pliancy in iron which enables them to draw from the molten metal the completed shapes of the graceful bamboo, or the more complicated flower designs. An examination of the later work shows the use of nails, wire devices and annealing where Tang conceived and executed entire units of his pictures from a single mass of molten iron.

The canons of art which Tang followed are those laid down in the fifth century A. D. by Hsieh Ho in *Records on the classification of Old Paintings.* The paintings of the old masters were made either in the form of scrolls to be hung on palace walls, or they were done directly upon the walls of temples. The latter were of religious character.

According to Hsieh Ho, the six canons, or rules of art, are comprehended in the following:

Rhythmic vitality
Organic structure
Conformity with nature
Appropriate coloring
Arrangement
Transmission of classic models

It was my good fortune while residing in China a decade ago to have brought to me a few landscapes from the forge of Tang Tien-chih. For nearly three hundred years they had been the property of the Djung family the members of which were now reduced to poverty. The pictures appeared to be mere scraps of iron, the frames had decayed and the unity of the pictures was broken up. By the aid of one of the family they were restored to their former relationship and remounted in teak wood frames.

These primitive pictures done by Tang in iron show close conformity to the

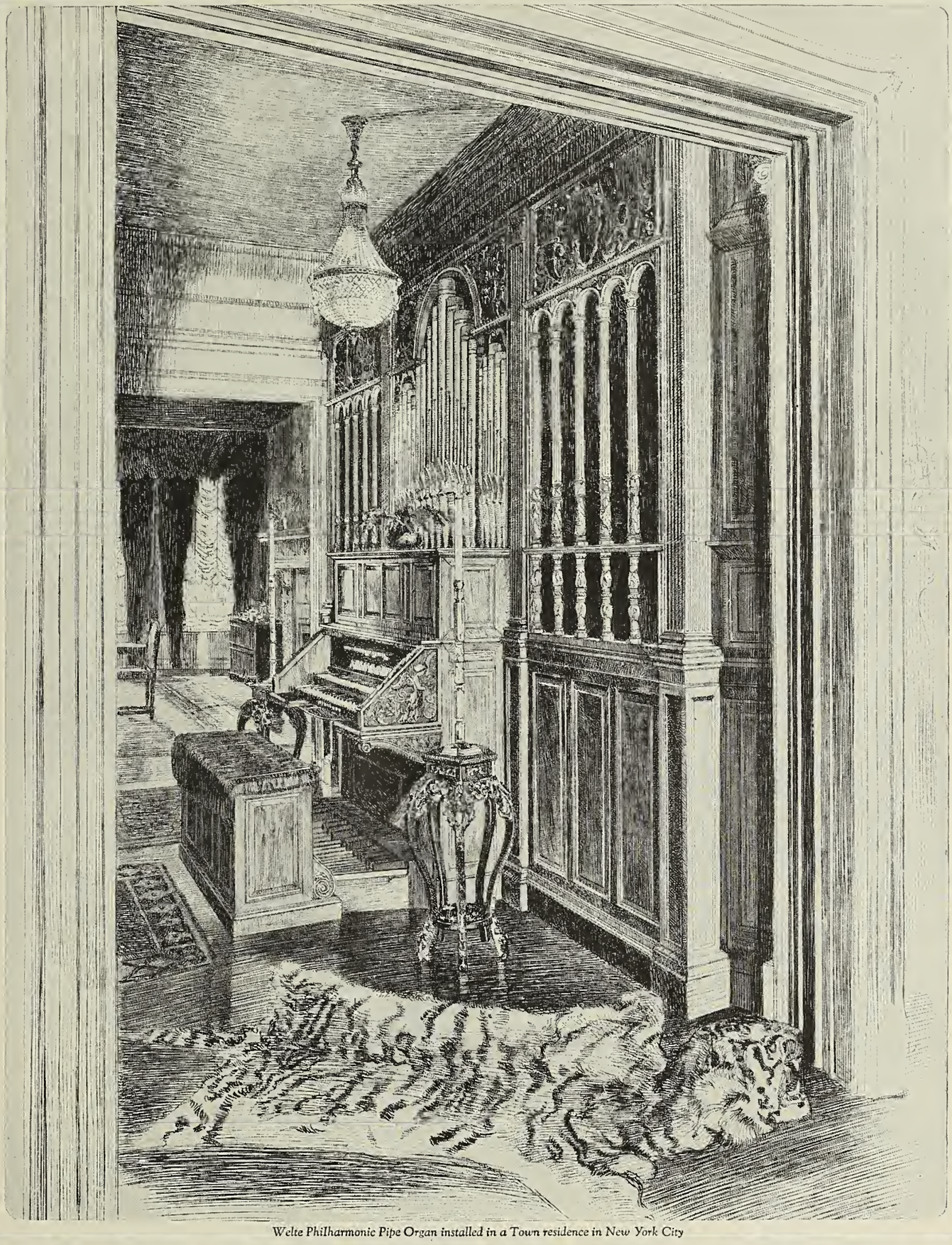
(*Continued on page* 94)



A work-wearied man toils down the slope; above stands the mountain peak

The bamboo panel, one of the four by Tang symbolizing the summer season

In the orchid panel Tang made his symbol for spring with consummate delicacy



Welte Philharmonic Pipe Organ installed in a Town residence in New York City

This installation shows the adaptability of the Welte Residence Pipe Organ to the narrow type of town house. The organ is placed in a recess on the second floor landing, midway between the music room and the dining room. The artists' recorded rolls are inserted in the upper board panels of the Console. This organ is playable both manually upon its keyboards and by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

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THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

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Pyrene, used when an automobile fire *starts*, is sure protection to life and property.

Can you afford to risk your own life and your automobile, when, at a small price, you can equip your car with Pyrene and know that you are fully protected from fire dangers?

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Necessary in every automobile

Pyrene KILLS FIRE SAVES LIFE



Pyrene SAVES 15% on your auto fire insurance premium

PICTURES *in* IRON

(*Continued from page* 92)

ancient canons of art. They are strong with rhythmic vitality. Though crude and heavy, they have an unusual strength. The rugged line of the distant mountains blends with the foliage of his trees that have their base in some margin of a lake or stream. He has eliminated to the last line possible every nonessential to his design. His subjects remain close to nature and to life. His people go about the humbler avocations of the Chinese; their toil bent figures are vital in their simplicity. His worshipper bends reverent in the shrine.

The work of Tang Tien-chih was continued by his sons and contemporaries who elaborated his simple landscapes, refining the lines of iron. A set of these pictures, eight in number, I found last year in the old city of Changsha. They are landscapes executed by an unknown artist for the house of Li who held them for two hundred years. They are in excellent preservation. Each picture is made up of several units, usually four, so spaced as to give a satisfying perspective.

Here are men in tea houses built over the water, there a woman in her window waits the home coming of her spouse. An old man toils up the hillside, men meet on the bridge to pass the time of day, and fishermen, who would have delighted the soul of Isaac Walton, sit dreaming over their suspended lines.

The houses vary in type. The home of the villager nestles behind a clump of trees. A thatched cottage is outlined with geometric precision. Hills take on the fantastic shapes that the traveler in remote sections has seen. Reeds and moss-grown rocks clearly indicate the banks of water ways. The boat on the rippling water carries the narrow necked basket of the fisherman. The waves are portrayed in ideal simplicity by a mere bended wire beneath the boat. The flag flying from the yamen pole is still swaying with the breezes of centuries ago. The spread of sails on the distant junks could have been attained only by the use of pliant bamboo stays.

The trees which the artist shaped in this enduring medium are of the classic type known to all students of Chinese art. The pine, the wutung, the bamboo, the willow, and the ginkgo tree are unmistakable. They stand in relief now in the foreground of the sketch, now partly hidden by some home or hillside. The care used in drawing identical branching in each tree of a group is typically Chinese.

The moonrise of this artist is perhaps his greatest touch. Four parallel lines of ferrous mist, a circle of iron, and the heart is satisfied! With the unyielding material to which the artist gave his thought, he has brought to us that rare experience to the occidental soul, an oriental moonrise.

The quartet of the "four seasons" is still a Chinese delight. They comprise the orchid for spring, the bamboo for summer, the chrysanthemum for autumn, and the mei-hwa (yellow prunus) for winter.

Iron lends itself to color effects. Time has added a touch of color to the iron with which the artist worked. Rust along the branches and in the rocky masses gives a depth and warmth of shade that is pleasing to the eye.

The pictures of Tang Tien-chih, whose signature in iron is shown with his gracefully wrought orchid, and those of his successors,have adorned the homes of many of the well to do families of central China. They have been carried, I am told, as far as Chengtu, in the far western province that borders on the Himalayas. Some of them have been used to adorn lanterns.

The effectiveness of the picture in a Chinese setting is unusually good. The room of the Chinese opens by a door and a half partition, covered with glass or paper, onto the court yard. Iron pictures are used to decorate two of the remaining walls, being placed on opposite sides of the room in pairs or fours in exact line. The pictures are framed in teak wood, severely plain, and backed with lin-dz (silk over paper), of cream or white. They are set off by the strictly conventional character of walls and furniture.

It is to be regretted that the true art of producing iron pictures is lost to the world. Few men can combine the skill of the forger in iron with the soul of an artist. Only a rare artist could command that spontaneity of composition which Tang Tien-chih and his contemporaries employed when, with the iron white hot in the forge, they drew out in imperishable metal the lacy branches, the rugged mountains and the weary burdenbearer of their time.

THE CANNED GARDEN

(*Continued from page* 71)

without air so that canning which must cut the air supply makes the spore birthrate about nil.

Vegetables take longer to can than the acid fruits and vegetables, such as tomatoes, as the spores do not hanker after acids as a rule. Of course the less heating and cooking the better for the naturalness of the canned materials.

So the thing we want to do is render our fruits and vegetables as sterile as possible with as little fuss as possible, and to prevent spores from forming. Thus canning is simply the process of spore and bacteria birth-control in the storage of fruits and vegetables for future use.

There must be some degree of vacuum airlessness within the jar or can. In other words there must be more pressure from without the receptacle than within, making it difficult to take off the lid on account of the suction or lack of air and the air pressure outside the can. Therefore when you buy a can of anything it is better to see the can flat or pushed in at the ends than bulging out. (In fact don't buy a can that bulges out, for you may be pretty certain that there is a merry time to be had by all the spores within and they are but too glad to pass on the merry time to you.)

In order to make safety safer it has been found wiser to "process" after you have packed the containers. Add most of the heat after the container has been filled and safe from contamination.

TESTING

Stop, smell and look! This is the precaution that anyone should take with canned goods. It is marvelous how few bought canned goods are unsafe. And it is simply because the makers have taken the right precautions.

1. Be as particular in the home as the canner is in the factory.

(*Continued on page* 96)



A DESIGN BY WILLIAM MORRIS PRINTED ON LINEN

PERHAPS one of the most influential artists of the latter 19th Century England was William Morris. Together with a group of fellow artists he strove to turn the taste of that day away from the vulgarities of the Second Empire period and its imitations to a more natural and unaffected expression of beauty.

To the decorative arts particularly William Morris devoted his attention. His intimate knowledge of the technicalities of weaving and dyeing, in addition to his great ability as a designer, enabled him to express on fabrics some of the best of his artistic achievements.

This exquisite design printed on linen in several charming color combinations is characteristic of William Morris' work. It is exclusive in this country with F. Schumacher & Co.

Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics, including the Morris Print illustrated here. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.

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Only One in Five is Safe



Heed the danger sign—bleeding gums

Just before Pyorrhea strikes—to undermine the teeth and health—kindly, knowing Nature sends a warning: the gums are tender and bleed easily.

Take heed immediately, before it is too late, before the gums recede and the loosened teeth must be extracted, before the germ-laden pus-pockets form, before infection spreads throughout the system.

Better yet, play safe. Don't wait for Nature's warning. Four persons out of every five over forty years of age, and thousands younger, are afflicted with Pyorrhea. This is the immutable law of averages. Your dentist will tell you that.

Go to him regularly, systematically, for tooth and gum inspection. And brush your teeth, twice daily at least, with Forhan's For the Gums. This healing dentifrice, if used in time and used consistently, will prevent Pyorrhea or check its progress. It will make your mouth clean and healthful, preserve your priceless teeth, safeguard your precious health.

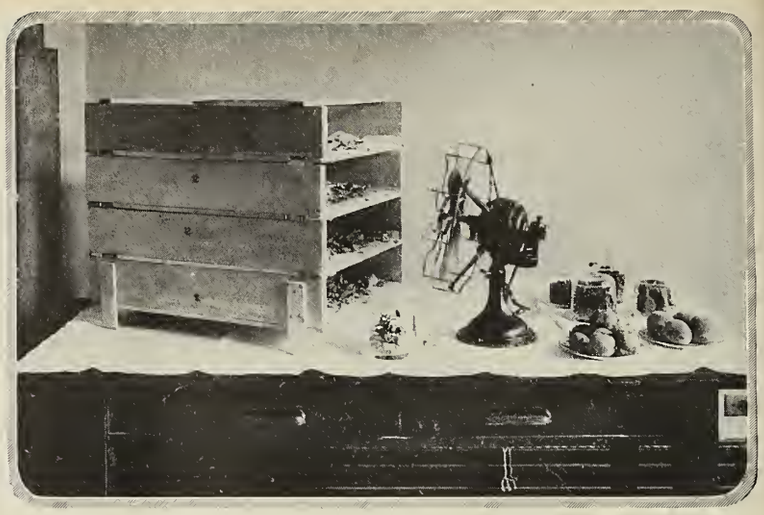
Forhan's For the Gums is the formula of R. J. Forhan, D. D. S. It is time-tested, efficient, safe. The foremost dentists recommend and use it.

Be on your guard. Buy a tube of Forhan's For the Gums today. Brush your teeth with it regularly. Remember, in your case, the odds are 4 to 1 in favor of Pyorrhea. At all druggists. 35c and 60c in tubes.



Forhan's
FOR THE GUMS
More than a tooth paste—it checks Pyorrhea

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York
Forhan's, Limited, Montreal



Fruit and vegetables can be dried by the simple method of arranging them in trays and then playing a stream of air on them from an electric fan. In due time they are dehydrated

THE CANNED GARDEN

(*Continued from page* 94)

2. If it is a glass jar, beware of bubbles or mushy look of foods inside.
3. The lid must take some force to remove.
   (The partial vacuum of course is due to the jar being sealed while its contents are almost at boiling point, air contraction and steam condensation being the causes).
4. A tin should be smooth or look a bit pushed in.
5. Discard any bulgy can.
6. Throw away can or jar when in doubt.
7. Throw away if unduly sour.
8. Never swallow when you taste to test.

The rare poisonings occurring from canned goods show that there is little danger when it is done correctly. The Bacillus Botulinus is very rare, occurring in some regions more than in others but the Government gives these methods to guard against it and we quote:

1. Make it the absolutely invariable rule never to can any vegetable or fruit not in first-class condition; that is, *do not can food* which is slightly moldy or specked, oversoft, or "just ready to spoil," or partly rotted. Cutting out the soft parts and using the rest for canning may prove very poor economy in the end.

2. Give all canned food a careful and rigid inspection *at the time the can or jar is opened*, and discard any material *having an unusual appearance or odor, without even tasting it*. It is a useful precaution to notice the odor of the vegetable while it is boiling since heat often intensifies certain putrefactive odors.

3. *Boil the food as it comes from the can before tasting it.* The spores of Bacillus Botulinus may withstand long boiling, but fortunately are not likely to grow in the human body. Their poison however, is destroyed by thorough boiling; certain authorities recommend that the boiling process be continued for 30 to 45 minutes. It must be clearly understood, however, that we can not safely consume spoiled food even after boiling.

4. The final disposal of canned goods which have spoiled, or are suspected of spoilage, is a matter of real importance. Chickens and other animals may be and often have been fatally poisoned by eating such spoiled materials. Even worse than this danger is the possibility of spreading the Bacillus Botulinus (possibly other dangerous spores through the soil. With such considerations in mind it would seem that spoiled canned goods should be burned, or, if that is impracticable, they should be boiled for an hour with some efficient disinfectant in order to be sure that all dangerous spores are destroyed. Burying them *deeply* in the soil with a generous covering of quicklime will prevent the poisoning of domestic animals and may have some influence in preventing infection of the soil with a highly dangerous organism.

Tools for preserving

After these few words on the necessity for careful canning, we will go on and give you a brief description of what is on the market to use for your convenience.

Included on this list is a lot of things that you will not want and some that you will crave. It is a list that is pretty well inclusive so that you can pick and choose. The only thing we would suggest is that unless you have enough things your canning will be irksome and difficult.

Before we go any further we want to make it plain that we will not discuss the canning in tins, only the canning in glass.

First a birdseye view of the possible tools:

	Each
2 w w trays	$ 3.00
1 w w bowl	1.25
1 w w bowl	1.12
1 cook pot	3.50
1 sauce pan	2.50
1 colander	1.63
1 sauce pan	2.00
1 kettle	3.00
1 skimmer	.50
1 ladle	1.00
1 round dish pan	1.88
1 funnel	.75
1 Pressure cooker	25.00
1 Hall canner complete	5.50
1 tin puree sieve (course)	1.75
1 culinary basket	.63
1 w e scale	7.25
1 thermometer	3.00
1 Enterprise chopper	2.75
1 Scotts parer	2.75
1 Sterling slicer	4.89
1 bean slicer	1.75

	Each
1 jelly strainer	.75
1 w w jug	1.50
1 alum preserve kettle	3.50
1 glass measuring cup	.25
1 aluminum measure graduated	.85
1 box of rubber rings	.15
1 w w spoon	.38
3 cheesecloth dusters	.25
1 vegetable scrub	.12
3 vegetable knives	.50
1 tablespoon	.30
1 fork	.30
1 teaspoon	.15
1 apple corer	.20
1 huller	.05
1 alarm clock	2.63
1 set measuring spoons	.30
1 duplex fork	.38
1 felt jelly bag	3.00
1 spatula	1.00

The two or three tables must stand and not tilt. Covered with linoleum or whatever happens to be your table top.

The stove must work. The fireless cooker, electric or non-fireless cooker, electric, gas, oil or whatever works

(*Continued on page* 98)



Somewhere West of Laramie

SOMEWHERE west of Laramie there's a bronco-busting, steer-roping girl who knows what I'm talking about. She can tell what a sassy pony, that's a cross between greased lightning and the place where it hits, can do with eleven hundred pounds of steel and action when he's going high, wide and handsome.

The truth is—the Jordan Playboy was built for her.

JORDAN

JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

VACUUM CUP TIRES

They are NOT higher priced

Twenty-four Hours a Day
Year-Round Production!

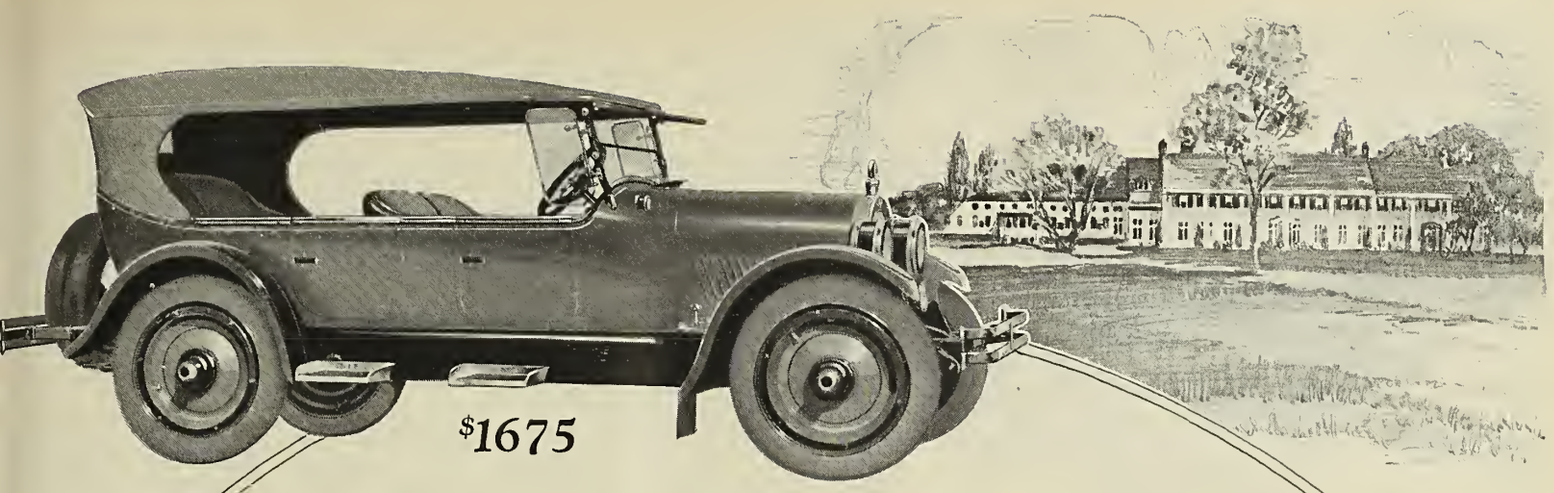
Such a gratifying production means but two things—

An ever-strict adherence to highest quality standards, with resultant manufacturing economies which always are reflected in the selling price.

PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
Jeannette, Pa.



The Sound of Safety



$1675

A Pair of Thoroughbreds

The Oldsmobile Eight Super Sport and the Sport Roadster

Built for people who make the most of summer, the Super Sport and the Sport Roadster are thoroughbreds. They have real distinction because they are built to be true sport cars—not just conventional cars with accessories added as an afterthought.

Their low, clean-cut bodies are done in Weathered Bronze, a soft new shade of green. The rich brown Spanish leather upholstery and the olive Burbank top complete a color scheme of summer-time harmonies. Every refinement that would increase the joy and comfort of driving is present.

And best of all, these cars are Eights—meaning that while you are hardly conscious of the engine, you enjoy the smoothness and flexibility that only an eight can give. Moreover, General Motors Research Laboratories proved the Oldsmobile Eight the most powerful engine of its size in America.

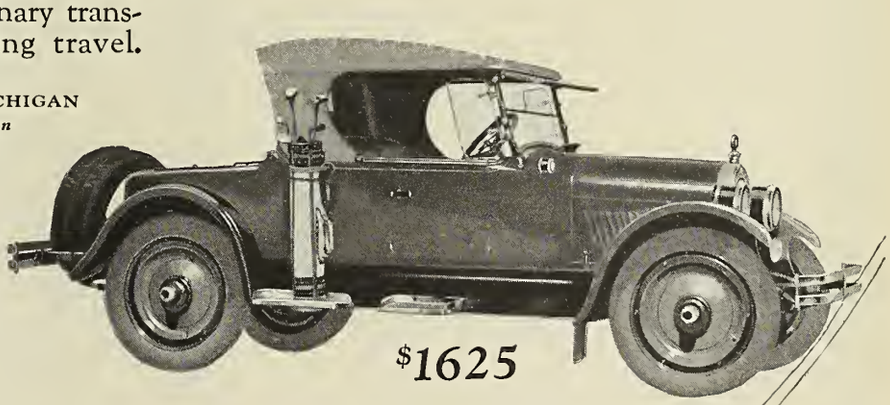
Drive either of these twin sport cars and you'll appreciate the difference between ordinary transportation and luxurious, exhilarating travel.

Oldsmobile 8

Sport Equipment

Standard equipment of both the Super-Sport and Sport Roadster includes: Boyce Motometer, rear vision mirror, combination stop and parking light, step lights in doors, spot light, cast aluminum steps, Tuare steel wheels, nickeled triple bar bumpers front and rear, cowl ventilator, cigar lighter, sun visor, drum type legal head lamps and cowl lamps, windshield wings, floor rugs, windshield cleaner, tool compartment in left front door, bicycle type fenders, top boot, nickeled radiator and hub caps, walnut side rails, gasoline gauge on walnut-finish instrument board, walnut steering wheel and spokes, transmission lock, rear guard rails, double tire carrier. The Sport Roadster has, in addition, two large luggage compartments and cast aluminum golf bag carrier.

OLDS MOTOR WORKS, LANSING, MICHIGAN
Division of General Motors Corporation
EIGHTS and FOURS



$1625

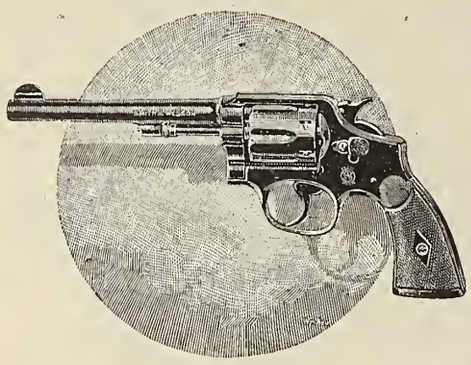
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Prices F. O. B. Lansing

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THE CANNED GARDEN

(*Continued from page* 96)

sympathetically and controllably.

It is often convenient to have large trays on which to place your different sets of canning implements. These trays come in aluminum, enamel, japanned tin.

For washing, grading and sorting use the shallow trays, pans or bowls in enamel, aluminum or pottery. Vegetable brushes, too, are invaluable to remove any surplus dirt before the process of canning starts.

Colanders and sieves for draining come in various kinds and varieties; tin, aluminum, enamel. Do not fear aluminum in canning processes, experiment has proved that it has no effect on foods.

For the blanching process you can fall back upon the dear old pal "cheese cloth", or wire baskets. Many of these wire baskets and strainers are made with racks and clamps for steadiness and comfort.

Then some large container, a bucket may do, but if you procure the large pots made for canning it is a neater and a nicer performance.

You will need several kettles for blanching and rinsing after blanching. Don't forget to have a tea kettle, a copious one, always on deck with boiling water. This will save steps, time and food, because you will then always have boiling water to supply to thirsty jars and for renewing blanching waters.

CUTLERY

Get knives that cut and that are especially adapted for the vegetables you are going to cut. Remember that a vegetable knife that is suitable for potatoes or string beans will not cut pineapples or squashes readily.

The spatula or flexible bladed knife will be a tremendous asset to you. It will scrape out your bowls, save you time, material and altogether give your work finish. The kitchen without the spatula is like the garden without the rake. If you cook your canning foods first, you can remove bubbles from your jars with a spatula, also wooden paddles.

It is not out of place here to speak of the stoners, electric fruit squeezers, choppers, slicers that are now being made for your delight. These are attachable to the table edge and quite out of the way and handy. Last and not least among these things is the tiny little inexpensive huller which saves the fruit, fingers and disposition.

The stainless steel cutlery, of course, is quite ideal unless you can have silver knives that cut. Some acids in fruits and vegetables hurt the ordinary steel knife but the stainless steel is pretty well nigh impervious.

Handle-fitted trays for holding and lifting out the jars while in the boiler are imperative needs. These must set up a few inches from the bottom of the boiler and must be so that the handles do not become too hot to hold. These are usually made of skeleton wire. A false bottom may be provided for the boiler too. If you have this and not the handled tray, you will need some of the jar lifters provided by able manufacturers. If you have a large button hook and the sort of jar with a good clamp, you can lift out your jars with it very nicely.

The seal and the proper weights and measures will take the guess work out of quantity hitting. The saccharimeter to measure syrup thickness or density may or may not be useful. We should say unless you are doing canning or preserving for a huge household or for a business it is not absolutely necessary to have a saccharimeter, although, if you do use one, it is a tremendous lessening of guess work. A thermometer, of course, is necessary.

If you are going to cook your product before canning then will you need sieves, spoons, funnels, and saucepans. The clock that keeps time, too, is a valuable accession to home canning.

FRUIT JUICE PRESS

For your convenience in one way or another you will be glad to know of a new press which crushes the juice from fruits simply and easily. Wooden utensils are convenient for crushing and pressing fruits, and enamel and aluminum for handling the pressed pulp. But above all the glass container is wisest for storing. This press is of wood with central steel screw pin and handle.

KINDS OF CANNERS

This is the simplest canner. It may be just any old thing that can hold your jars and sufficient water. If provided with a false bottom it is a safe canner.

These are buyable outside and improvisable at home. The wash boiler or metal wash tubs covered snugly have often been used to very good ends indeed. The false bottom may be wooden strips or heavy wire netting. In fact all the bottom is supposed to do is to raise the jars so that the water and heat can circulate and keep the jars from jarring and bumping.

This consists of a double walled bath and cover which extends down into the water, thus making in all three walls. This type of canner is good for vegetables taking long time for processing.

The steam pressure canner is made of very strong material fitted with a tightly adjusted lid which is so clamped down as to permit of a pretty high pressure.

Most pressure outfits will carry a pressure up to 30 pounds with, of course, the corresponding temperatures from 212° to 274° Fahrenheit. Here you have the pressure gauge, safety valve steam pet cock, and the whole thing is regulatable as to pressure and temperature. It is therefore suitable for processing vegetables difficult to can, and in high altitudes where the temperature of boiling water is far below 212°. Full directions come with this cooker, which is also usable for meats and daily cookery of all sorts. It can be had from the size holding three jars of one quart each to factory sizes holding thousands of jars.

GLASS JARS

The jar's nearest ally are the rubber seal rings.

Don't use the rubber of yester-year! Always buy new ones and remember that you must test these when you get them home. Remember too, that the pressure in canning these days tries the rubber as no old-time open kettle method did.

The glass question is a varied one: The variety of glass containers are such that a choice is amusing:

1. Glass jars: with metal screw tops lined with porcelain plus the rubber ring for air tightness. The tops are usable until they wear out.
2. Glass jars: with tops which must be punctured before removing.
3. Glass jars: whose tops are married to them by a rubber ring and a wire clamp.

(*Continued on page* 100)

DODGE BROTHERS
TOURING CAR

If there is one word which will sum up the average owner's impression of Dodge Brothers Touring Car, that word is *dependable.*

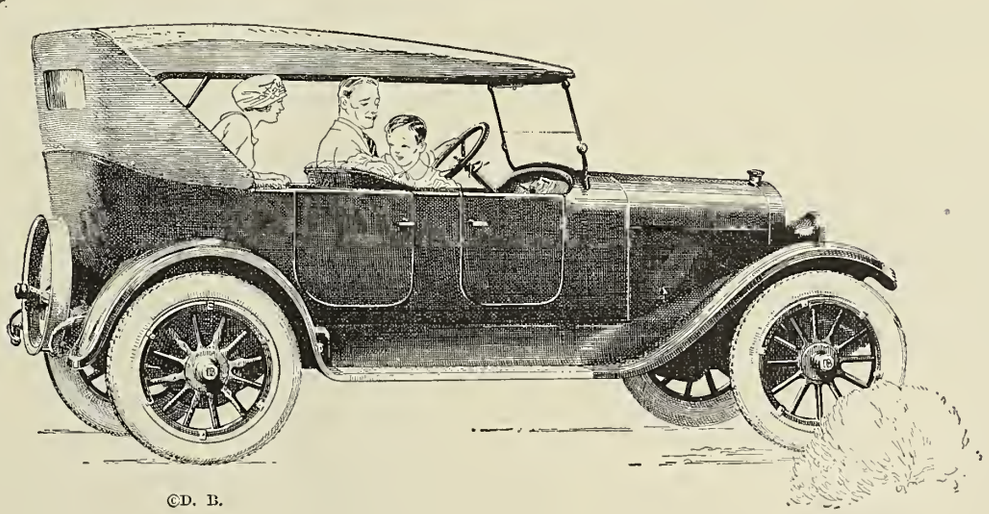
If there is a word to express the quality which Dodge Brothers have s t r i v e n, above all else, to build into the Touring Car, it is—again—*dependable.*

Indeed, it is not too much to say that the word *dependable* has come to be definitely associated, the nation over, with Dodge Brothers Touring Car—and the other vehicles bearing their name.

Nor have Dodge Brothers built this enviable reputation through advertising. They have built motor cars, so dependable *in fact* that the *word* has presented itself automatically to the public mind.

The price is $880 f. o. b. Detroit





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GRAULITE

The Master Finish for Wood

Not a Paint — *Not a Varnish*

INTRODUCING **GRAULITE** (Formula Patented) to its future users among Home Owners, Prospective Builders, Architects, Decorators, Manufacturers of Fine Furniture, and Manufacturers who use Wood Products.

GRAULITE, The Master Finish for wood, is the result of years of experimentation in producing a beautiful, transparent, durable and impervious finish for all woods, yet a finish which would effect a saving in the time and labor involved in its application.

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GRAULITE is not merely a surface finish; it enters into and becomes a part of the wood fibres.

GRAULITE is the master finish for wood trim, furniture and floors, bringing out the utmost natural beauty of the wood and achieving a surface which will withstand wear, marring and water.

GRAULITE, applied to floors, will accomplish in two hours what ordinary methods of floor finishing require at least twenty-four hours. A **GRAULITE** finished floor can be walked on immediately after application.

GRAULITE *is a revolutionary method of wood treatment, like nothing else,* **now placed on the market in its perfected state.**

Write for the booklet on "Graulite, the Master Finish for Wood", together with Architectural Specification covering the application of Graulite. Sample panels, on the wood you are using, will be furnished on request.

W. F. GRAUL CO., INC.
41 Pleasant Street,
Northampton, Massachusetts

THE CANNED GARDEN

(*Continued from page* 98)

4. Glass jars: self-sealing but after it is sealed you cannot open it for any reason during the processing. These have a lacquered metal top. Around the top is a narrow lining of a composition which when heated softens and sticks to the glass and, while the adhering is going on, the wire clamp holds it together and is removed after it is sealed.
4. Glass Jars: with flat metal cap over the rubber ring and a bracelet ring with thread and overlapping top edge which, when screwed over, holds the top securely. These tops can be used indefinitely.

The Office of Home Economics at Washington says this about containers; "if the old-fashioned screw-top jar is used good caps are essential for safety. After having been used, the edge of this cap becomes flared and the porcelain lining frequently is loosened from the top. This lid then not only is difficult to sterilize but may fail to give an air-tight seal." So if you have such jars around use them for canning fruits and other things which are simpler to can than vegetables.

It is a wise precaution to place a hot towel under jars when filling them with "hot stuff". Especially when your table top has a glass or composition top.

In testing the hermetically sealed jars, if after twenty-four hours, you can lift them by their lids without mishap, the sealing is safe. Also, invert the screw-topped jars and a leak will soon show.

ELECTRIC CANNING AND PRESERVING

There is nothing so delightful as the simplicity of canning in the electric kitchen.

The chief value of electric ovens and fireless cookers used in this way, particularly with the "cold-pack" method, is the uniform temperature which electrical heating supplies. This does away with all possibility of imperfect or intermittent sterilization, which, as those versed in bacteriological matters know, allows the development of the spores that will later become bacteria and produce fermentation. Moreover, the flavor of fruits or vegetables is found to be greatly superior when the unvarying heat of electricity is applied. After the preliminaries are done covers are then put on loosely and the cans set in the electric oven or electric fireless cooker to be maintained at a temperature of 212° Fahrenheit for the specified time. This length of time for the "processing", varies with different vegetables and fruits. Processing completed, the cans are ready for cooling and putting away to furnish delectables for future use.

OPEN KETTLE METHOD

Where it is desirable or necessary, as in the making of preserves, to use the open kettle method, the electric oven by no means loses its importance. The kettle containing the preserves, instead of being set on top of the stove and requiring constant stirring to prevent burning, is put bodily in the oven where heat reaches it with no danger of scorching.

Drying by electricity, that is, with an electric fan, is, of course, nothing more than a new version of the drying our grandmothers and mothers used to do, except that now the process is applied to nearly all fruits and vegetables, including those which it would never have occurred to the old-fashioned housekeeper to treat in this way. The equipment required is simple and really inexpensive—an electric fan and a pile of drying trays. (Any home manager with ingenuity can fashion these herself if she desires). These trays—usually four in number—have wooden sides and bottoms of galvanized wire screen covered with a thickness of cheesecloth to prevent the possibility of discoloring the product. "Drying racks" they are called, and when the electric fan is placed in front of them, tilted slightly upward or at an angle of about 30°, the breeze plays up through the screen and in due course "dehydrates" the fruit or vegetables to a condition that allows of keeping them over the winter. They can be stored in muslin bags or paraffin paper containers and put away until needed.

WALL TEXTURES *inside the* HOUSE

(*Continued from page* 61)

a limitation in the matter of texture, even if there was no limitation in color possibilities—and in houses not oversecurely built there was, and is (why deny it?) the ever existing danger of cracks which occur even in the best plastering when the frame settles. Better plaster bases, more rigid metal lath, and other inventions, have gone far to minimize this danger, and sanded plaster finishes, tinted or painted, are as good as they ever were; in fact, they are better.

But new architectural fashions began to demand something more in the way of textured plaster walls. First there were houses in the Italian villa manner, done in greater or less resemblance to their prototypes, and now, demanding textures even more textureful, there are Spanish interiors, done in ways ranging from fine and studious expressions of the style to things which a good art director would not accept for a motion picture set. From present indications we might as well make up our minds to a wave of popularity for interiors in, or near, the manner of the Spanish Renaissance. If they are well done, they can be extraordinarily interesting and colorful, and can add a distinctly interesting and picturesque chapter to our compendium of adapted architectural styles.

Also demanding rough plaster finishes, there are certain types of English country houses, notably the mediaeval and Jacobean and the modern cottage types. Here rough plaster work is the natural and necessary complement to rough woodwork, tiled or flagged floors and that sort of thing.

But rough plaster walls, obviously are exactly what not to think of in connection with any kind of Georgian interiors, 18th Century French interiors, *chinoiseries,* or any but the earlier types of interiors generally called "Colonial". In these, and in many other types, paneling, brocades, silks, and wall papers will always remain the only conceivable wall treatments.

One of the most varied and adaptable of all recently developed treatments for textured walls is one which is not even

(*Continued on page* 102)



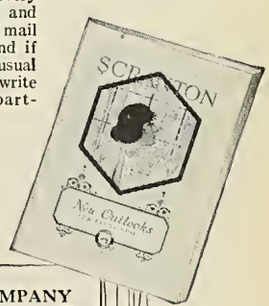
Scranton Lustre-Lace

CURTAINS that conform to the best ideas in modern decoration are these of Lustre-Lace from the Scranton Looms. In their beauty is expressed not only the skill of master weavers, but is shown also the fine originality which is characteristic of Twentieth Century design.

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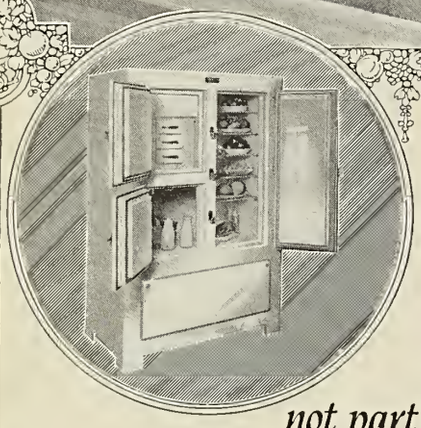
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Two detail photographs of brushed plaster wall finishes which combine color and texture in a wide variety of effects

WALL TEXTURES *inside the* HOUSE

(*Continued from page* 100)

a plasterer's job, but which is applied with a brush. It is in powder form, and needs only to be mixed with warm water and applied to practically any surface, whether old or new. Several of the varied effects of this wall treatment are shown in the detail illustrations. The complete application of this finish includes the fixing of the first coat with a sizing compound, which also comes in powder form, and is dissolved in boiling water, and the final finishing with a ready prepared glazing medium, transparent and drying with a soft sheen.

In the application of this finish, which consists of both materials and method, a great variety of effects is obtainable, from simple one-coat stippled washes to highly elaborate effects of blended color. It has been especially developed for the reproduction of the antique effects of Spanish and Italian plaster work, as well as for walls imitating travertine and other similar stones. It has been found from experiments over a period of ten years that this finish does not crack or chip, and that when the glazing coat is applied, it may be washed without detrimental effects.

Before the development of this method of creating textured walls it was necessary to depend upon a degree of artisanship in the plasterer seldom encountered. Italian plasterers are usually endowed with a good deal of imagination and skill, and have produced excellently artistic plaster finishes, but it has never been possible to be sure of securing this kind of labor economically or in any given locality.

For the wall treatment of lobbies and foyers, as well as for certain other types of interiors, artifice has supplied excellent imitations of such stones as travertine and Caen stone. These have been developed in cement, and very closely realize the best historic traditions. Actual travertine and Caen stone are difficult and expensive to procure, and architectural practice in this country readily sanctions the use of good imitations. The wall in Caen stone effect reproduces the fine texture and soft gray tone of the French stone, and it is marked off in stone courses. The imitation travertine is handled in the same way, and reproduces a stone of porous appearance and soft, neutral color.

About two years ago architecture was called upon to make a place for an entirely new material, and one with a remarkable variety of uses and range of color, added to its natural texture. This material is made of kiln dried and chemically prepared wood fibre and fine cork, mixed with a fire and weatherproof binder, and pressed into its tough, compact consistency under a hydraulic pressure of 2,500 pounds to the square inch. It is resistant to heat and flame, as well as to moisture, and because of its consistency does not shrink or warp. Its appearance is that of an open textured stone, but it can be swayed, drilled, planed, nailed or screwed, like wood.

It can be seen at once that this material has a future. It has emerged from the experimental stage, and has stood a variety of tests both indoors and out over a period of eight years.

For interior walls this material is made in sheets a half inch, or five eighths of an inch thick, and being a finish material requires no surfacing treatment after it has been applied to the wall. Its best use is for interiors of simple lines and plain surfaces, without architectural embellishment, and its effect is that of antique travertine. The color, in this case, is a mottled ivory, one of the two standard or "stock" colors. The other is black, which may be used effectively in some instances, while such colorings as blue, green or brick red are specially added in the mixture. The material is shipped in slabs seventeen and a half by forty-seven and a half inches area, and is cut to fit where it is used. Its best effects are those in which it is cut in relatively small units and jointed. It is used not only for walls, but for floors as well, and in this connection can be laid over old floors. The flooring slabs are made with a closer texture than those for use in walls, and in thicknesses of an inch and a quarter are used for the construction of stairs.

Certainly the vocabulary of architecture has been vastly enriched by these new methods and materials, and their proper and intelligent use is only a matter of architectural sanity and good judgment.

The necessity of specially trained or esthetically gifted artisanship no longer exists. Walls of interesting and picturesque texture can be achieved anywhere, and at a reasonable cost, and it only remains for architects, decorators and owners to observe a degree of moderation and to be governed by a sense of fitness, if we are to escape the misfortune of having texture walls become a fad, or being used in interiors to which they are unsuitable.

There are an ample number of interiors, both stylistic and otherwise, to give plenty of scope to all who admire rough and interesting textures.

In and around the COUNTRY CLUB—

Nowadays, sports clothes are so comfortable, so easy to put on, so easy to walk around in, that even a man has to acknowledge they're sensible—though it certainly leaves him lonesome for his favorite argument in reference to the superiority of his sex.

Pleats weren't introduced at the country club for comfort, of course, but because Paris was pleating its very soul. Yet few of the mode's notions are more conducive to a good game. And few are easier for the amateur to reproduce with full professional *sang froid*, because all she has to do is to take a straight piece to a little man who owns a pet machine in a garret; and when it comes home, it's done.

Crepe de Chine is the favorite material for pleating, and white is the favorite colour. The dress with the monogram (No. G7209) has been made for white crepe, with pleated frills of itself, or those which add a touch of colour; in which case the hat also shows a touch of colour in its jauntily-tied scarf and its binding-edge.



Coat No. G7200 Skirt No. G7172.



Frock No. G7209



Frock No. G7201



Frock No. G7207



Frock No. G7211

The pleated-skirt frock with the narrow bow-tie (No. G7211) may be in white, too; but a clever woman of our acquaintance made it in henna crepe, a shade that cunningly disposes of the high-lights of one's cruellest sunburn. She also considered the charms of the costume worn by the girl with the golf club (Coat No. G7200; Skirt No. G7172) if developed in crepe de Chine; but decided in favor of a jersey skirt, with a flannel coat—being a forehanded lady with an eye to the autumn.

Passing to the less severe models of one's wardrobe, the eye falls on the printed-and-plain model (No. G7201) something in the mode, yet a bit above it. Any woman could willingly pack half a dozen varieties of this same chameleon model in the one trunk. Last of all, there is the very feminine little voile or linen dress (No. G7207) that everybody loves buying and nobody minds making, because its dull rose or cheerful yellow stitches go so pleasantly. And if the man who began by thinking favorably of one's choice in clothes chances to be one's bill-paying husband or father, his approval will undoubtedly go up ten points at least when he hears that, good-looking as the whole collection is, everything may be made by Vogue's own original pattern designs, at a fraction of their supposable cost.

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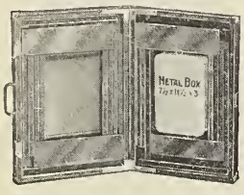
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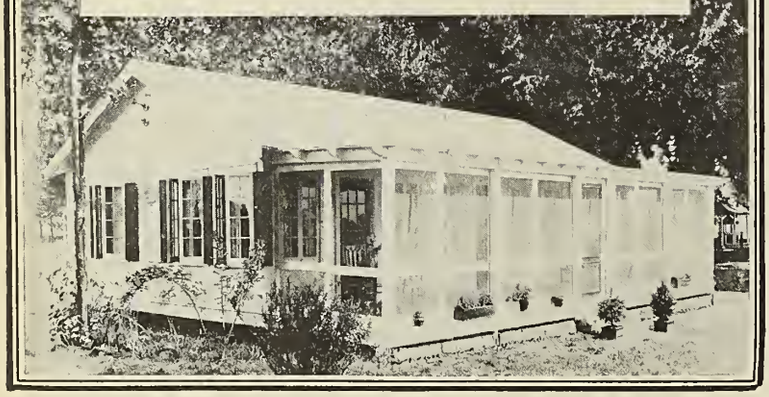
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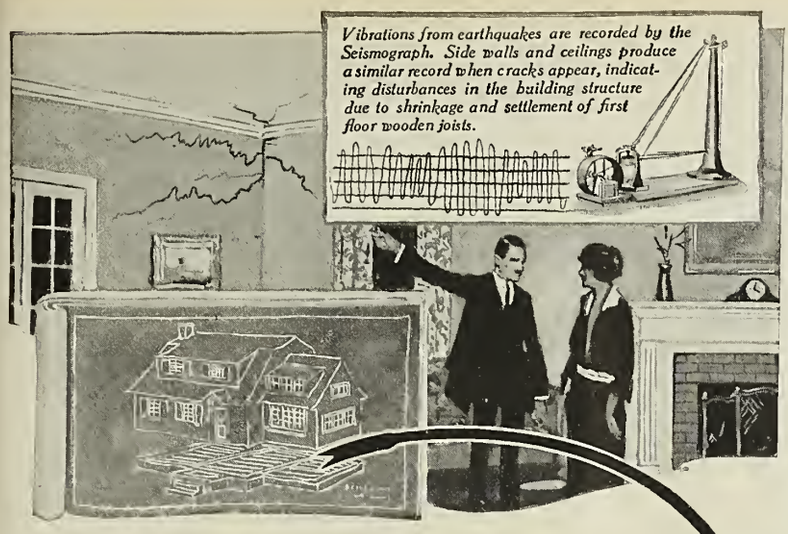
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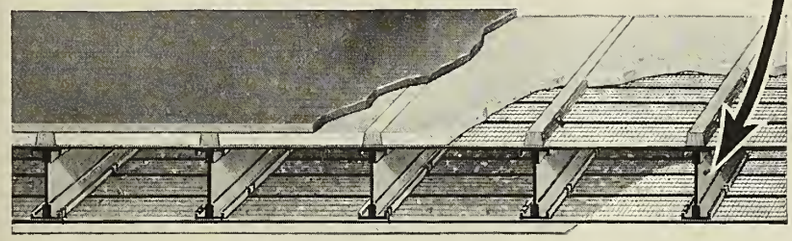


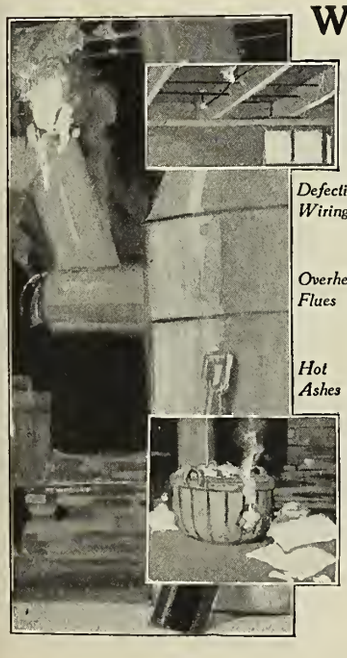
Vibrations from earthquakes are recorded by the Seismograph. Side walls and ceilings produce a similar record when cracks appear, indicating disturbances in the building structure due to shrinkage and settlement of first floor wooden joists.

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Defective Wiring

Overheated Flues

Hot Ashes

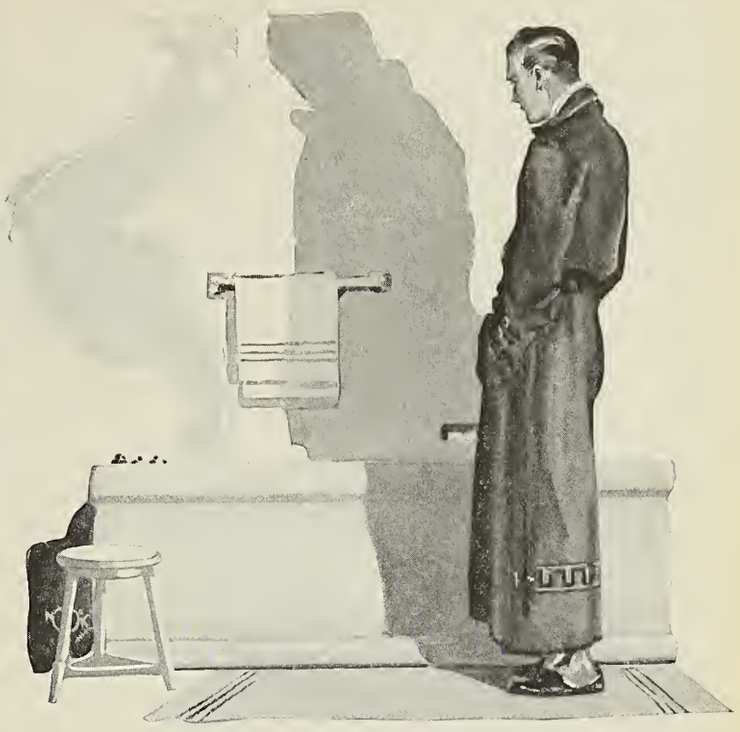
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The underfoot uses for slate include flagging for walks, promenades, terraces, porches, entries, lobbies, alcoves, breakfast and living rooms; thresholds, hearths, sills, stair steps, risers and landings. Added to its other properties, slate offers a safe, sure footing.

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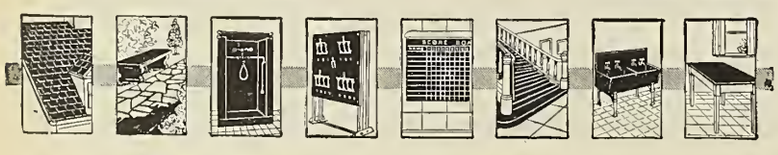
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Peach blossoms in shell pink on white. Also in pastel blue on yellow. From Lloyd

WALL PAPERS *for* BEDROOMS

(*Continued from page 52*)

space but with an exposure toward open country, a river, or a lake—anything which gives unbroken or strongly reflected light. The same window space in a much larger room would also require a much lighter paper to get the same degree of illumination. It is simple enough, yet thousands of rooms lack charm and comfort because the attention has been focused upon the draperies and upholstery before the light has been properly adjusted. As the starting point of the entire decoration of the room is the background, the walls, whether they be painted or papered, should be considered long before anything else.

There is one more point that is usually ignored in this question of light adjustment. What reflecting power has the surface itself—the texture—of the paper? And is it a pleasant light that comes back to us from those walls? Workers with pigments know that the most agreeable reflections do not come from perfectly plain flat surfaces where the color, has been washed or laid on in a solid flat tone. It is monotonous, tiresome, and glaring. The interesting surface, the broken and mottled color, the undertone and the overlay, all give a vibrating quality which far surpasses the flat tone in quality of liveableness. This is one of the things that pattern does for us, too, whether in paper, rugs, or upholstery. It breaks up the light, varies it, and sends it back into the room—a rich, interesting and pleasant glow. The embossing of a paper serves the same purpose, does to the flat surface what the artist accomplishes on his canvas by the thick-and-thin of his paint and the manipulation of his brush. All these things add or detract from the light quality in a room.

The effect of airiness is hard to separate from the effect of light. Usually the light papers will give it. But there is one other element that crops out for consideration in obtaining the most successful results. I have already referred to it in the article on halls; the effect that certain patterns have in producing the illusion of space and openness. The delicate colors may go far toward getting this effect in the bedroom, the pinks and grays, the lavenders and whites, the creams and blues, and so on. But we do not always want a delicate color. Sometimes we want a vigorous tone in addition to the lightness and airiness. There are charming chintz papers with clearly marked patterns in fairly strong colors on clear white backgrounds. I recall one paper with vigorous green and red flowers wandering indefinitely across a clear white ground. It was a marvellous space opener and so cool and airy! Another had a meandering blue flower of small,

(*Cont'd on page 164*)



Landscape in greens and blue surrounded by morning glories in lavender, pink and blue. Courtesy of Strahan



Bradley & Merrill

A quaint and charming cottage paper has bunches of prim pink, mauve and yellow tulips on gray. From W. H. S. Lloyd



Imagine this pale green paper with white lilacs in a big, square bedroom with maple furniture. From Richard E. Thibaut

Individualism—in Good Furniture

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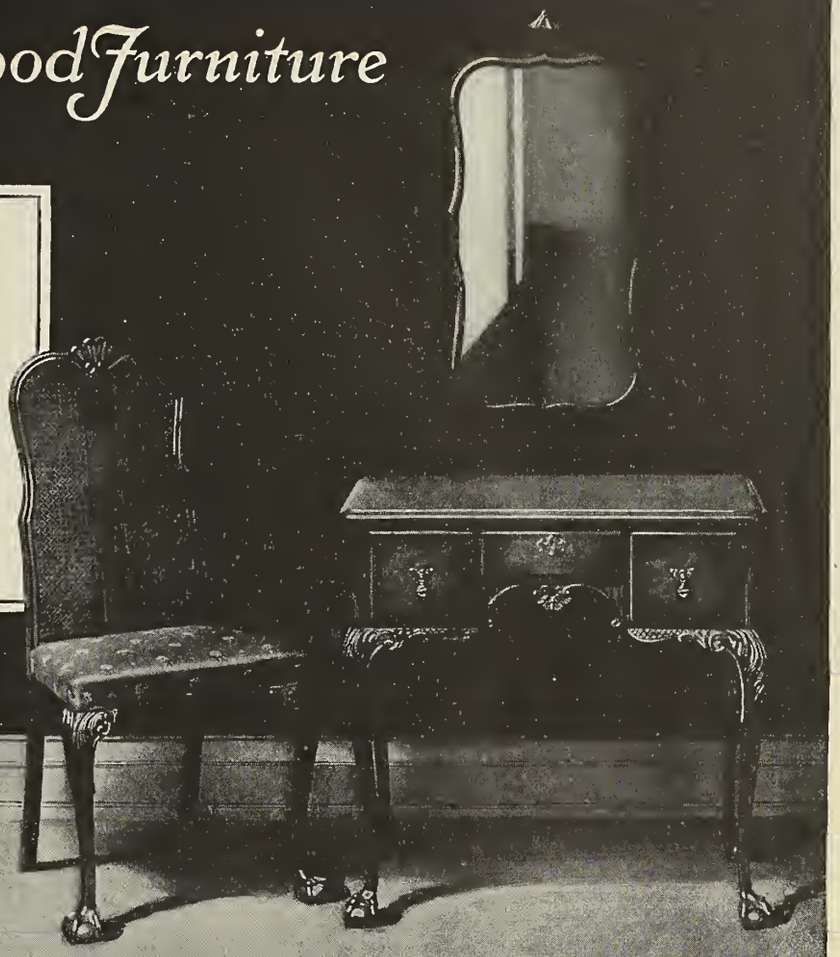
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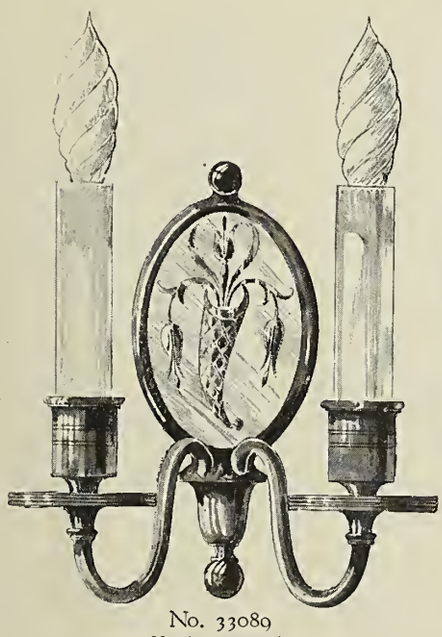
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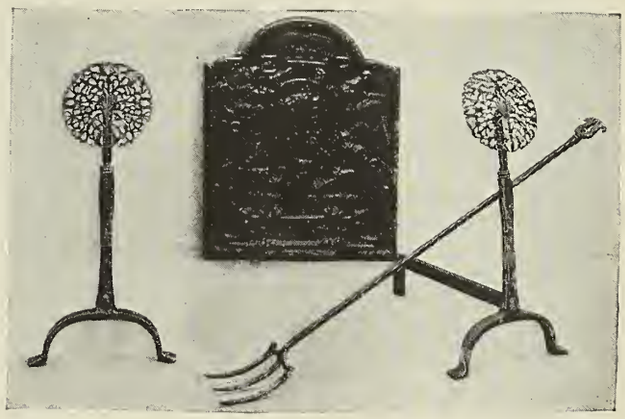
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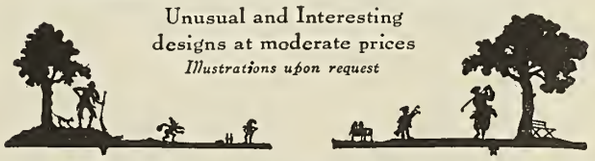
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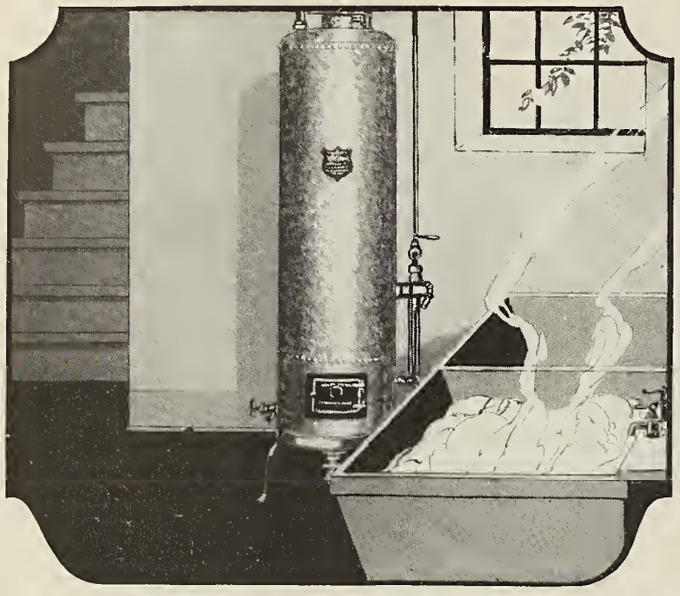
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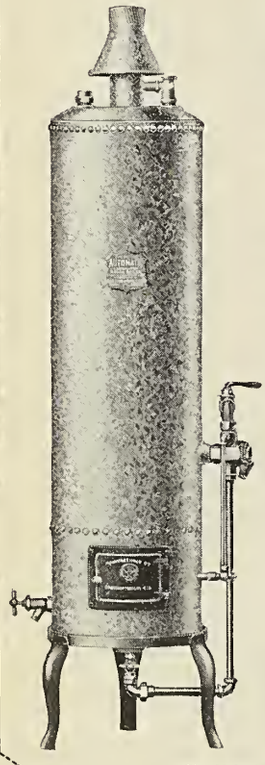
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Send for Booklet

WALL PAPERS FOR BEDROOMS

(*Continued from page* 106)

quite silly shape on a plain white ground. That, too, gave the illusion of space. In these papers it is the contrast that counts and provided there is enough of the clear light ground showing to keep the light reflection sure, the sharpness and darkness of the other colors only serve to enhance the effect of airiness and openness. These papers with their vigorous, colorful patterns are quite masculine enough for men's rooms.

The effect of spaciousness is achieved in the same manner, sometimes by pattern, often by contrast and sometimes by color. For the most part, the paper which gives no hint of definite limitations of space in its measures or its movement is the most successful. Let the pattern lead you on from point to point and your room becomes limitless in its dimensions. For the large room, you may prefer the more definite designs, for a large expanse of plain neutral toned walls is monotonous and lacking in decorative effect.

The wall should make itself felt as an integral part of the room scheme. Too light a tone in a large room is just as bad as too dark a tone in a small room; too little decoration just as bad as over insistent decoration in a small space. There should be enough pattern and color interest for the wall to hold its own and slip into every other shape, color, and bit of pattern in the room. Then you have the perfect background.

There is nothing better for bedrooms than the chintz papers, and they come all the way from the dainty, delicate and almost lace like effects to the stronger, more sharply defined colors in more decorative vein. These latter are splendid to use in rooms in which the wall is to be a large part of the furnishings, so often the case in the bedroom. The old rule, a figured wall and plain curtains, need not frighten the lover of color. With these chintz patterns the jolliest of effects are obtained by quite the reverse order of procedure. The piquant notes of color and design in the walls need equally distinctive draperies to bring out their full beauty and give the room the snap and interest it should have. So long as the movement is harmonious and the colors are in accord, there is nothing to fear, and often much to gain.

For those who do not enjoy the flowered designs of these papers there are the blends, the stripes and the little plain effects, many of which come in fascinating textures and colors. There are also the quaint, old-fashioned papers with their set geometric figures, particularly good in the early American rooms so popular just now.

Study your room carefully before beginning to decorate, especially regarding the light. Keep the feeling of space, air and openness and you will have a bedroom, refreshing, pleasant and restful. Wall paper plays a large part. Before planning anything else, decide on the background best suited to the size and light of the room. Then choose the paper that in addition to these other qualities will give the greatest interest.

BACK *to the* LOG CABIN

(*Continued from page* 49)

of sunlight drifting through a filagree of green. But when choosing a lake shore for your site, don't forget that the season when you are there is its mildest and friendliest aspect. Other times, if it is a shallow lake, the melting snows and spring freshets will raise it, or if it be like our own old monster, it will lash itself into wild fury under the pressure of equinoctial storms. Angry waters have a way of gnawing beyond a reasonable reach.

The suggestion to choose a site high and dry is likely to bring a smile of amusement. Yet a spot that appears dry as a barn door in hunting season may be partly under water at other times of the year—at least this is true of melting seasons in Minnesota and Wisconsin. On the contrary, to build upon the highest point, unprotected, will make you the victim of the prevailing winds. Our cabin site is just enough higher in level to admit of the drainage being from it on all sides, and is sheltered by trees from all the unkindness of the elements.

Of course you will choose to dwell among trees—probably among evergreens. Keep in mind that balsams are more lightly rooted than sister spruce and more likely to drop athwart your beloved cabin, victim of winter winds. Maple, oak and large healthy birch are staunch, and white pines a body guard. Some trees will have to be cleared out for your building, but in doing this, leave them remaining in groups, for trees like humans, seem to thrive better with a few well selected comrades to grow alongside. Sound trees, well-rooted and in friendly groups will withstand all save fire.

Fire is a hazard—but not such a fearful one as some would have us imagine. The pioneer cabin is invariably in a clearing. To the pioneer type of mind ruthlessness indicates his strength, and love of beauty is a criminal weakness. I still sicken with the memory of a grove of a hundred year old cedars that a certain neighbor settler sacrificed to some vagrant fancy for a cabin-site. Once in a while I wish Nature were animate enough to tell impertinent Man what she really thinks about his smug, spry little decisions!

As to the soil, there is a Biblical precedent for not building upon yielding ground or shifting sands. The cabin must be builded upon rock—in fact upon several rocks whose base must be fixed in firm soil foundations. Upon these the sill logs may be laid to hold the floor joists with every confidence that they will be as solid as American currency.

It all comes to this: Use your common sense and see your dream cabin clearly in imagination before a stake is placed—for a man is judged by his site. A practical man of affairs disputed this with me recently and as his best argument instanced the site of his own summer home—a rather pretentious affair upon a large acreage. Of course I had to accept in silence for how in the world could I tell him that I learned to know him from this very thing? I had discovered his garage placed upon a point of vantage—commanding a view of hills upon hills

(*Continued on page* 110)

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A collection of fine antique Hooked Rugs is at present a rarity, and we are fortunate in having examples of almost every type on hand. In view of the immense difficulty of obtaining them, due to the naturally limited supply and the increasing demand we advise those interested in these most artistic of our native heir-looms to buy at once.

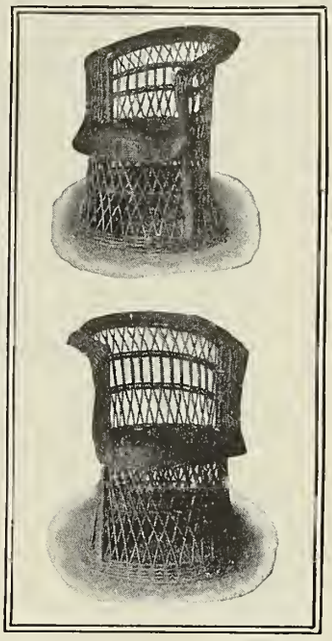
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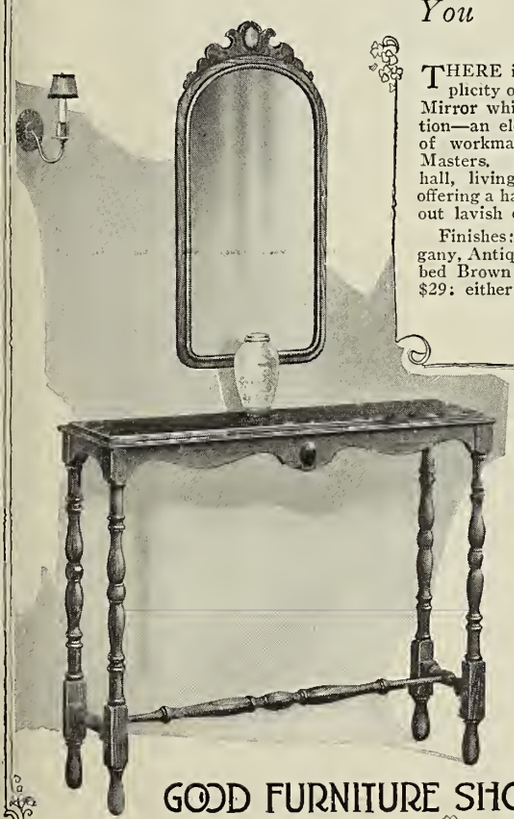
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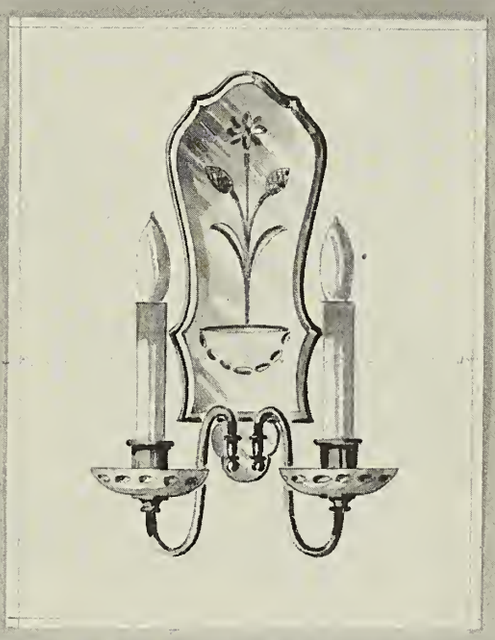
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Literature on request

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BOSTON NEW YORK SAN FRANCISCO





A log cabin somewhat resembling the primitive type, with the bark on the logs and a roof of poles instead of "store" material, and a ghostly welcome on the door

BACK *to the* LOG CABIN

(*Continued from page* 108)

rolling away into blue distance—a stream like a silver ribbon flung upon misty green meadows. His house had two views—the dusty highway on one side and the garage upon the other.

However—don't think that I urge you to overlook practical details. By no means. A perfect summer can be ruined by having to carry water half a mile to the house—for by that time little water is left anyhow. Make everything as easy as possible. Don't accent your "back-to-nature" so hard that you won't have time to turn around occasionally and take a look at her.

Yes, I am strongly in favor of using logs. We are only beginning to realize the artistic possibilities of logs. Until your site is chosen, however, and you give me a notion about what you want, I can't give you more than this general suggestion.

Best wishes for the Dream House—

ALDRICH.

P. S.—Decided to enclose a few pictures of the cabins in and about "Pals' Cove", showing different tastes in sites; with the exception of two modern "pioneer cabins", they are all on the Lake shore.

Dear Mac:—

The site you have chosen sounds good to yours truly—and I'm darn glad you have decided to build of logs. You will never be sorry even though, as you say, you had long cherished a fancy for weathered shingles. Shingles are all right at a summer resort or in fact any place where you have to wear a necktie to dinner to please your wife—but in a forest primeval I feel like the old logger who ran across such a construction one day and opined that it must have taken a doggone long time fer a feller to whittle all them off'n a log. A log cabin has the Topsylike aspect of having "jest growed."

And, man, think of the history of log cabins in this country! Did you ever stop to think that the reason we have so few great men nowadays is because there are so few log cabins for them to be born in? The political slogan of this country should be "Back to log cabins!" Then see what would happen.

But right in this connection, let me dampen your enthusiasm over gathering up all the architectural books on the pioneer cabin. If you are going to be a pioneer, you are going to wear your pioneership, as somebody or other wore their rue, "with a difference." This difference has its rise in a present day sense of freedom. Remember that our forebears utilized logs because they had no other choice for their house in the fastnesses: we utilize logs because they are first choice. Pioneering has become an art instead of a duty. Study them over all you want to—it will be an interesting dip into evolution, for however beautiful they are, you will find an air of grim taciturnity and gritted teeth about the home of our forefathers which suggests a child set upon a stool and told to work her sampler. They are quaint—but aren't they a bit severe and unhappy about it? Haven't they a sort of all-work-and-no-play puritanism about 'em?

Naturally enough. Seldom does one come across a pioneer cabin even today that is not constructed with a rank disregard of an intrinsic beauty in the logs themselves and what may be wrought of them. Casting our lot among fisher folk and "newcomer" homesteaders, we have ample opportunity to study the modern pioneer at close range. Oddly enough, though accustomed in his own native land to the beauty of stalwart, hand-wrought fashionings, the immigrant seems to despise the charm of sincere and thoroughgoing workmanship as soon as he sets foot upon our shores. He holds as his ideal from the first a better knock-down house than his cousin's who came over four years earlier—enclosing a larger brass bed than his cousin's—and a shinier golden oak dining-room table. In lieu of the price of these, he utilizes a log "shack" for which he constantly apologizes—as he patches it up twice a year, clapping on a board here and there to conceal poor workmanship, adding various lean-to effects as his family or his live stock increases. In every line of the hill-roofed walls, with their logs ill-matched and fitted, sloppily chinked and calked, is inscribed the legend, "We hate this thing but it's got to do for us until we can afford a factory-made house."

The greatest amaze I've ever seen upon a human countenance appeared upon the face of a Norwegian homesteader when he discovered that a regular man would build a log cabin when he could afford something else—and that such a building could actually be beautiful.

(*Continued on page* 114)



A Good Time to Install Automatic Heat Control

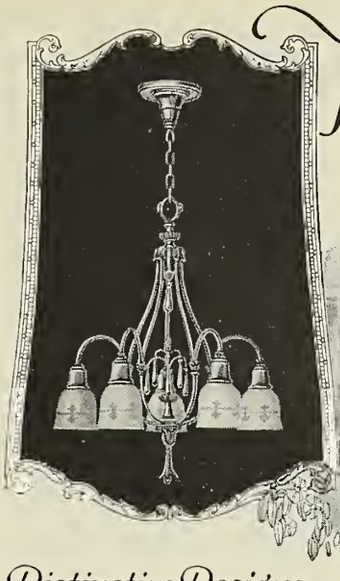
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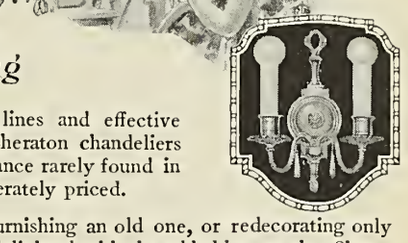


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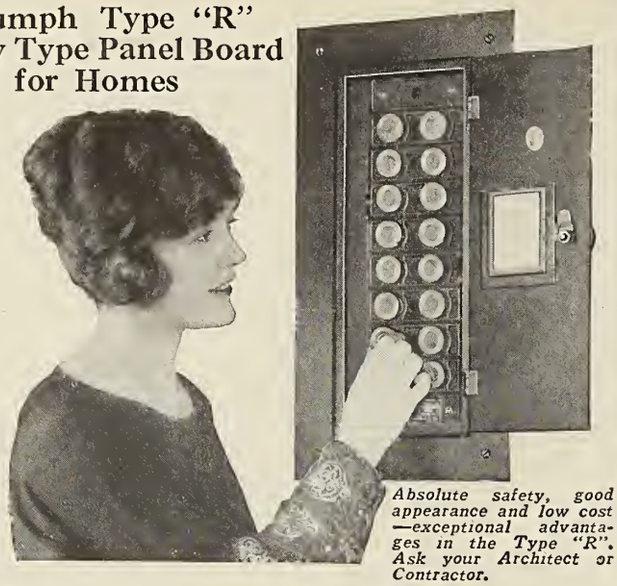
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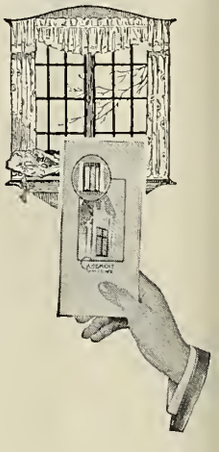
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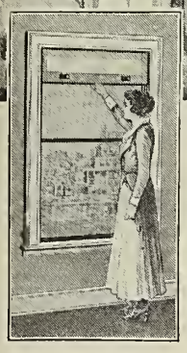
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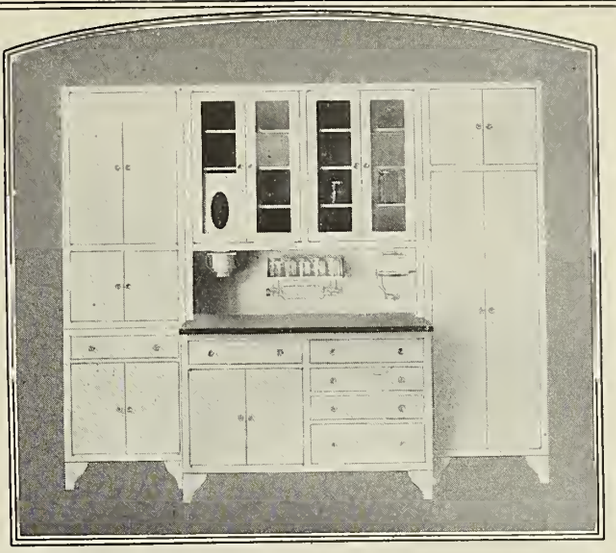
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THE BOX AT THE HEAD ALLOWS 100% OPENING



The WHITE HOUSE *Line*
SECTIONAL UNIT STEEL DRESSERS

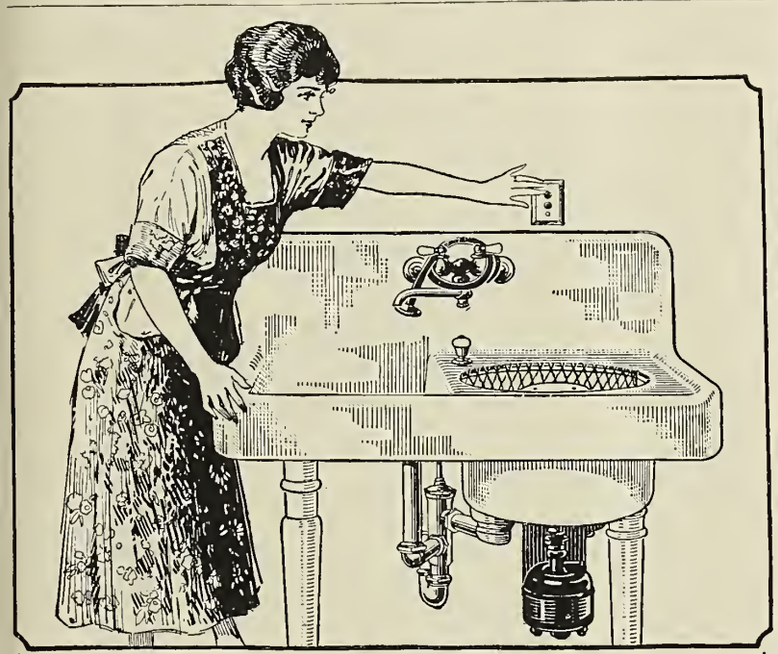
THE above arrangement of WHITE HOUSE Units shows our No. 50 Dresser, flanked by a Side Unit (on left) and a Broom Closet (on right). This combination is ideally suited to the kitchen requirements of the modern sized home.

The illustration itself suggests the exceptional utility of such a combination but to really appreciate the endless little conveniences of efficient arrangement as well as the perfection of workmanship, and to realize the advantages of steel as against wooden construction, you must actually *see* WHITE HOUSE Dressers.

WHITE HOUSE Dressers are entirely of steel, making them pest-proof and odorless; the finish is white enamel, baked on

Stop in at our showrooms, or write for our illustrated catalog on The WHITE HOUSE Line.

Janes & Kirtland
Established 1840
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Let *Sani* Do Your Dishes This Summer

Are you going to spend the hot summer evenings bent over a steaming dish pan—or will you be in the cool living room, out on the porch, or riding with the family? If you own a Sani you need no longer dread housekeeping in summer. Just take your dishes off the table—put them in the sink—press a button—they're washed! Use Sani, also, to wash doilies, napkins, and fine bits of linen. Sani can be installed in any home—old or new—at no greater installation cost than an ordinary old-fashioned sink. Write, today, for our Free Illustrated Booklet. We shall be glad to refer you to our nearest local branch office for a demonstration.

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Home-made ice cream is here again



2 Quart $6

$2.25

$5.75



1 Quart Size $5.25

THE pleasure of being equipped for making your own fresh, luscious ices and ice creams is that you are always ready for guests, ready with new family desserts, ready with cool refreshments for sweltering afternoons.

These devices at Lewis & Conger's practically do the work while you watch. The ice crusher reduces ice cakes to little pieces. The Auto Vacuum Freezer works ingeniously without turning a crank. And for adding a new fascination to serving—here are bright nickeled scoops for single portions and interesting moulds for the whole family dish.

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☐ Freezer ☐ Ice crusher ☐ Scoop ☐ Mould
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Pipe corrosion is no respecter of persons or property

CORROSION is but another name for rust. In every hotel, home, office building and factory there are from hundreds to many thousands of feet of pipe, and along every foot of every pipe, corrosion is seeking for a weak spot—some flaw that will give it a foothold. And once corrosion gets a foothold, a leaky pipe is only a matter of time.

Tonight, somewhere, the gaily decorated ceiling of some hotel dining room may suddenly treat the comfortable diners to a shower bath—or your own dining room at home may be the scene of some such occurrence. Tomorrow morning you may find your office or your factory has sustained water damage from leaking pipes.

A pipe leak heretofore may have meant only a plumber's bill to you. Next time the damage may be more serious. You cannot *stop* pipe corrosion once started, but you *can* guard against it by the use of Reading Genuine Wrought Iron Pipe. "Reading" offers two to three times the resistance to rust that steel pipe does. "Reading's" life is two to three times as long. Its "per year" cost is one-half to one-third the price of steel.

When you build or remodel or when you replace pipe it is the part of wisdom to specify "Reading"—the pipe that *endures*. Write today for "The Ultimate Cost."

EST. READING 1848

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READING IRON COMPANY
READING, PA.

World's Largest Manufacturers of Genuine Wrought Iron Pipe

READING
GUARANTEED GENUINE
WROUGHT IRON PIPE



A log cabin in a suitable setting takes on naturally, by its color and texture, an architectural camouflage

BACK *to the* LOG CABIN

(*Continued from page* 110)

By the bye—I'm starting a movement here in Minnesota to have the buildings upon our automobile tourist camps built of logs. Speak a good word for it where it may be heard, old boy—we've certainly got enough filling station architecture in the country to emphasize sufficiently the influence of Spain and pagoda period.

How do I know "how big a house you need"? You're the doctor. There's only one safe rule to follow in deciding that: you will need exactly one half of what you think you need. So, put down your six room needs and I'll sketch you out a notion for three. Personally, we decided on the unit plan—all one room cabins. This gives guests—or members of the family—an equal responsibility in the care of the household. (The actual reason for this decision, however, was that our first guest snored so loudly that we couldn't sleep.) Our guest cabin at Trailsyde is equipped with all necessaries to camp life—cook stove, dishes, and all the implements of life's warfare—and we find that the average person whom one really wants as a companion in the wilds, perfers to do or die for himself. This is the first thing to be decided upon. And remember that two cabins are almost as cheap as one—of the combined size and several extra corners.

Unless you are going to have a deal more help than the average forest neighborhood affords, you will not want to mess about with very long logs—even if they are procurable. Sixteen to twenty feet is a manageable length.

This means you can have a cabin room inside, of eighteen by fourteen rectangular—or a less attractive square room of eighteen each way. You are not likely to want to cut this up into a city kitchenette apartment—so your rooms need be added on, if you decide against the unit plan.

You note that I take it for granted you prefer the logs laid horizontally. If you have only a small second growth timber in your neighborhood, however, you may have to choose the stockade type of log building willy-nilly. To show you a very satisfactory example of large logs so placed, I'm sending along a picture of an architect's cabin at Pal's Cove built stockade fashion. There are a lot of possibilities in this construction and he has had a mint of fun doing things in both form and color. The result is a most unique and highly artistic woodland home.

Bear in mind the fact that your logs are bound to shrink and while in the horizontal placing they press down upon one another, if well fitted in the first place, thus adjusting the spaces by their own weight to a great degree, in the upright position they pull away from each other, necessitating more frequent recalking. Moreover, instead of a necessary evil, the saddle and notch corners of your horizontal logs add distinction and beauty to the cabin in our eyes. The flicker of firelight upon the mellow toned timbers with their varied shadings—and without, the rough-hewn, axe-marked log ends thrusting out from your walls at different lengths . . . it's great, old man!

When you ask me what kind of logs you need, I counter with the ancient wheeze of the spinster in front of the stamp-window: "What kinds have you?"

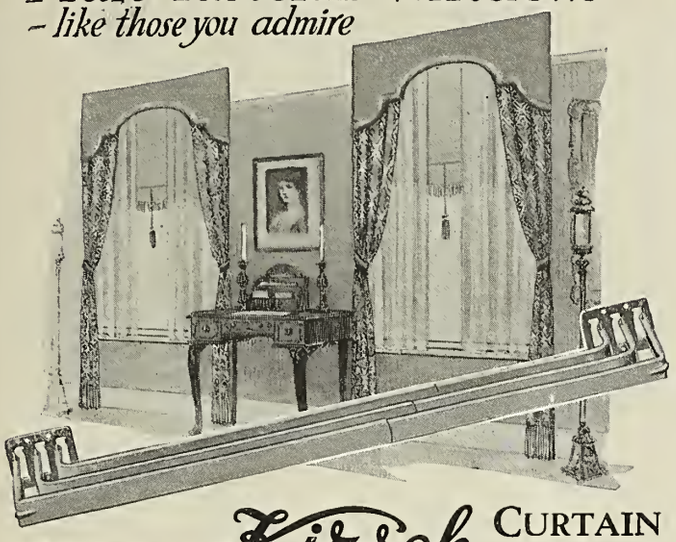
Assuming that by "evergreen" you include all the various pines, spruce and balsam, let's proceed to utilize the balsam for two reasons, first because it is less valuable than the pine or spruce in your landscape, and second it will "stay put". Spruce twists and warps. As our Norwegian neighbors say, "It gets crooky", although it has greater supporting strength and we utilize spruce for our roof beams. Hemlock is too hard to work upon, as is birch. Seven and eight inch diameter logs have been used in the cabins I'm showing you—the butt end of the log being about twelve or thirteen. Remember these logs have to be manhandled, so don't become too ambitious as to size. Moreover, proportion plays the chief part in the beauty of a cabin. The sill logs, of course, will be your heaviest timbers, and when placed on your foundation rocks, make sure that the projecting ends as well as the rest of the length is above the soil. But that will come later when you are all ready for your dream to materialize.

As to the materials which will have to be imported, again that depends on your surroundings. Perhaps your village or backwoods blacksmith can fashion your hinges, latches and fireplace cranes. Possibly you must needs have these sent in from civilization. It's reasonably sure that you can arrange satisfactorily for your rough lumber at a country saw mill—possibly your matched flooring—and equally sure that you will have to order your roofing and the cement for your fireplace outside. Window frames can be dressed out from rough lumber on your "job"—but your glazed sash will come from that hinterland known in immigrant parlance as "th' cit-tee". In this—here's a tip: small paned casement windows are cheaper and a million times more picturesque than the common garden variety of window.

Another suggestion I hesitate to make, for it sounds unsportsmanlike. Here goes for the truth, however—not only did I import a damper (which I made haste to conceal in my chimney) but I lined the fireplace with fire-

(*Continued on page* 126)

Plan Tasteful Windows
– like those you admire



FREE BOOK of latest window draping ideas



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Kirsch Curtain Rods

Kirsch Curtain Rods and our free window draping book are making artistic windows a National habit.

Flat in shape—no sag

Velvetone finish—no rust or tarnish

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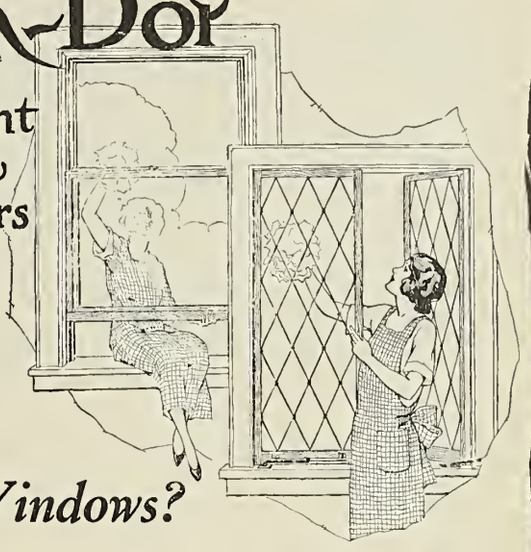
Kirsch Curtain Rods come single, double or triple—extension style or cut-to-fit. The Kirsch bracket is simple and strong—nothing else so practical. The rod attaches or comes off by merely tilting; yet never comes down accidentally.

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Send for it.

The Casement Hardware Co

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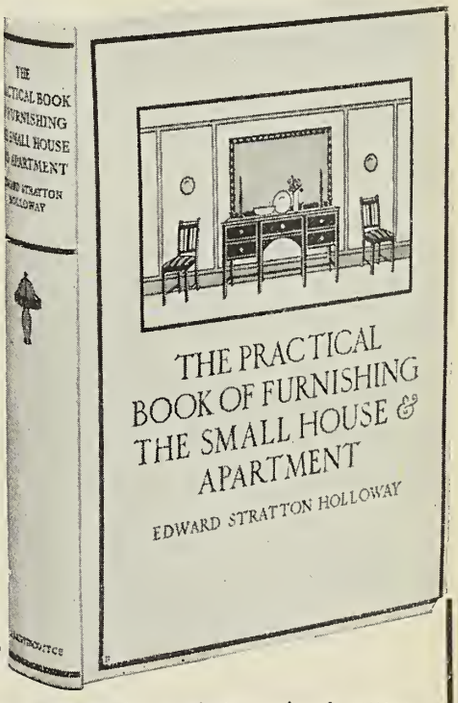
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Please mention House & Garden .....



"Mine Is a Very *Friendly* Little Home," She Wrote

WE do not know her—never saw her—this young woman in Wellesley Hills, Massachusetts; but her letter, full of pride in, and love for, her Rite-Grade, all-shingle home, is typical of hundreds of letters from all parts of the United States, written to us by owners of all-shingle homes.

Some of the writers are masters, or mistresses, of mansions; some live in humble abodes. Yet the story is ever the same—each owns the "dearest", the "most distinctive", the "loveliest" home! (Seldom is it "house"; oftenest "home".) There is something so natural, so appropriate, so *endearing* about all-shingle construction that it makes friends with the landscape and fulfills, better than any other construction can do, the ideal each of us pictures when he thinks of "home".

"A shingle house," writes the Wellesley young woman, "is warm or cool, as you need it. The lapping of shingles makes three layers of wood, which are better than one thick layer. They are like fur, or loosely-woven cloth, in some respects. A shingle house is less expensive, both in material and labor, than one of brick, stone, cement or clapboard.

"Aside from all practical considerations, a shingle house is more artistic. Its surface blends better with natural objects. In harmony with rocks and trees, it composes a pleasing picture. Being, thus, at peace with its setting, it seems always to be a real *home*, warm, cozy and inviting. Mine is a very friendly little home and it has many admirers."

Rite-Grade Inspected shingles bring to the home-builder, at a cost below that required for other kinds of suitable material, a covering for both roof and side-walls that literally has no equal. It is nature's own covering; it is *genuine*, imitating nothing, substitute for nothing. It is typically American.

Before you decide upon any type of construction for your new home—large or small—protect your best interests by getting the facts about Rite-Grade Inspected Red Cedar Shingles. The Rite-Grade mark guarantees you, under bond, the highest quality of the grade you buy. It stands for the highest standards of Red Cedar Shingle manufacturers, maintained by rigid inspection and backed by the integrity of the foremost manufacturers. Ask your dealer for Rite-Grade Inspected Shingles.

Send now, today, for a copy of "The Rite-Grade Booklet of All-Shingle Homes". Shows the sixteen prize-winning homes of America, with floor plans of each.

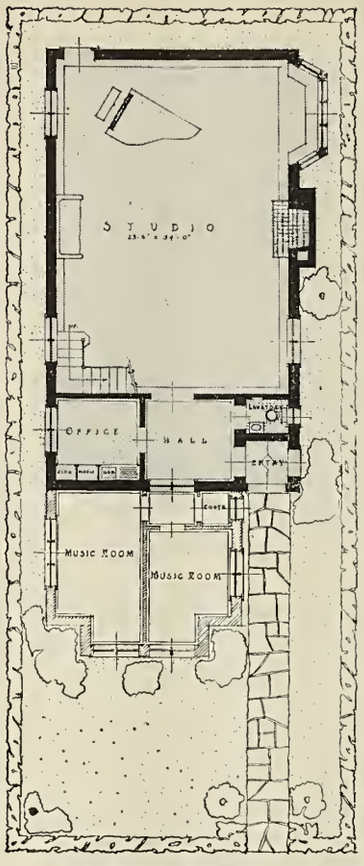
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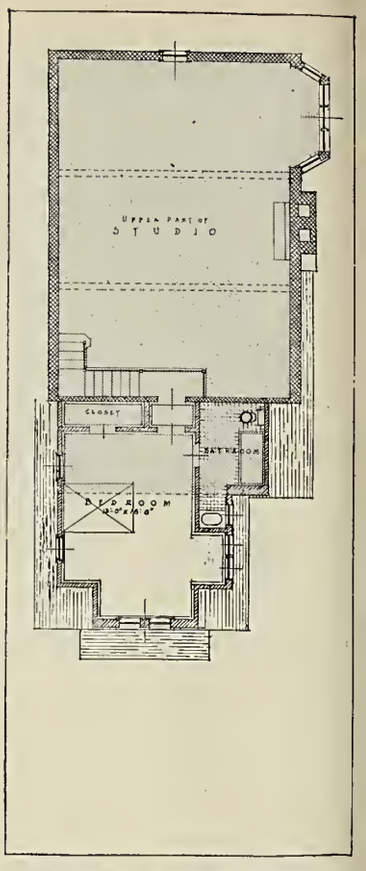
470 Henry Building Seattle, U. S. A.

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RED CEDAR SHINGLES

"THE ROOF OF AGES—THE SIDEWALL OF INCREASING BEAUTY"

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INSPECTED





The shaded portion of this plan for a music studio shows the existing building: the outline portion will be added later. The second floor plan will add a bedroom and bath in the future wing, located above the office, hall and two music rooms downstairs

PROGRESSIVE BUILDING

(*Continued from page 39*)

to achieve the house which is their ideal. The truth of the matter, however, lies in a direction exactly opposite to the usual person's misgivings about a progressively built house. They are sure only of what they see, and fail to visualize the future aspects of the ultimate house.

Reason, both architectural and human, in favor of progressive building, are so strong that it seems doubly curious that the practice is not more general. To the imaginative mind progressive building seems such a fascinating pursuit as to be preferable to complete building in one operation, even if the necessary building funds were at hand.

The fundamental architectural reason why progressive building is desirable lies in the fact that it is the logical way to build a house, and because it is logical it results in a house which is expressive. Progressive building, however, cannot be done by a formula: it must follow the gradually expanding needs of the family; it expresses increase in the family fortunes: in the family itself. It grows with the family, and thereby is truly a home, and not a stereotyped affair built with more than half an eye and half a thought to its selling value. We build too little for posterity, and a surprisingly large number of people build not even with the expectation of passing their own span of life under the rooftree they have reared.

All this has made against the human equation in architecture, and has prevented us from building many houses of the fine age-mellowed kind that we admire and become sentimental over as travelers in Europe, and especially in England.

No doubt it is too much to expect, considering our aforementioned impatience, that we will reach the point of planning progressive building to be carried on by successive generations. If we ever do reach that point, we will begin to develop some real country houses, and there is every reason in the world, from expediency, sentiment and "pride of house" why progressive building should be carried on through several generations, and the terrace and pool, or the library wing planned by the grandfather be at last built by the grandson. That grandson could well grow up with the idea that his part in the house was awaiting him.

Completeness, for its own sake is not only a fetish, but a barren one. When your place is entirely done, when the last bit of the garden has been built, and the last wing built on the house—what more is there of constructive interest?

In progressive building enough of the old remains always to constitute the nucleus of home and of all the sentiment that should attach to home, and the changes tend only to expand this, to add the interest of new vistas to old rooms and the sense of dreams come true to the whole house and garden.

Two examples of progressive building illustrate this article. The first is a small music studio, of which the major portion was built at once, and planned in such a way as to allow for the future extension, which is shown in the pen drawing and in the floor plans.

In the second instance, three stages of a progressive building project are shown, illustrating the scope and fertility of architectural vision as applied to this kind of work. It might seem at a first glance, as though the original house could be dismissed from consideration as a factor in either the present or the future stages of the house. Superficially considered, this might be so, but under present build-

(*Continued on page 126*)



Overton Residences, Keokuk (see letter below)

"Very Warm" in Winter; "Coolest" in Summer

"Your books will show that in April, 1912, I purchased quite a quantity of your Quilt . . . used on the buildings, a picture of which is enclosed—only, however, on the roof of the bungalow, but all over and between the floors of the largest building. This latter building is very warm and can observe a considerable decrease in the use of fuel, and last summer, as hot as it was, the house was the coolest in the neighborhood."

Keokuk, Iowa, Dec. 31, 1913. F. C. OVERTON.

Cabot's Insulating "Quilt"

The "Comforter" that Keeps the Whole House Warm

The quilt on your bed keeps the bodily heat from escaping, and that's what makes you warm. Keep the heat from escaping from your house by insulating with Cabot's Quilt. The way to keep a house warm is to build it warm—and it saves you more than anything else you can do.

Cabot's Quilt isn't a mere felt or paper. It's a thick, matted insulator that is twenty-eight times warmer than cheap paper—by actual test. It costs but little to make your house warm for all time, and it saves one-third to one-half its cost every year in reduced coal bills—to say nothing of doctor's bills and comfort.

Quilt retains the heat like a fireless cooker. Don't try to heat all outdoors.

Send for a free sample of Quilt and name of nearest agent.



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Practical, simple, sagless, durable, "Bluebirds" allow beautiful and harmonizing draping effects. Distinctive finishes of Satin Gold or White Enamel, and single, double, and triple styles suit every home, every window, and every curtain.

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H. L. Judd Co., Inc., New York

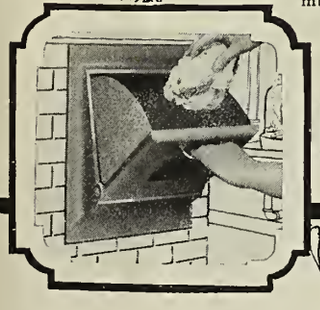
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SPEAKMAN SHOWERS



An inlaid walnut cabinet of about 1705. This and other illustrations are from the Metropolitan Museum of Art

FURNITURE *of* QUEEN ANNE'S TIME

(*Continued from page* 78)

Queen Anne furniture is distinguished by these characteristics:

Construction: Light and higher than older models, rectangular but with slightly curved fronts and legs. The Dutch influence is very easily discernible in most examples.

Leg: Cabriole is characteristic, but cottage types are straight or turned.

Foot: Dutch foot, often called duck, pad and club; web, bun, hoof, paw.



A winged chair back of the period, with a design in needlepoint

Top: Broken pediment, "bonnet top" and "swan-neck" pediments on cabinets; ogee or double curve or cyma curve, often called Hogarth's line of beauty. Chairs have cresting or cockleshells.

Back: Broad central splat in fiddle shape; low and hooped; spooned comfortably to fit the human back; slightly raked or straight; winged headrests on easy chairs; upholstered.

Arm: Comfortably shaped in horizontal wooden types or canted—flared outward, especially in upholstered types.

Seat: Broad or narrow, front corners rounded, narrower at back, fronts double curve or round, upholstered.

Ornament: Cockleshells and leaves carved simply on plain surfaces. Veneer, little marquetry, inlaying, lacquer, gilding, painting; upholstery, caning. The Decorative Queen Anne furniture of George I. and George II. used the Queen Anne construction and added elaborate carving. Walnut principally used. Plain brass mounts.

MR. & MRS. G. GLEN GOULD

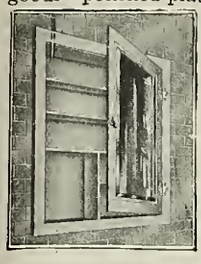


Typical walnut armchair of generous proportions

HESS WHITE STEEL

Medicine Cabinets and Lavatory Mirrors—meet the demand for better-than-wood cabinets and wood-framed mirrors, and at reasonable prices.

The highest grade of materials and workmanship goes into these goods—polished plate glass mirrors, nickeled brass hardware, steel or glass shelves and the whole, inside and out, finished in beautiful baked enamel, guaranteed to be *everlasting.*



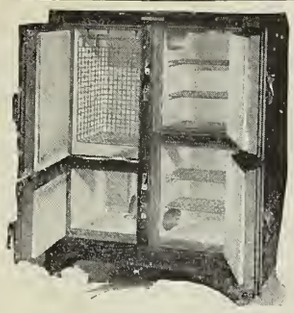
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1223 Tacoma Bldg. Chicago

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Certainly, if your refrigerator is a Jewett, you have just reason to display it with more than a little pride.

Food and ice compartments of glistening white solid porcelain 1¼" thick, free from unsanitary dirt-collecting crevices and corners—and unlike porcelain enamel on thin metal, free from chipping and cracking. Safe-like walls *over five inches thick,* heavily insulated with pure cork—and perfectly hung, accurately fitted doors lock out the heat and save 1/3 or more on ice bills.

If these are the things you are seeking in a refrigerator—and they are only the most obvious points of Jewett superiority—then you will want our new finely illustrated catalog which covers them all. And, we will gladly send it to you upon request.



Corner of Jewett solid porcelain interior. Note thickness and rounded corners

The Jewett Refrigerator Company
Established 1849
123 Chandler Street, Buffalo, N. Y.
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

JEWETT
The Only Solid Porcelain Refrigerator

HEINZ PURE Vinegars



4 Kinds
MALT
CIDER
WHITE
TARRAGON

57

The purpose of Heinz Vinegar is to impart flavor and develop flavor—not simply to make things sour. That is why salads made with Heinz Vinegar taste better. All the care in selection of materials, the skill in preparation, the long aging in wood, are to create that rich, mellow tang and aroma.



CORCORAN TANK TOWER
on estate of
Francis P. Garvan, Esq.
Roslyn, Long Island

ECONOMY

For country estates without water supply it is economy to erect a

Corcoran Tank Tower

The first cost is the last cost. Lasts a life time and saves constant repair charges.

CORCORAN TANKS AND TOWERS have given satisfaction for the past fifty years. They are economical, convenient and artistic; built to order, suitable for any location.

SEND FOR OUR TANK TOWER AND WINDMILL BOOK

A. J. Corcoran, Inc.
758 Jersey Avenue, Jersey City, N. J.

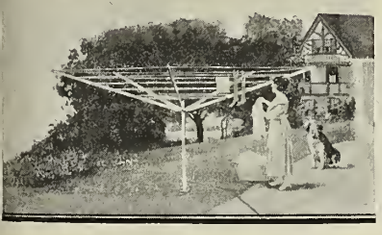
Hill Champion Clothes Dryer

Made to last a lifetime. Scientific design, best of materials and careful workmanship throughout. Dries clothes quickly and snow white.

A time saver because the revolving arms bring the lines within easy reach. Entire dryer easily removed leaving clothes area free. Top lifts off and folds like an umbrella.

Our folder G will give you complete information.

Hill Clothes Dryer Co.
52 Central St.
Worcester, Mass.



This window made the basement popular

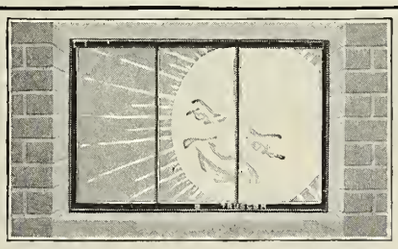
Now the modern basement has earned its place in the sun, and is sharing the popularity of the upstairs rooms. Its spacious corners, no longer wasted, become practical, livable rooms of new-found usefulness.

This big step forward in home building is largely due to Truscon Copper Steel Basement Windows, which give double daylight at no extra cost.

These windows always open and close easily, and lock automatically. They never stick, leak or need repairs.

For sale by dealers everywhere. If your dealer does not have them, write us.

TRUSCON STEEL COMPANY
YOUNGSTOWN, OHIO



Small Size $4.70

Cost as Little as Wood

Large Size $4.95

TRUSCON COPPER STEEL BASEMENT WINDOWS



Even his wife wouldn't tell him

OF COURSE, she loved him —loved him dearly and looked to his future just as ambitiously as he did. There was nothing she wouldn't have done for him.

But they were both sensitive young people and this subject seemed to be one she could not bring herself to discuss.

The position he held, with a firm of excellent standing, had promised much. Yet he did not seem to progress as he should have—as they had hoped. Other men constantly stepped ahead of him into the better positions. He seemed to be giving satisfaction, yet he was standing still.

The thing that held him back was in itself, perhaps, a little thing. But one of those little things that rest so heavily in the balance when personalities are being weighed and measured for the bigger responsibilities of business.

A big, little thing that even his wife never mustered courage enough to mention!

* * *

Halitosis (the medical term for unpleasant breath) never won a man promotion in the business world —and never will. Some men succeed in spite of it. But usually it holds them back. And the pathos of it is that the person suffering from halitosis is usually unaware of it himself. Even his closest friends don't want to mention it to him.

Sometimes, of course, halitosis arises from some deep-rooted organic disorder; then professional help is required. But usually—and fortunately—it will yield to the regular use of Listerine as a mouth-wash and gargle.

Listerine, recognized for half a century as the safest antiseptic, possesses properties that quickly meet and defeat halitosis. It halts food fermentation in the mouth, and leaves the breath sweet, fresh and clean.

Its systematic use this way puts you on the safe and polite side. Then you need not be disturbed with the thought of whether or not your breath is just right. You *know* it is.

Your druggist will supply you. He sells lots of Listerine. It has dozens of different uses as an antiseptic. Note the booklet with each bottle.—

Lambert Pharmacal Company, St. Louis, U. S. A.

For HALITOSIS use LISTERINE





Ventilator Cooling Porch

Self-Hanging *Vudor* Ventilating Porch Shades

By Day a Shady Retreat; by Night a Cool Sleeping Porch

You will never know the full comfort and luxury of your porch until it is enclosed with Vudor Ventilating Porch Shades.

Vudor Porch Shades shut out the heat, making your porch cool, shady, restful all summer long—day and night.

Afternoon card parties and dances take on a new enjoyment. And when the sun goes down—what a delightful, healthful place for the children to sleep.

Vudor Porch Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see passers-by but they cannot see you. Ventilator woven in top—exclusive Vudor feature—assures perfect ventilation. There's nothing quite like them for appearance, utility and comfort. Write for color illustrations, prices and name of local dealer.

Hough Shade Corporation
261 Mills St. Janesville, Wis.

SELF-HANGING
Vudor
VENTILATING
PORCH SHADES



NEPTUNE, God of the Seas, rejoiced no more in his abundance of water than does the owner of the Kewanee Water Supply System.

With a Kewanee Water Supply System the smallest farm home, the most pretentious country estate or public institution in isolated locality, can enjoy an unfailing abundance of fresh pure water always under strong pressure. Our free booklet descriptive of over 200 styles and sizes of Kewanee plants for water supply, electric light and sewage disposal, will help you in the selection of a proper equipment for your needs.

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401 S. Franklin St., Kewanee, Ill.

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REDUCE Easily . . . Naturally

To Remove Excess Weight in a Safe, Strengthening Way

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It is the one safe method which will help you without interfering with your natural mode of living, and, what is more, without endangering the system.

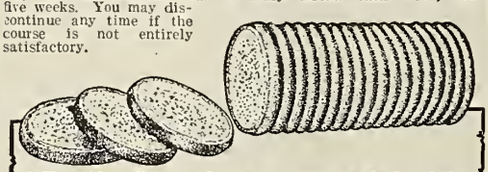
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It is a wholesome, appetizing food, recommended and used by leaders of the stage and society.

Begin now. Send us five dollars and we will forward a five weeks' course of our Basy Bread to start you on your way to slimness—one loaf of Basy Bread each week, for five weeks. You may discontinue any time if the course is not entirely satisfactory.



BASY BREAD
REGISTERED — TRADE MARK

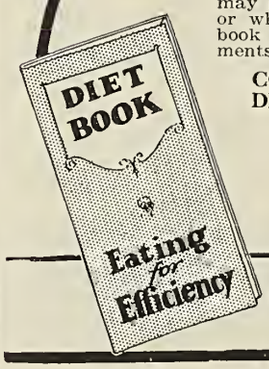
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A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.

CONTROL YOUR WEIGHT WITHOUT DRUGS OR TIRESOME EXERCISES

Effective weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies.

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374 Good Health Bldg. Battle Creek, Mich.

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They furnish an attractive and permanent protective boundary for garden or lawn. Erected easily and quickly.

Firm because Anchored

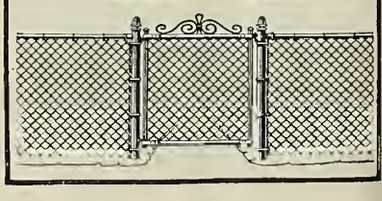
Posts are *Drive-Anchored* in the ground and hold the fence straight and firm for years.

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Every part of the fence—fabric, posts, anchors, etc.—is *galvanized throughout* to resist rust.

Phone or write our nearest office or sales agent for complete information and prices.

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Hartford Pittsburgh
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Cleveland Detroit
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No scrubbing. No scouring. No dipping out of water. Sani-Flush cleans toilet bowls better than any other means. Faster. Cleaner. Easier.

Sprinkle a little into the bowl. Follow directions on the can. Flush! Gone are all stains, discolorations, incrustations. The bowl glistens.

Too, the hidden, unhealthful trap is cleaned, purified by Sani-Flush. All foul odors are destroyed. There is nothing like Sani-Flush. It will not harm plumbing connections.

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Beautiful TILES

ONE of the most charming units in the home is the Tiled fireplace, with hearthstone of the same material.

Tiles thus used make the fireplace a completely harmonious part of the furnishings.

In color it can match the general decorative scheme—with that blending of tone and texture which is so desirable.

Tiles represent such a variety of shapes, sizes, colors and finishes that the utmost freedom of treatment is afforded.

There are no limitations in patterns, combinations or designs.

Such an installation is capable of that individuality of expression which every home owner appreciates.

Consult your architect and dealer about Tiles, or write to

The Associated Tile Manufacturers
315 7th Ave., Beaver Falls, Pa.

A Success for 15 years



A composition material easily applied in plastic form over practically any kind of floor. Laid about ⅜ inch thick. Imperial Floor does not crack, peel or come loose from foundation. A continuous, fine-grained, smooth, non-slipping surface. No crevices to gather grease, dirt, dust, disease germs or moisture.

Ideal Floor for Kitchen, Pantry, Bathroom, Laundry, Porch, Garage, Restaurant, Theatre, Hotel, Factory, Office Building, Railroad Station, Hospital—wherever a beautiful, substantial floor is desired. Several practical colors. Full information and sample FREE of your first and second choice of color.

IMPERIAL FLOOR CO., 136-138 Halstead St., Rochester, N. Y.

Keep Your Garbage Down in the Ground

—where it is out of sight, cool and odorless, frostproof and away from flies and animals. So sanitary it can be placed conveniently near your door. That's the

IRON HORSE
Underground Garbage Pail

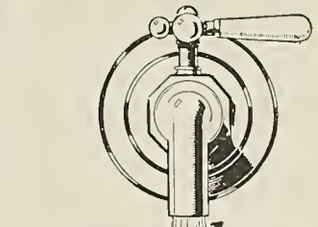


Only the cover shows. Complete sanitation all the year round. Opens with slight foot-pressure. Inner can, easily lifted out. Can be installed in a few minutes. Simply dig a hole—no cementing. Last for years. Extra heavy gauge galvanized metal, skillfully designed; reinforced; leakproof. Satisfaction guaranteed.

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anywhere you want it under pressure

Here is the home water plant that supplies *plenty of water under pressure* for every purpose about your house and grounds. It works *automatically.* If you have electric current, the Fairbanks-Morse Home Water Plant will supply *an abundance* of running water from cistern, shallow well, stream, spring or lake.

This private pumping station brings all the convenience and comfort of city water service to any home anywhere.

FAIRBANKS-MORSE
It's Automatic
HOME WATER PLANT

Operates from any electric light circuit or home lighting plant system. Noiseless, automatic. No switch to turn. Costs only a few pennies a week to run. The unusually large production and great manufacturing facilities of Fairbanks, Morse & Co. make these remarkably low prices possible.

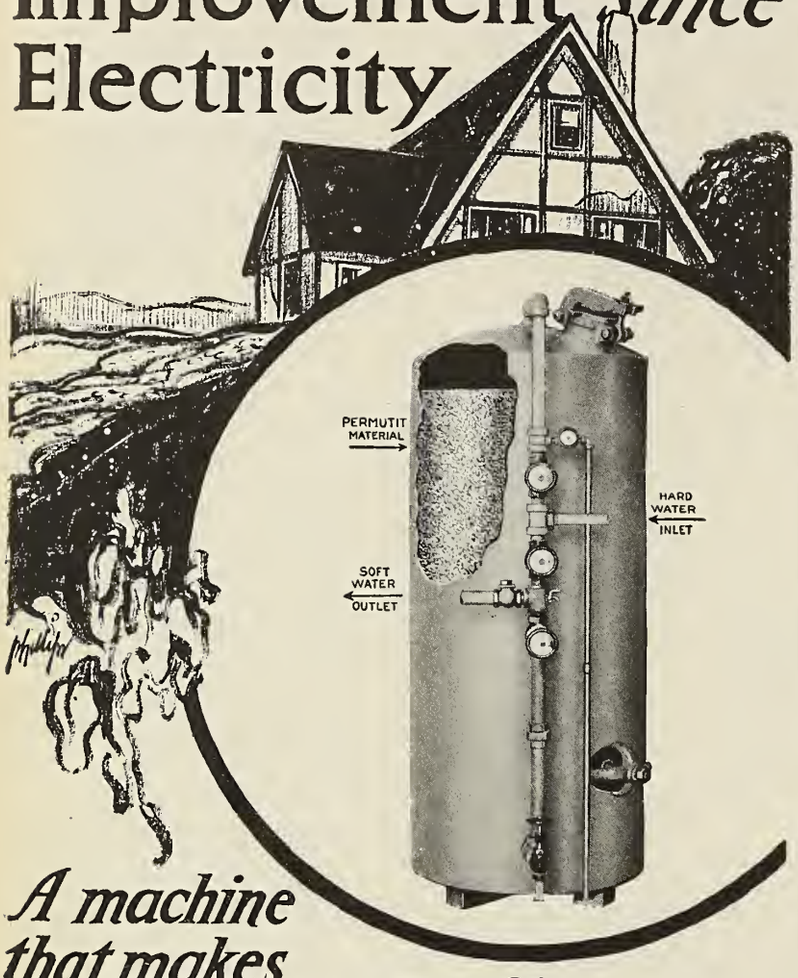
If you do not know our local dealer, write to us and we will send you complete information.

FAIRBANKS, MORSE & CO.
Manufacturers **Chicago**

With 35-Gallon Galvanized Tank and 60 Cycle Motor; Pump Capacity, 200 Gallons per Hour—



The Greatest Household Improvement since Electricity



A machine that makes hard water—Soft

No longer is it necessary to use powders, special soap or tainted rain water to overcome the everpresent annoyance of hard water in your home—for no matter how hard your present supply, a Permutit water softener will turn it softer than rain.

No chemicals, no extra pumps or motors are used. The softener is simply connected into your pipe line in the basement—your regular water supply flows through it on the way to the faucet, and the wonderful Permutit material removes every grain of hardness, giving you clear, delightful soft water from every faucet in your house.

A few cents per day is all it costs, and the machine will last a lifetime. Thousands are in use.

Send for a free copy of our interesting booklet, "Soft Water In Every Home." Write today.

THE PERMUTIT COMPANY,
440 Fourth Ave., New York.
Agents Everywhere

For the lover of the sea and ships comes this vane which displays a caravel of Columbus' fleet



WEATHER VANES

IN the days before there was such an accommodating service as a Government Weather Bureau, weather vanes played an important role. Today they are no less serviceable because they have added to their utilitarian purpose of showing how the wind blows that more esthetic purpose of being decorative and amusing.

To people who live in the country the direction of the wind may mean many things—it may presage a storm or clear weather, rain or a period of fair days. These are important to know. In addition, any one who lives in the country is dependent on natural phenomena to a certain extent and keeps check on all such things as temperature, humidity, rainfall and winds. In fact, no country house can be said to be completely furnished until it is equipped with a dependable thermometer, a reliable barometer and a weather vane in good working condition. The first two may be decorative in their design, but, unless one is insistent on decoration, it is better to choose one that has a simple design; in fact, a scientific-looking thermometer or barometer gives one more assurance of dependability than the more decorative kinds. But when one is choosing a weather vane, the style of it has a great deal to do with its effectiveness.



The peg-leg mariner can watch the weather from the top of seashore home

The mechanical working of a weather vane is simple. It consists of a shaft which supports crossed arms pointing permanently to the four corners, north, east, south and west. Above this is the indicator, which moves with the wind; it is balanced on the top of the support, one side presenting a broad surface which the wind pushes and the other an arrow or other indicator showing the direction of the wind. In order

Quite decorative and spirited is the design of four black sea-gulls, for the ridge-pole of a country house





Another country house design—suitable for the house itself or for the barn—is this Dutch maid and her two ducks. Note how the ducks balance the weight of the maid

LEAVENS *Furniture*

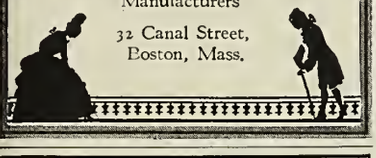


JUST the bedroom set for which you are looking. And—with a finish or decorative motif of your own selection—according to your particular specifications. You may thus work out harmonious color schemes, or order a single piece to harmonize with other surroundings. That is the Leavens idea.

When you buy Leavens furniture, either Decorated or Colonial, the result reflects *your own* personal taste. There is no better way of obtaining complete satisfaction.

Write today for literature

William Leavens & Co. Inc.
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Boston, Mass.



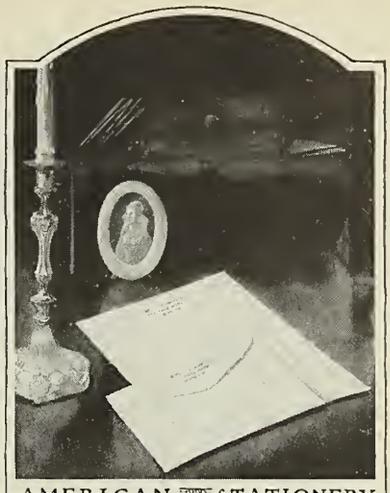
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FOR YOUR TABLE



On Every Piece

Delicate shimmering reflections play from stem and bowl, lending added enchantment and grace to the table set with Heisey Glassware

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MONEY READILY REFUNDED IF YOU ARE NOT WHOLLY SATISFIED



INDIVIDUAL
BRIDGE SCORE PADS
60 Cents Each

Each Pad has 100 Sheets, 9 x 7 inches, with your name printed on each sheet.

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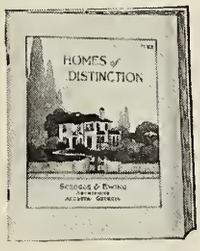
send ONE DOLLAR and we will mail the Bridge Pad and 4 Favor Tallies, assorted, in Doll Figure or Flower Bud designs similar to the one shown here.

Additional Favor Tallies may be had for **$1.50** PER DOZEN.

Our twenty years' experience in creating pleasing designs, and executing beautiful work in Social Stationery is at your command *by mail*. We solicit your inquiries on Wedding Invitations and Announcements, Invitations to Receptions, Calling Cards, Social Stationery, Monogrammed Correspondence Papers, Menus, Tally Cards, Place Cards and Novelties.

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2102 Locust St. Saint Louis



"Homes of Distinction"

A BEAUTIFUL book of 68 pages showing homes in Spanish, Italian, English, Swiss and Modern style. Most of these designs are shown in exact colors, so that the actual appearance of the finished house can be determined. Floor plans, complete description, cost, etc., are also shown. The book has been prepared by skilled architects and designers at a cost of thousands of dollars.

Postpaid to any address upon receipt of $1.00.

SCROGGS & EWING, *Architects*
610 Lamar Bldg., Dept. E. Augusta, Ga.



8¾ x 5 9/16 inches

No. 4064 $20.00

Sent prepaid to any address upon receipt of price.

This Artistic Door Knocker

Is an example of the beautiful and graceful lines which characterize much of the finest work developed in the early period of the Italian Renaissance.

Made of solid brass, perfectly molded, and skillfully hand chased, this elaborate knocker is faithfully reproduced from the masterpiece made famous by the traditional artistic skill of ancient Italy.

Artbrass Knockers include so large a variety of designs of various periods that selections can be made to harmonize with any type of architecture or hardware.

Send for free Door Knocker booklet illustrating fifty-four famous historic designs.

ART BRASS COMPANY, Inc.
Dept. HG7
299 East 134th Street New York
Also makers of the Famous SAN-O-LA Bath Room Accessories



You Can Have Shade This Summer

Why wait ten or twelve years for a tree to grow when Hicks Time-Saving Trees are big enough and dense enough to give shade *right now?*

Hicks Time-Saving Trees may be planted in midsummer, in full leaf, and give real comfort now—not a decade hence. Motor truck and fast freight service will get Hicks Time-Saving Trees to you in short order.

NORWAY MAPLES

Height	Diam.	Each	10
18-22 ft.	4 in.	$15.00	$125.00
18-22 ft.	4½ in.	25.00	225.00
18-22 ft.	5 in.	40.00	350.00
22-24 ft.	6 in. 16 yr.	50.00	450.00
24-26 ft.	7 in	80.00	750.00

PIN OAK

18-20 ft.	4½ in.	35.00	300.00
18-20 ft.	5 in.	60.00	
20-26 ft.	6 in.	75.00	
25-28 ft.	7 in.	100.00	
26-28 ft.	8-9 in.	150.00	

EUROPEAN LINDEN

8 ft.		2.00	17.50
10 ft.	1½ in.	2.75	25.00
12 ft.	2 in.	3.50	30.00
14 ft.	2½ in.	5.00	45.00
14 ft.	3 in.	12.00	100.00
16 ft.	3½ in.	20.00	180.00
16 ft.	4 in.	30.00	275.00

These are only a hint of what Hicks can furnish in Time-Saving Trees. Our new catalogue lists Oaks, Ginkgo, Beech, Tulip Tree, Hornbeam and other desirable shade trees for home grounds, street planting, parks and playgrounds.

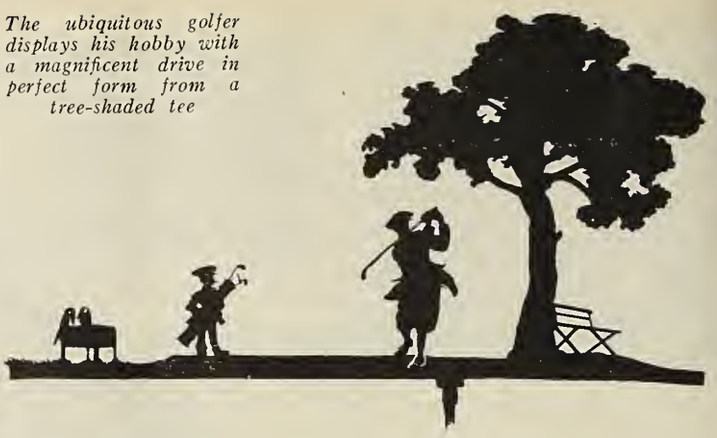
Home Landscapes

is the latest addition to the Hicks' books on home plantings. The text fairly glows with Mr. Hick's broad experience in planning and planting. Profusely illustrated with lovely photographs and rich paintings of trees, shrubs, flowers, and landscape scenes. A copy will be mailed to you on request.

HICKS NURSERIES

Box H-9, Westbury, L. I., New York

The ubiquitous golfer displays his hobby with a magnificent drive in perfect form from a tree-shaded tee



WEATHER VANES

(*Continued from page* 122)

to be permanently serviceable the indicator should move in a brass bearing which will not rust. The weathervane should be painted black, as black gives it the best silhouette.

The great field for decorative design is found in the upper indicator; here the architect's or artist's fancy can have full play so long as the design is so made and distributed on the top bar as to give perfect balance of weight which is necessary to its spinning easily on the supporting shaft. The seven examples shown here are only a few of the many fascinating and amusing designs now available. They can be chosen according to the building they are to grace. Each country hobbyist or type of sportsman can find the weather vane to suit his interest—golf for the golfer, a ship for the lover of ships, the butterfly design for the naturalist.

Although it is considered bad taste to wear one's heart on one's sleeve, there is nothing in the books of etiquette forbidding the display of one's hobby on one's ridge-pole. From the weather vane on the roof passersby can read what sort of man dwells in this house or that.



For the naturalist comes this amusing design of a lad chasing a butterfly



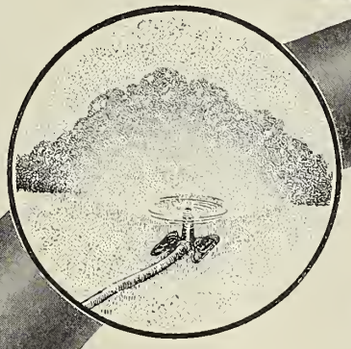
The witch on her broom and the night's last bat in full flight before the coming dawn indicate the direction of the wind. All seven designs are from Arthur H. Todhunter

Amazing new Sprinkler

proves sensation of the year!



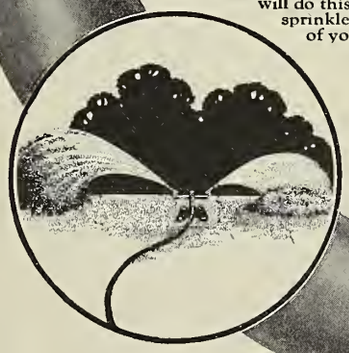
Any Size Circle Up to 80 Feet
Rain King can be set to water any size area from 80 feet down without reducing flow at the hydrant. Due to fine bearings, design and workmanship, it revolves freely where water pressure is low.





Puts Water Where You Want It
Set not to revolve and with nozzles in this position it waters parkways and borders along public walks without interfering with pedestrians. Rain King has more stationary uses than any other sprinkler.

Two Directions at Once
In one operation you can lightly spray the flowers and give the shrubs a heavy drenching. No other sprinkler will do this. Rain King is the only sprinkler adjustable to the size of your lawn.





Each Nozzle Is a Sprinkler
Two sprinklers in one. The two nozzles can be pointed in any direction and adjusted to any spray—each acts independently of the other.

FOR the first time both the whirling and stationary principle in sprinklers have been combined into one amazing sprinkler. As a whirling sprinkler Rain King will water any circle from 80 feet down without reducing the flow at the hydrant and with a stream of any desired degree—heavy, light or medium.

Used as a stationary sprinkler, each nozzle is a complete sprinkler in itself, with a full range of easy, quick adjustments for any direction and for any volume and density of water. With Rain King you can water long strips, odd shaped corners, large areas. In one operation it will lightly spray in one direction while throwing a heavy drenching stream in any other direction. Or both nozzles can be concentrated on one spot with any kind of stream, fine or coarse.

Rain King is set instantly for a whirling or a stationary sprinkler. It is made entirely of brass except the base. Cannot rust or stick. The tested non-wear bearings last for years. Fully guaranteed. Only $3.50 at your dealer's (Canada $4.75) or sent direct for the same price, postage prepaid.

Chicago Flexible Shaft Company
5554 Roosevelt Road, Chicago
33 years making quality products
Canadian Factory: 352 Carlaw Ave., Toronto

Rain King

The Best Sprinkler Made

The

MONTAMOWER

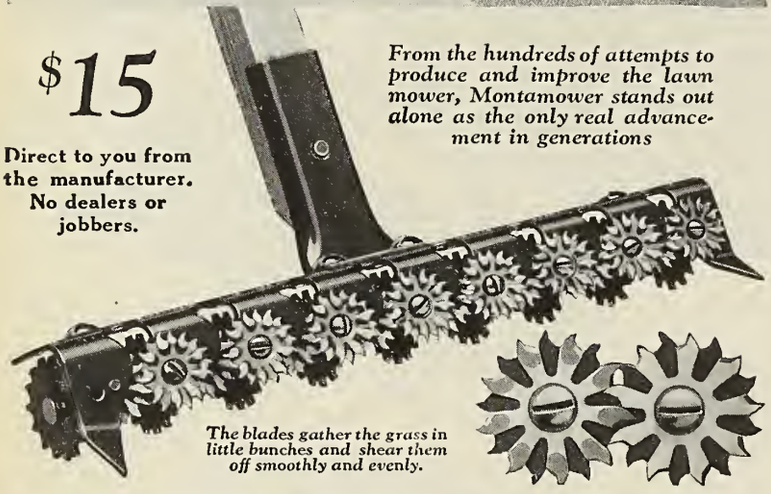
A Greatly Simplified and Efficient Lawn Mower



$15

Direct to you from the manufacturer. No dealers or jobbers.

From the hundreds of attempts to produce and improve the lawn mower, Montamower stands out alone as the only real advancement in generations



The blades gather the grass in little bunches and shear them off smoothly and evenly.

More Practical Than Any Other Lawn Mower

Montamower—the result of eight years of development is guaranteed mechanically perfect. Owner satisfaction proves it. Simple—durable—with an excess of strength in every part—it gives years of service without trouble. Montamower does not run close enough to the ground to pick up sticks, twigs, etc.—it cannot grasp small stones that would injure the blades. Weighs only 7½ lbs.—can easily be handled by a woman or child—silent in operation—blades may be sharpened or replaced by new ones at less expense than necessary to sharpen an ordinary lawn mower. Drive wheels do not mat the grass—grass catcher can be easily attached. Cuts a 16-inch swath.



Cuts Long Grass Easily

Cuts tall grass—cuts dandelions—June grass, etc. Ordinary mower just pushes them over.



Cuts and Trims at Same Time

Montamower cuts the lawn perfectly and trims clear to walls, fences, etc.—no fringe left.



Trims Close—No Harm to Trees

Montamower cuts clear to trees, shrubs, etc. without harming—no cutting by hand necessary.

MONTAMOWER SALES COMPANY

Perkins Building

GRAND RAPIDS - MICHIGAN

Reference—Grand Rapids Savings Bank

MAIL COUPON TODAY

Enclosed find remittance of $15.00. Please send one Montamower to this address: on condition that if it is not as represented my money will be refunded on return of the Montamower.

Name.....

Address.....

Order a Montamower Today

Guaranteed to be as represented or money refunded. Send check or draft for $15.00. Delivery charges prepaid if remittance accompanies order.

PROGRESSIVE BUILDING

(*Continued from page* 116)

ing conditions any point of departure is sufficiently advantageous to be worth while. In the absolutely commonplace little frame house on the site there were cellar, foundation walls and at least a usable shell of the house itself, even though the alterations entirely obliterated its identity.

The exterior of the present house possesses a high degree of architectural character, appropriately simple in its local mannerisms, and within pleasantly commodious. Its plan accommodates a studio over the garage, and an adequate arrangement for both floors of the house proper.

In the plan for the ultimate house, architectural vision shows its wings in a real flight, and the original point of departure could never be discerned, or even suspected in the gracious and expansive country house which will rise tall and white above its fair garden. In this plan for the ultimate house, which will be put in work this summer, the architect has made the progression easy to read by indicating the area of the original house in double shading, the area of the present house in single shading and the additions for immediate future building unshaded.

BACK *to the* LOG CABIN

(*Continued from page* 114)

brick. The huge logs which I like to burn make such a hot fire that the native rock has a way of exploding, after chipping away little by little. I'll grant you that the brick looks "sissy" before the first fire is built—but after the smoke puts a velvet coating on the stuff, you can't tell what it was originally.

This—just to let you know what you are going to need no matter what sort of a place you go in for. From your letter the only real definite idea you seem to have is that you want a fireplace and a porch. Well, that's a good start. But for the sake of Vulcan, have a fireplace that acts the part. If you must have a smoke house, build a separate one.

Yes—we've got quite an assortment of successful fireplaces and porches in our outfit. If you want to see 'em, I'll send you another bunch of pictures—with a few simple directions that any child could follow—if they were drawn ahead.

"What do you order first? Gosh, man, I don't know. Windows probably. Hasn't the good wife already got the curtains made for 'em? But—seriously—here's a point you may not know: winter cut logs are the only stuff to use if you can get them. Summer-cut logs can't be peeled and spring cut timbers—when the sap is running—mildew after they are peeled. Of course this mildew can be partly washed off and oil applied later but it's more of a job, naturally, and like all extras, adds to the cost of your building.

Yours fraternally
In the Sacred Order of Woodnuts
ALDRICH

ON HOUSE & GARDEN'S BOOKSHELF

FLOWERS FOR CUTTING AND DECORATION by Richardson Wright. Published by E. P. Dutton & Co.

Mr. Wright's latest garden book is crowded with ideas and entertainment on a subject which until now has received but scant comment, and that scattered. From seed to sideboard all the flowers which can be cut from the garden for indoor decoration are discussed at length and from a fresh viewpoint. From the beginning one wonders how gardens could ever have been made to seem a ponderous topic. Contrary to garden book tradition every line sparkles with a happy turn of phrase. Yet the refreshing manner of the book fails utterly to disguise the fact that it is deeply trenched with first-hand wisdom.

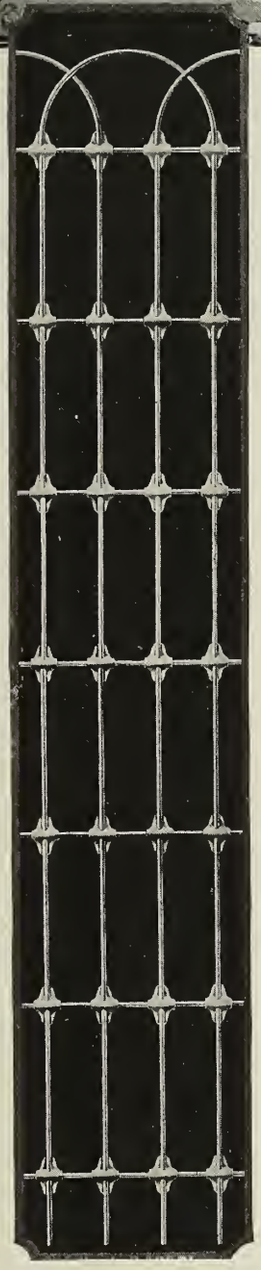
There is an amusing prelude on the amenities of gardening. The gardener in Mr. Wright opens a controversy as to "Who shall grow the flowers? The man or the wife?" and "Who shall cut the flowers? The one who grows them or the one who merely admires them?" But the editor in Mr. Wright leaves the decisions to his readers. At least, there is but a hint that the visitor should accept the shears only after the flower-grower's most vigorous urging.

The location, size, arrangement, and care of the cutting garden are duly considered. And then begin the plant lists. For the grower's convenience these are arranged in five groups: Annuals and Biennials; Tubers and Bulbs; Perennials; Flowering Shrubs, and Roses. The descriptions are quick and concise, but most of all they are readable. They give the impression that flowers are something to be gathered and pressed and smelled and looked upon in various lights and settings. The botanical aspect is dimmed in the light of practical affairs and the matter of beauty. Delphiniums, for instance, are not mentioned dispassionately, nor are sweet peas. With one a note of exultation creeps in; with the other despair.

One of the most important things in connection with flowers is to have them effective for the greatest possible length of time after their separation from the plant, and for this reason the directions for cutting are made very clear and the subsequent care of the blooms is described with appropriate emphasis. The general advice for their indoor arrangement urges the creation of simple, telling effects, in keeping with the spot and the room they have come to decorate. Fussy and arty displays are discouraged. The Japanese idea for once goes unpatronized.

Bouquets, in single varieties and in combinations, are given for the early, middle and late seasons. Not with a lick and a promise, but in detail, and in such a quantity that the amateur will be provided with material for indoor floral decoration from one year's end to another, and so alluringly that he will not rest until he has tried them all.





EXCELSIOR

Ornamental Wire Fence and Gates

IMPROVE the appearance of any estate, yard or garden. There are many conditions which these high grade wire products meet adequately. Write us about your requirements and we shall be very glad to furnish you with catalogs and suggestions to meet your problems.

Excelsior Wire Fencing is the result of many years' experience in the manufacture of wire and wire fabric. Constructed of heavy gauge wires drawn especially for the purpose in our own mills. The fabric is hot galvanized after construction, which process gives the long wearing qualities found only in Excelsior Fence.

Excelsior Fence is made in both chain link and ornamental (clamp construction) types in several sizes of mesh and in heights up to and including eight feet. We also manufacture flower bed guard, trellis, lawn border and arches in Excelsior clamp construction.

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WORCESTER DETROIT CHICAGO

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So Now Let's Talk About Your Glass Garden

LET'S talk over that Perpetual Garden of flowers you have so long seen in your mind's eye.

Let's see if the location you have in mind is the best one.

Let's see if we can't take your idea and make it yield even more joy than your fondest anticipations.

Having done it so many times for others, the chances are we can do it rather satisfactorily for you.

The fact that we have been building greenhouses for over half a century holds convincement.

To our printed matter you are, of course, most welcome.

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Peonies and Iris

WE have no hesitancy in saying that we are offering the world's best grouping of these two splendid flowers in

PETERSON'S Master Lists of Peonies and Iris

The perfection of the Peony and the Iris as a Peterson product, as known today, has been a Peterson ambition and care of both father and son, and is due to a sincere desire to achieve the highest and best in Peony and Iris production. Our Master Lists are of our own creation, unique, practical and useful. We offer, in addition to the varieties awarded the highest ballot, some as yet not generally known. We classify colors, seasonable blooming periods and fully describe each kind and variety, representing the gems of the best Peonies and Iris known.

Peterson's unique guarantee states plainly: "We will replace with three any plant blooming not true to description." We will also replace any article that might be received in bad condition.

Our New Square Deal

This year we removed the only remaining uncertainty by definitely specifying actual number of eyes each size of plant must have. This removes the guess and adds a new and certain feature to our make-good methods of doing business. We now give you five different sizes of Peony roots to choose from and specify the minimum number of eyes each size must have. You know in advance just what you are getting.

Iris shipped after July 1. Peonies after September 1. Orders for one and two eye Peony divisions must be received before October 1.

We Prepay All Delivery Charges

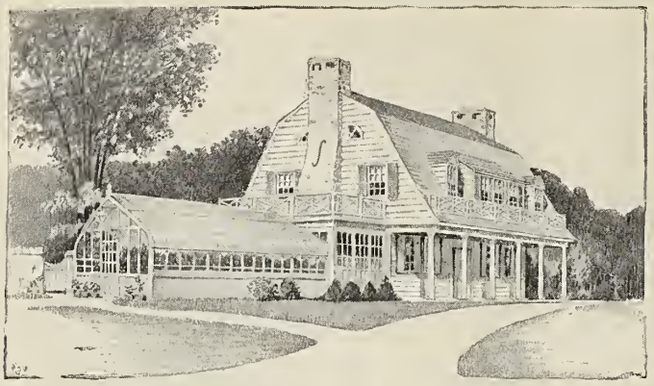
Peterson's Master Lists of both Peonies and Iris are a part of the Peterson book in broadside form, making it easy to select intelligently. They conveniently classify and give the latest official rulings of the Peony and Iris societies.

Even though you know the exact varieties you want, our unique guarantee of 14 years assures you of getting them.



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PETERSON NURSERY
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Chicago, Ill.



This Walk Leads To Perpetual Summerland

IT leads to it from your garden; and a glass door leads to it from your residence.
Just as in the summer time you can step out without hat or wrap and pick roses and all your flower favorites, so you can step into your glass enclosed garden in the winter.
It's the way they have their flowers under glass over in England, and the way we should have them over here.
Will gladly make suggestions for its adjoinment to your residence.
Send for booklet—Owning Your Own Greenhouse.

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Farr's Gold Medal Delphiniums

NO other flowers give such dainty shades of blue—the rarest color in the garden. In the border, or massed against a contrasting color, Farr's Wyomissing Hybrid Delphiniums have an indescribable loveliness.
These are my famous old-time Gold Medal Seedlings which have been improved by crossing with selected new European strains. They contain many beautiful shades and tints of blue. This year I have more than a hundred thousand seedlings in a wider selection than I have ever offered before. 35 cents each, $2.50 per 10.

"Better Plants—by Farr" my junior catalog, will be mailed free to any address upon application.

Bertrand H. Farr
Wyomissing Nurseries Co.
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HOLLAND BULBS

A HOME may be made much more cheerful in wintertime by having some Hyacinths, Tulips, Narcissus, etc. in blossom which can be had during the whole winter, we have a

Special Offer for only $2.00 postpaid

6 First size Hyacinths, choice of white, red, pink or blue
6 Miniature Hyacinths, choice as above
6 Giant Paper White Grandiflora Narcissus
12 Darwin Tulips, Pride of Haarlem
25 Crocus, mixed all colors.

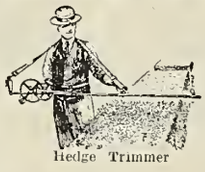
We have special kinds of bulbs for indoor and outdoor planting.
All our bulbs are true to names and sizes. They are imported direct from Holland and must be ordered before July 20th. Send for 1923 catalog and convince yourself of the low prices listed.

HOLLAND BULB IMPORTING CO. 75 NORTON ST. ROCHESTER, N.Y.

"Little Wonder" Hedge Trimmer

Trade Mark Reg. U. S. Pat. Off.

with Lawn-Clipping Attachment



Hedge Trimmer

This new, wonderful device makes hedge trimming a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

Saves Time, Labor, Money

In use on thousands of estates, homes and institutional grounds. Strong, durable and perfect in operation. Equipped with lawn clipping attachment it becomes doubly valuable to every owner who wants his hedge and lawn to look right.

3 sizes, 30"; 40" and 60" blades **$25 to $35**
Lawn clipping attachment **$15 extra**

Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.
If your dealer cannot supply, we will ship to you prepaid from the factory.
Write for descriptive circular and testimonials.
Live dealers and agencies wanted everywhere.



Selling Agents —Eddy Garden Service, Paradise, Lancaster County, Pa.

DETCO MFG. COMPANY
(Formerly John C. Dettra Machine Co.)
OAKS, PENNSYLVANIA



BEAUTIFY YOUR LAWN AND GARDEN

"Dayton Sprinklers" will water your lawn or garden as gently as the summer rain. They do their work well, better than a man can do it. "Dayton Sprinklers" are better for grass, flowers and shrubs than sprinkling with a hose. The nozzle can be adjusted to any size lawn, without shutting off the water or getting wet.

Dayton Sprinklers

Rotary and Oscillating

will sprinkle either in a complete or a half circle and waters every inch of the ground, from the machine to a diameter of 80 feet. They will operate on any pressure from 20 pounds up. They are also made for mounting on pipe risers for irrigating large gardens, and farms with feed pipes either overhead or underground. Dayton Sprinklers have been used in many parts of the world for over 8 years. Sent postpaid to any address for $8.00 and name of your local dealer.

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Originated by
O. F. Brand
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America's
Foremost
Hybridizers
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Peony

We are offering this season the largest stock of strictly first-class peonies we have ever grown. Such

Wonderful Brand Varieties

As: Benjamin Franklin, Brand's Magnificent, Charles McKellip, Chestine Gowdy, E. B. Browning, Frances Willard, Henry Avery, Luetta Pfeiffer, Judge Berry, Lora Dexheimer, Longfellow, Martha Bulloch, Mary Brand, Phoebe Carey, and Richard Carvel.

Also a complete assortment of the most beautiful varieties of other growers, both European and American.

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Order Now—before the Leaves turn!

A GARDEN OF PERENNIALS FOR $2

Regular Price $4.90

Achillea, The Pearl, 3 ft.—*Alyssum saxatile*, Yellow, 3 ft.—*Aquilegia* (Columbine), Giant Long-Spurred, 3 ft.—*Campanula Pyramidalis*, Blue 4 ft.—*Coreopsis Grandiflora*, 2 ft.—*Delphinium*, Finest Hybrids 4 ft.—*Dianthus*, Hardy Double Pinks, 1 ft.—*Digitalis* (Foxglove), mixed, 3 ft.—*Gaillardia grandiflora*, 1 ft.—*Gypsophila paniculata* (Baby's Breath), 3 ft.—*Hollyhock*, Chater's Double, 5 ft.—*Lupinus*, Haageana hybrida, 18 in.—*Lythrum roseum superbum*, 3 ft.—*Pentstemon*, Large-Flowering Hybrids, 3 ft. 2 ft.—*Platycodon grandiflora*, Blue, —*Poppies*, Iceland, Mixed, 1 ft.—*Pyrethrum roseum hybridum*, 2 ft.—*Shasta Daisy*, 18 in.—*Stokesia cyanea*, Blue, 18 in.—*Sweet William*, Holborn Glory, 1 ft.—*Valeriana* (Garden Heliotrope), 3 ft.—*Viola cornuta* (Tufted Pansies), 6 in.

Sow your seeds now, and the Plants will bloom next year.

EXCLUSIVE!

Delightful new Schling novelties for your Hardy Garden.

1.—***"Hollyhocks New Double "Exquisite".*** Flowers 5½ inches across. Petals beautifully ruffled and fringed, each adorned with a large pelargonium blotch in pastel shades. ..... Pkt. **50c.**

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6.—***New Siberian Wallflower.*** Will survive our severest winter. Gorgeous orange flowers above glossy dark green foliage. 15" high. Pkt. **50c.**

The entire collection, 1 pkt. each,—**$2.00**

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Add a Greenhouse and Make a Better Home

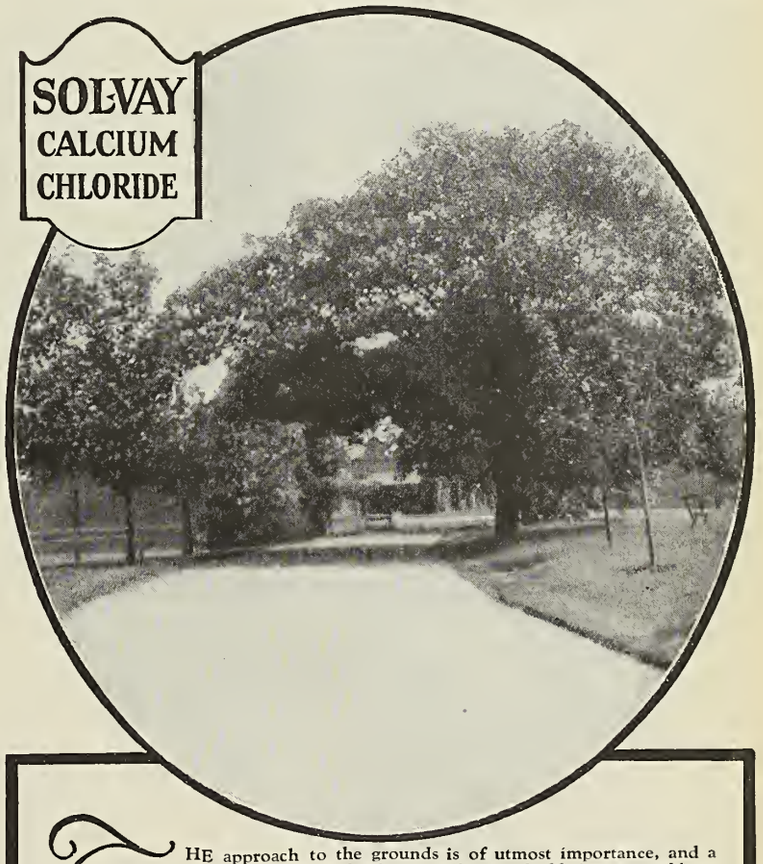
ROWS of great chrysanthemums, golden oranges 'mid banks of verdure, gorgeous poinsettas and fascinating crotons can be the mid-winter joy of thousands of homes and also many apartment building roofs, at comparatively small expense.

Include in your new building or remodeling plans a conservatory, small or large, according to your means, detached or attached to the home. You will be surprised how much the low cost will increase values and add to life the joy of beauty and nature's sunshine.

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AMERICAN WINDOW GLASS CO.
GENERAL OFFICES. PITTSBURGH. PA. BRANCHES IN PRINCIPAL CITIES

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The Double Rotary Sprinkler perfectly solves the watering problem for homes, golf courses, parks, etc. Constructed on a new and better principle, requires little attention.

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Sprinkles the natural way, "like a gentle shower". Simply and durably constructed; all parts interchangeable. Approved by noted authorities. Can be regulated to cover a radius of 15 to 80 feet, according to pressure.

Price $12.50 anywhere East of the Rockies. Order direct from this ad or write for full information. Sold on a Guarantee of Satisfaction or Your Money Refunded.

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The Double Rotary Sprinkler

For Better Gardens—Perfect Flowers



Kill Aphis

Regarded as one of the most destructive and persistent pests on flowers, fruit and vegetables. Be on the lookout now for this little green bug and spray thoroughly with "Black Leaf 40."

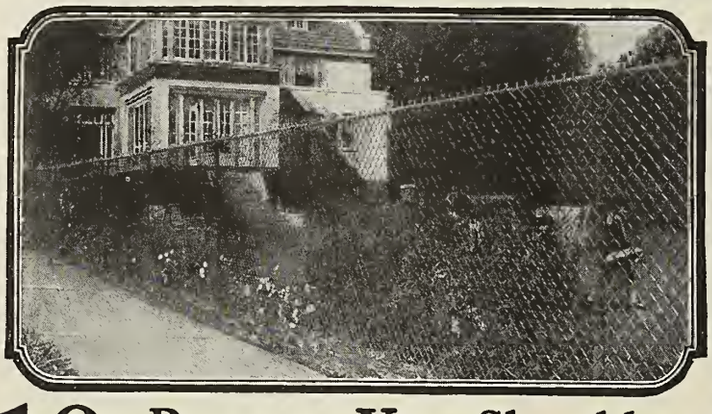
Florists, greenhouse owners, gardeners and fruit growers always keep this "old reliable" spray on hand to destroy all varieties of Aphis, Thrips, Red Bug, Psylla and Leaf Hopper.

Bottle making 6 gallons of effective spray, 35c at your dealers.

TOBACCO BY-PRODUCTS & CHEMICAL CORP.
Incorporated
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Spray "Black 40% Nicotine Leaf Kills Aphis 40"



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The only wire fence made of Armco Ingot Iron.



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Approx. net weight 80 *lbs.* 24 *in. high*

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Showers

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With a Skinner System of Irrigation, you can have rain when you want it, and as little or as much as you like. You can have as small a unit as an 18 ft. line, throwing the spray 25 ft. in each direction, or a system that will cover acres. It does not cost much, and it insures the success of your garden.

Write us for information, giving the length and breadth of the plot you wish to cover.

Skinner Irrigation Co.

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SKINNER SYSTEM OF IRRIGATION



Dreer's Gold Medal Hybrid Larkspurs

DREER'S
Midsummer Catalogue

A 56-page book offering a complete line of seasonable Seeds, Plants, Bulbs, and Sundries, including:

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This is a good time to sow these to produce strong, vigorous plants for next year's blooming. This is also the ideal time to sow such things as Daisies, Pansies, Wallflowers, also such favorite greenhouse flowering plants as Cinerarias, Primroses, etc.

Vegetable and Agricultural Seeds

A complete list of the best kinds that can be sown at this time of year.

Pot-grown Strawberry Plants

We offer a splendid selection of the most luscious perfect-flowering sorts, which, if set out now, will produce a full crop of fruit next June.

Winter and Spring-flowering Bulbs

We offer a really select line of Hyacinths, Tulips, Narcissus, Crocus, Lilies, Snowdrops, etc. Order now and they will be sent on arrival from Europe and elsewhere.

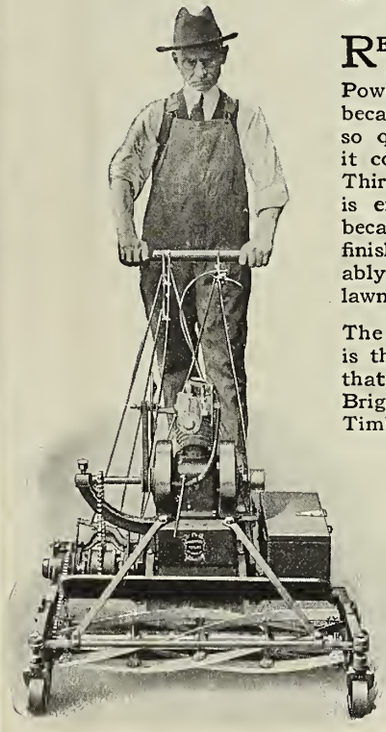
Garden Requisites of every sort

The most approved garden tools and implements:—Lawn Mowers, Lawn Sprinklers, Rubber Hose, etc.; the most effective Insecticides and Fungicides, Fertilizers, etc.

A copy of Dreer's Midsummer Catalogue sent on request. Please mention this publication.

HENRY A. DREER, 714-716 Chestnut St., Philadelphia, Pa.

It Costs Less Now to Keep a Tidy Lawn



REAL grass-cutting economy is yours with the Milbradt Power Lawn Mower. First, because it gets over the ground so quickly. Second, because it costs so little to operate. Third, because the initial price is exceedingly low. Fourth, because the quality of the finished job adds immeasurably to the beauty of any lawn.

The Milbradt Power Mower is the lightest machine made that cuts a full 27-inch swath. Briggs & Stratton engine, Timken roller bearings, Diamond roller chain and other units of recognized merit insure long life and continuing satisfaction.

Write for descriptive literature about Milbradt advantages and our free trial offer. You incur no obligation in doing so.

MILBRADT MANUFACTURING COMPANY

2402 N. TENTH ST. - - - ST. LOUIS, U. S. A.



The New Way-The Sure Way To Buy Your Bulbs

YOUR order is packed over in Holland especially for you under the personal direction of Mr. De Wreede. That same package comes to you here, unopened. You get exactly what you order with the chances of mixed varieties, minimized.

We guarantee absolutely without reservation, that every bulb will flower and every flower be true to name. There will be "A Flower in the Heart of Every Bulb."

All orders must be in our hands not later than July 15th. *Send for catalog giving complete list of the finest bulbs Holland grows.*

Special Succession Collection

As the result of painstaking care we can now offer you a certainty of 5 long weeks of successful bulb blooms, instead of the usual brief period.

This Special Succession Collection is fully described in our new Catalog of Holland Bulbs. Send for it. Also for prices on the new list of bulbs that can now be imported under recent Government ruling.

EDDY & DE WREEDE

Flower Bulb Specialists

21 West 43rd St., New York

Bulb Farms: Sassenheim, Holland. Pennsylvania Address: Paradise, Pa. Lancaster Co.

EDDY & DE WREEDE, 21 West 43rd St., New York

Send me newest catalog of imported Holland Bulbs.

Name .....

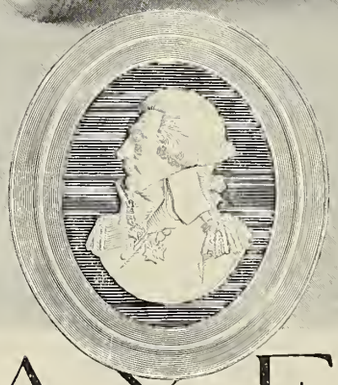
Address .....



THE sustained brilliant performance that prompts the purchase of a LaFayette, its genuine economies, its perennial youth are all embedded in the superb structure of the car. They have their source in that surpassing quality which is the product of knowing minds and able hands. No motor car that we know of is more thoughtfully and authentically designed, or built with such precision and deliberate skill.

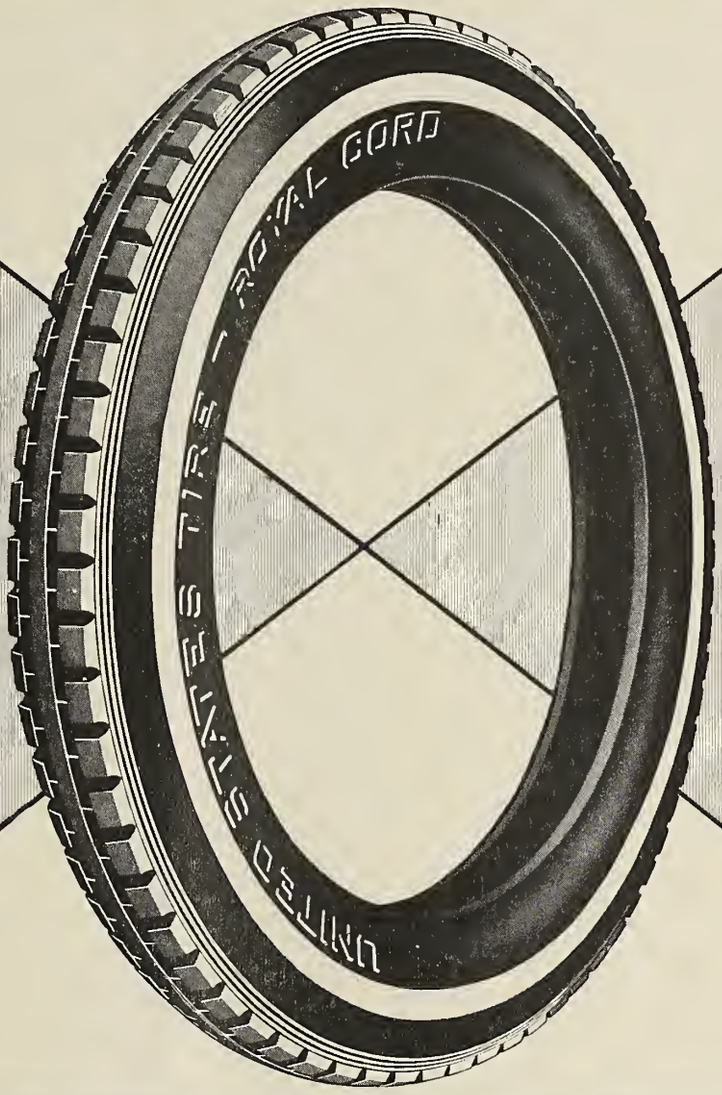
Steadily the conviction that the LaFayette is one of the world's finest motor cars is finding wider and wider acceptance as the experience of LaFayette owners becomes known

LAFAYETTE MOTORS CORPORATION
Milwaukee, Wisconsin



LAFAYETTE

CAREY PRINTING CORPORATION
New York City-Bethlehem Philadelphia



One million new users will say this year. "Royal Cords!"

The New Discoveries in Rubber Manufacture
Now applied to U.S. Royal Cords

BY this time you have probably read the newspaper announcements of the three greatest discoveries in tire manufacture in the history of tires.

For your convenience we repeat them—

1. Sprayed Rubber—the first truly *pure* rubber.
2. Web Cord—a rubber-webbed sheet of cords with every filament of each cord impregnated and surrounded by pure natural rubber. It does away with all cross tie-threads. It is the most substantial step in friction elimination since the old type square woven fabric gave way to cord construction.
3. The new Flat Band Process of building a cord tire—ensuring for the first time a uniform tire equalized through and through in resiliency and resistance to puncture and wear.

These three new major contributions to the art of rubber manufacture have been utilized to give the Royal Cord a better, longer lived—more resilient carcass and a better, stronger, longer wearing tread.

Again you see U. S. Royal Cords living up to their leadership obligations.

Again you see U. S. Royal Cords practicing what they preach:

Competition for greater public *confidence* and larger public *service*.

Trade Mark

United States Tires are Good Tires

© 1923, United States Rubber Company, New York



© The D. T. E. Co., Inc., 1923

Reproduction from a painting in oil, by Frank Swift Chase, of the home of Dr. Henry Van Dyke, Princeton, N.J.

A decaying tree cannot save itself

FEW living things are as utterly helpless, as defenseless in themselves, as the tree when it is attacked by internal decay. It can only wait to die—unless saved by human skill.

The inside of a tree is largely dormant or semi-dormant. The active growth and life are in and immediately under the bark. The wood-cells inside of a tree cannot protect themselves from disease and decay. The bark is Nature's protection. Every wound in the bark, from whatever cause, exposes the wood-cells to disease—and decay, ceaseless and progressive decay, is almost inevitable. Like the tooth, when decay once starts, nothing but human skill can save it.

That is why the service of Davey Tree Surgeons is essential to the health, and perhaps the life, of your trees. Let the nearest Davey representative examine your trees without cost or obligation. He will advise you reliably and frankly whether they do or do not need attention. But, above all, don't let a tree "cobbler" or anyone of unproven skill experiment on your priceless trees.

What does Davey Tree Surgery cost? That depends entirely on the amount of work required and what portion of it the client wishes to have done. In 1922 the Davey organization served 3581 clients. 75 per cent of these paid less than two hundred dollars each—that is, from two hundred down to very small amounts. You can buy as much or as little as you want.

Davey Tree Surgeons are near you—if you live between Boston and Kansas City or in California. Write or wire nearest office for examination of your trees without cost or obligation.

THE DAVEY TREE EXPERT CO., Inc., 507 Elm Street, Kent, Ohio.

Branch offices with telephone connections: New York, Astor Trust Building, Fifth Avenue and 42nd Street; Boston, Massachusetts Trust Building; Philadelphia, Land Title Building; Baltimore, American Building; Pittsburgh, 331 Fourth Avenue; Buffalo, 110 Franklin Street; Cleveland, Hippodrome Building; Detroit, General Motors Building; Cincinnati, Mercantile Library Building; Chicago, Westminster Building; St. Louis, Arcade Building; Kansas City, Searritt Building; Los Angeles, Garland Building; Montreal, 252 Laugauchitere, West.

I open the window and make salute:
"God bless thy branches and feed thy root!
Thou hast lived before, live after me,
Thou ancient, friendly, faithful tree."
—Dr. Henry Van Dyke

Among prominent persons and institutions served by Davey Tree Surgeons are the following:

ROY A. RAINEY
W. C. MARMON
MRS. F. A. CONSTABLE
MRS. ZENAS CRANE
EDWIN FARNHAM GREENE
ILLINOIS WATCH COMPANY
UNIVERSITY OF CINCINNATI
MUTUAL BENEFIT LIFE INSURANCE COMPANY
DOMINION PARK CO., LTD.
SISTERS OF CHARITY OF ST. VINCENT DE PAUL



JOHN DAVEY
Father of Tree Surgery

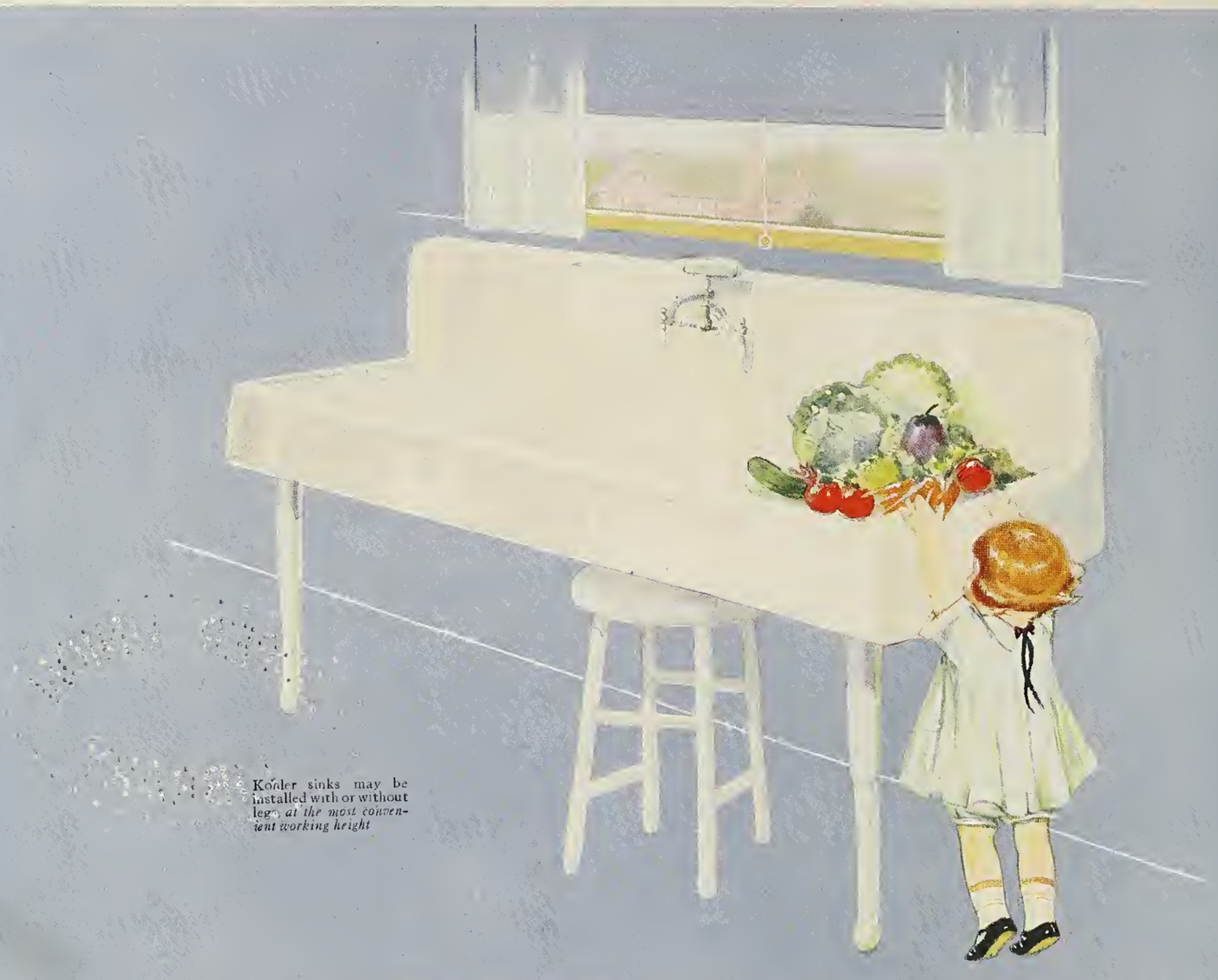
DAVEY TREE SURGEONS

Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ, and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm

HOUSE & GARDEN



Household Equipment Number



Kohler sinks may be installed with or without legs, *at the most convenient working height*

YOUR KITCHEN IS YOU

What a spotless laboratory and livable room, all in one, the modern kitchen has become!

No longer is the kitchen a drab, neglected annex. Now the engineer invents devices for it. The architect ponders its plan and arrangement. The decorator gives it serious study. *Everyone* senses its new dignity and importance.

Today, your kitchen is *you*. Your friends expect it to measure up. And, if it does, how proudly you throw open its door and present it for inspection!

Yours is the satisfaction of owning the best if your sink is of Kohler Ware. You can buy nothing finer. Every Kohler sink possesses the same surpassing quality of enamel and the same distinction of design that have won Kohler Ware for bathrooms its assured position in the best-appointed homes of America.

Good plumbing dealers everywhere sell the products of the half-century-old house of Kohler of Kohler. Our booklet (please write for it) will show you Kohler fixtures for bathrooms, kitchens, and laundries.

* * *

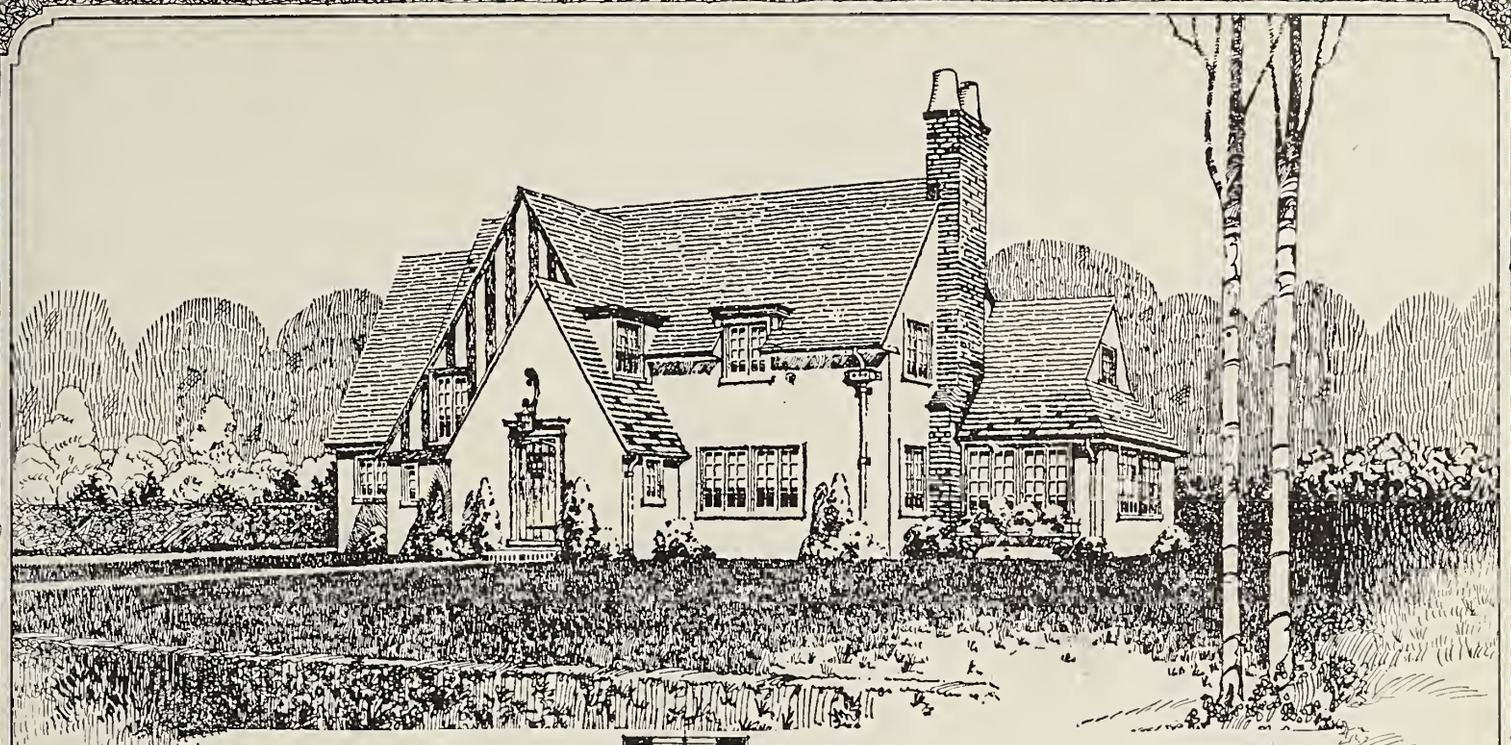
Look for the name "KOHLER," unobtrusively fused into the enamel of every Kohler fixture. It is your guaranty of genuineness and of these distinctive Kohler qualities—(1) the beautiful snowy whiteness of the durable enamel, (2) the *uniformity* of that whiteness in every fixture.

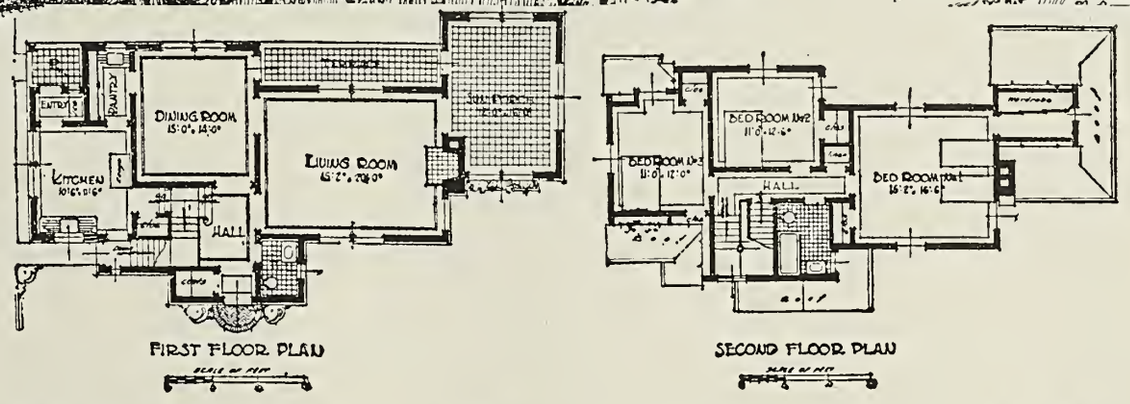
KOHLER OF KOHLER

Kohler Co., *Founded 1873,* Kohler, Wisconsin · *Shipping Point,* Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.





FIRST FLOOR PLAN SECOND FLOOR PLAN

When Vice-President Coolidge

contributed an Introduction to the Plan Book of the Better Homes Campaign he reminded us that there are two shrines at which mankind has always worshipped;—the altar which represents religion, and the hearthstone which represents the home.

In the same connection Secretary Hoover urged that we have in mind not houses merely, but homes; that the family is the unit of modern civilization and the home its shelter and gathering point.

This all-powerful influence of the home and the home-atmosphere makes the *construction* of the house itself of paramount importance.

Are the outside walls of good material? Are the inside walls "for all time and clime"? Is the house beautiful, durable, economical? Is it so built as to be an investment and not a shell?

Build of BISHOPRIC and these questions answer themselves "Yes." Bishopric Stucco over Bishopric Base for outside walls, Bishopric Plaster Base for inside walls will lower construction costs 25% and make your home one of beauty and lasting satisfaction.

Our booklet "For All Time and Clime" is an interesting compendium of information, with diagrams and many illustrations of Bishopric Installations; 44 pages. Let us send you a copy.

(Sold by Dealers Everywhere)

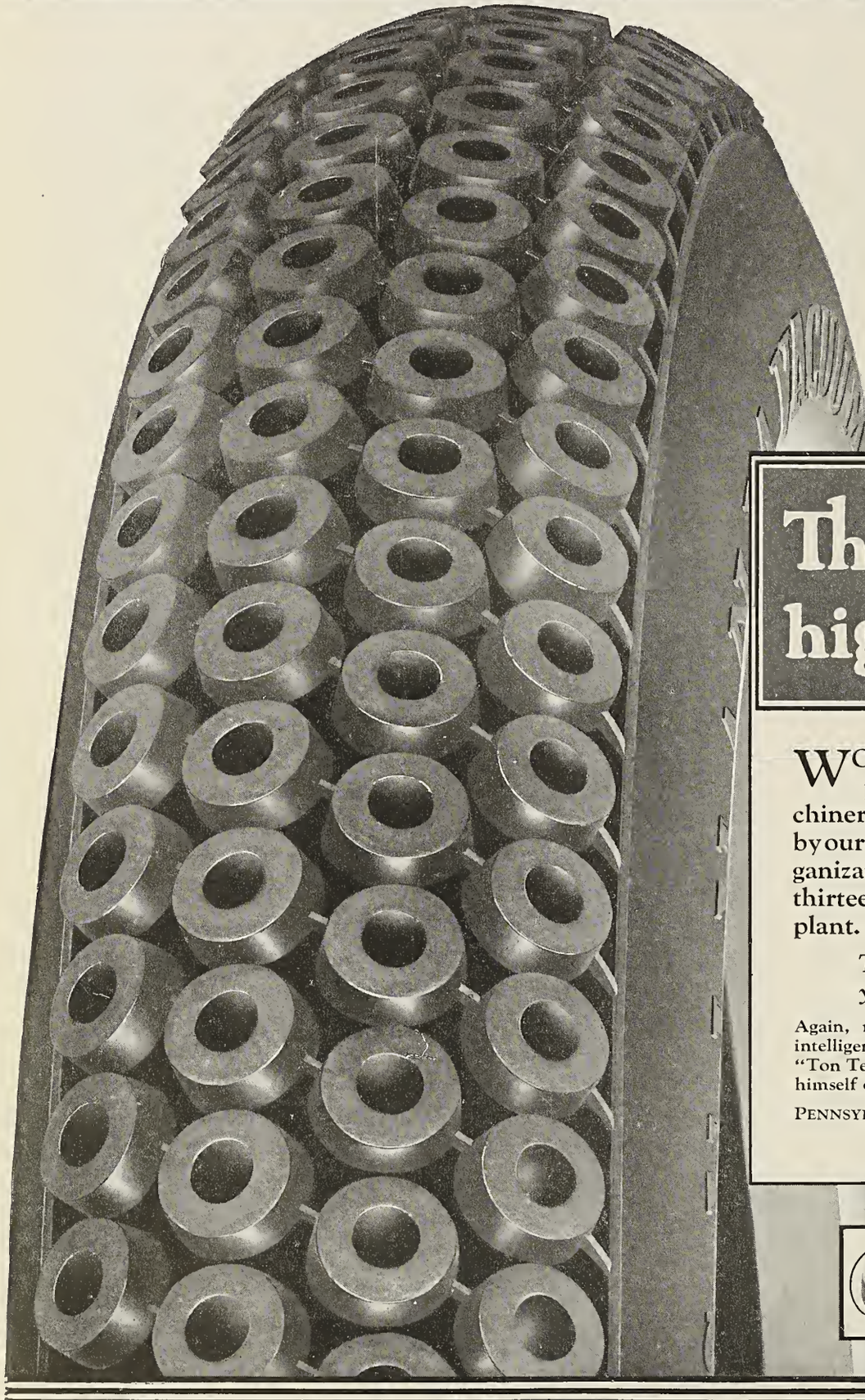
THE BISHOPRIC MANUFACTURING COMPANY

648 Este Avenue, Cincinnati, Ohio.

New York City Office; 2848 Grand Central Terminal

Factories: Cincinnati, Ohio, and Ottawa, Canada

VACUUM CUP TIRES



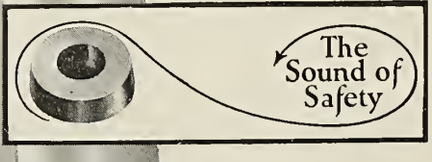
They are NOT higher priced

WORKMEN trained in our own plant—up-to-the-minute machinery, a large part of it designed by our own engineers—thorough organization—maintained quality for thirteen years—a model modern plant. Result:

Twenty-four hours a day year-round production!

Again, result: Substantial savings which the intelligent buyer of Vacuum Cup Tires and "Ton Tested" Tubes quickly perceives and avails himself of.

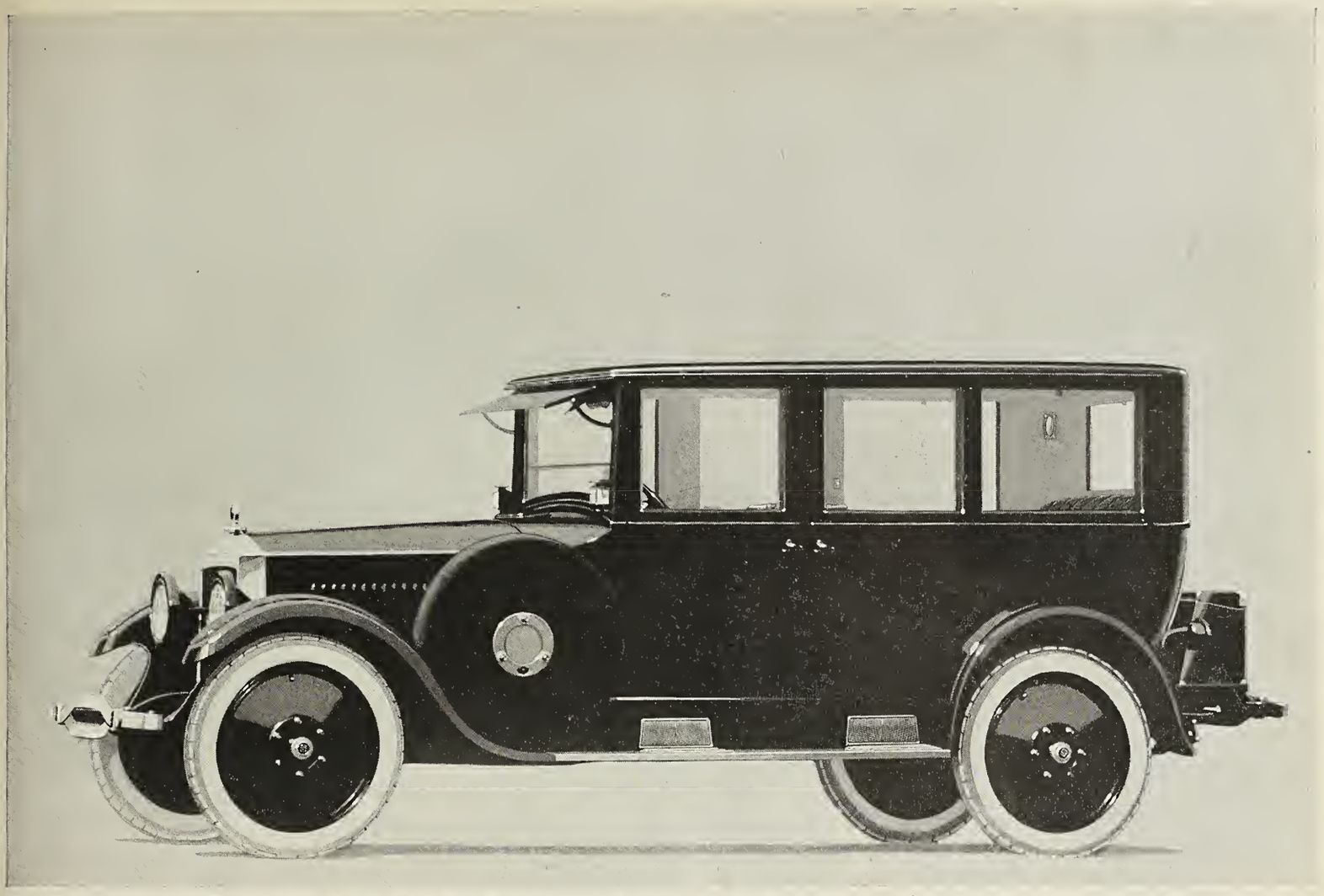
PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
Jeannette, Pa.



HOUSE & GARDEN
August 1923

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Vol. No. 45, No. 2



THE STUDEBAKER BIG-SIX SEDAN $2750

IN the Studebaker Big-Six you get all the performance, all the comfort, and all the dependability that any car can give—at a price smaller producers cannot even approach.

The Big-Six Sedan is a luxurious seven-passenger car with a seven-passenger motor and seven-passenger dimensions throughout. It distinctly is not a seven-passenger body mounted on a five-passenger chassis.

The Big-Six will take the steepest hills on high. It will maintain a high rate of speed over long stretches hour after hour. Yet no car is better adapted to constant city use. None provides more restful riding—none is easier to operate. None is freer from frequent repairs.

And all the equipment you will ever want or need is an integral part of the car. It is complete even to two extra disc wheels with tires, tubes and tire covers.

Its low price is due to large volume and to the fact that Studebaker overhead is shared by three models—all sixes. Then, too, only one manufacturing profit is included in the Big-Six price because all vital parts are manufactured in Studebaker plants.

If you spend more than the Big-Six price you can buy more weight and bulkiness and pay more for overhead and operation but you will not get a better automobile.

The name Studebaker is assurance of satisfaction.

Partial List of Equipment of Big-Six Sedan

Two extra disc wheels complete with cord tires, tubes and tire covers. Handsome nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof, glass visor.

Courtesy light, coach lamps, dome and rear corner reading lights and combination stop-and-tail light. Motometer with lock and ornamental radiator cap.

Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Jeweled eight-day clock. Upholstery of rich mohair velvet plush with top lining and floor carpets to match.

Power to climb in high gear any climbable hill

MODELS AND PRICES—*f. o. b. U. S. factories*

LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.		SPECIAL-SIX 5-Pass., 119" W.B., 50 H. P.		BIG-SIX 7-Pass., 126" W.B., 60 H. P.	
Touring	$ 995	Touring	$1350	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	$1325	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (5-Pass.)	1975	Coupe (5-Pass.)	2550
Sedan	1550	Sedan	2050	Sedan	2750

Prices Subject to Change Without Notice

STUDEBAKER

Detroit, Michigan South Bend, Indiana Walkerville, Canada

Address all Correspondence to South Bend

THIS IS A STUDEBAKER YEAR



"No dust or dirt—and my curtains and walls stay so clean, too"

We Ask That You Send the Coupon Below—*Now*

For a Free Estimate On the Cost of Weather Stripping Your Home

If you would reduce next winter's coal bill 25% to 40%, if your house is draughty and the windows leak dust, soot and rain, or rattle, don't hesitate to send the coupon below. More than 7000 home owners already have requested a free estimate in this way.

Don't postpone action. Clip the coupon and drop it in the mail. An estimate showing the cost of installing Chamberlin Metal Weather Strips will be furnished immediately. You incur no obligation to buy.

Low Cost Will Surprise You

Chamberlin Metal Weather Strips are sold and installed by our own organization. Because our carefully trained experts make the installation we can guarantee Chamberlin equipment for the life of the building.

Any need for service no matter how many years hence is cheerfully attended. With Chamberlins you take no risk. Get your estimate now. You will be surprised how really little it costs to equip your home or business building with Chamberlin metal weather strips. Order the strips early if you decide to buy. Then your installation will be made promptly. We urge this because our records show the greatest demand comes usually in August and September. At least get all the facts now.

C H A M B E R L I N

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.

They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free.

Just Send the Coupon

Chamberlin Metal Weather Strip Company, Detroit, Michigan

Chamberlin Metal Weather Strip Co., Detroit, Mich.
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (Check whether home, factory, office building, church, school.)

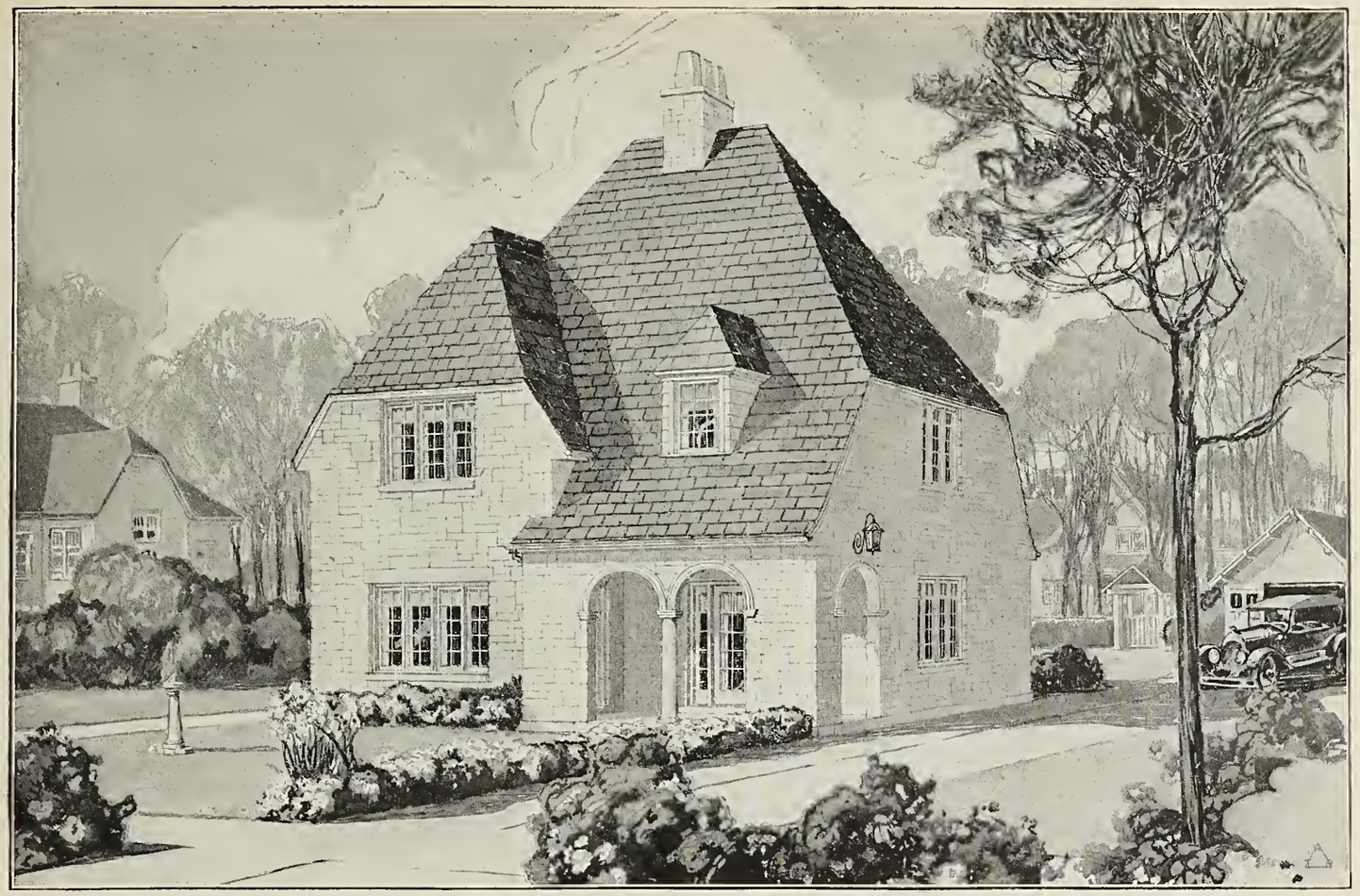
Give number of outside doors_____ windows_____

*Name*_____

*Address*_____

*City and State*_____

Eng. Dept. F-9



What is Indiana Limestone?



Indiana Limestone pedestal for sun dial

Indiana Limestone is a *Natural Stone,* not a manufactured product. It is a fine, even-textured, non-crystalline limestone of beautiful, soft colortone, ranging in the various grades from a somewhat grayish buff, on through silver gray to a medium toned gray of slightly bluish cast. The massive deposit forming the ledges in the hills of Southern Indiana from which this easily-worked, yet durable and permanent stone is quarried, constitutes one of the most wonderful and probably the most useful of building stone deposits in the world.

While many of the finest mansions in our cities and suburban communities are constructed of Indiana Limestone, yet its use is not limited to large residences; small homes built of this stone may be made equally as beautiful and practical.

A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box G-782, Bedford, Indiana.

INDIANA LIMESTONE

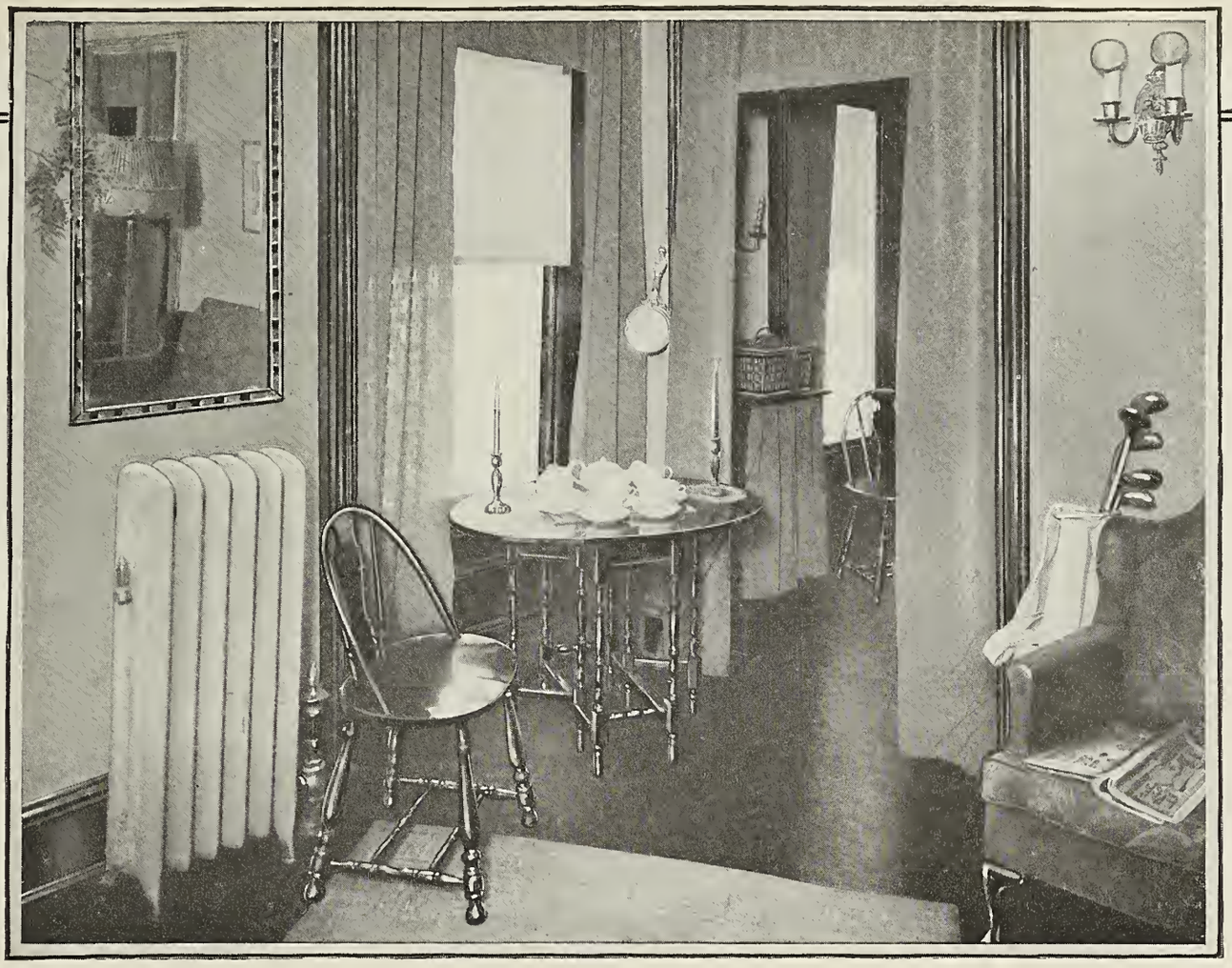
The NATION'S BUILDING STONE

GORHAM



Sterling Silver offers interesting possibilities for Interior Decoration in addition to its paramount importance in the Dining Room.

Sterling Silver for Everybody. Gorham Articles are highest in quality, not highest in price. For sale at responsible jewelers everywhere.



Would you buy an artificial diamond?

CERTAINLY NOT, especially if you could get a genuine stone for a comparatively slight increase in cost.

Then why allow **imitation** mahogany furniture or interior woodwork to come into your home when Genuine Mahogany may be had at a cost little above that of less beautiful, less durable cabinet woods?

Do not be misled into buying some other wood masquerading as mahogany under the misleading name **"Mahogany Finish"**— it is 100 per cent imitation. The term is never used in connection with Genuine Mahogany.

Again, the so-called "Combination Mahogany" too often means the use of other less desirable woods with mahogany veneer only on the prominent parts.

When you buy furniture insist upon receiving a guarantee that what is represented as mahogany is Genuine Mahogany and that every surface ordinarily visible is Genuine Mahogany. Apply the same rule when dealing with your Builder or Decorator where interior woodwork is involved.

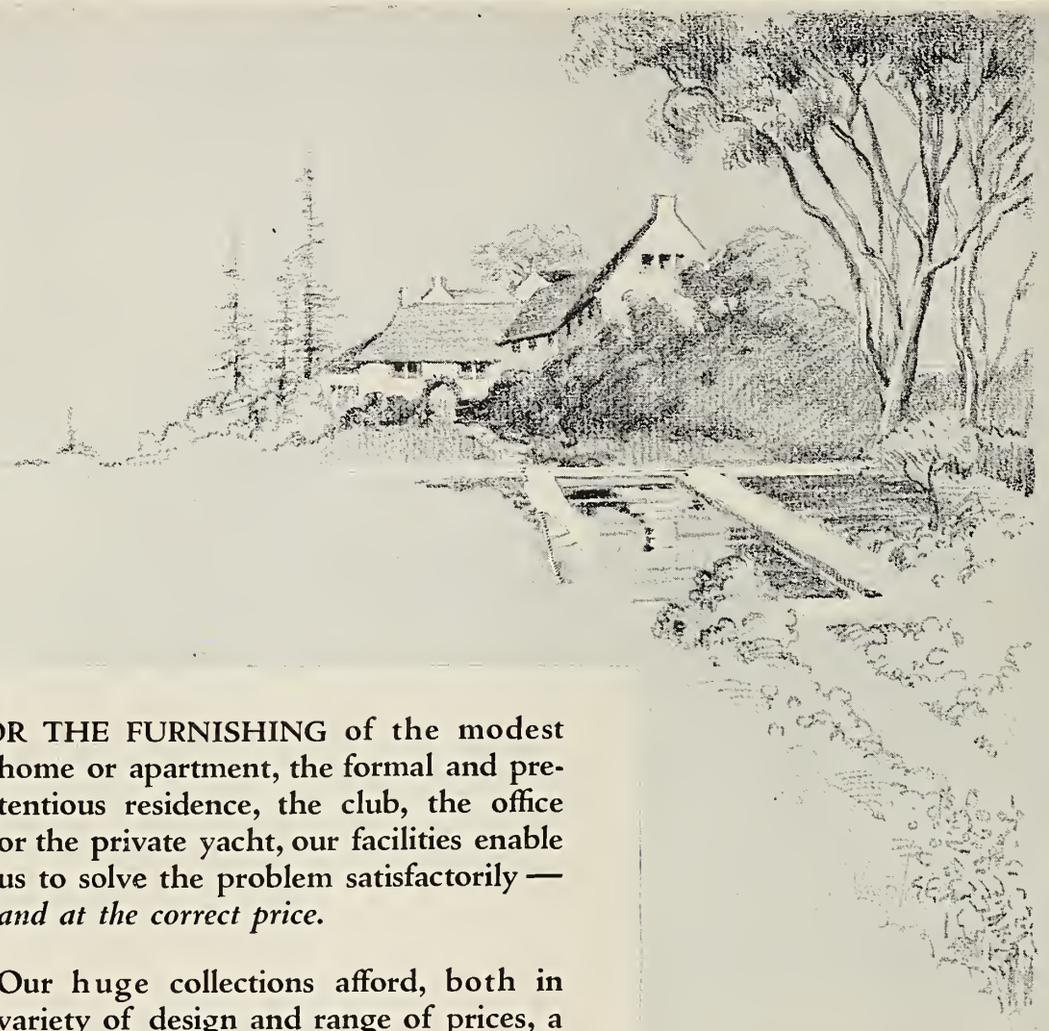
The Mahogany Association has nothing to sell. It is always glad to serve you, without charge, in any matter pertaining to Mahogany.

Folders on Period Furniture and "Home Beautiful" will be sent to you upon request.

after all—there's nothing like

MAHOGANY

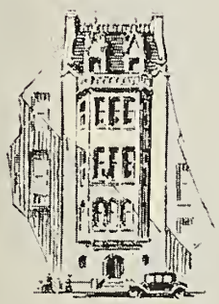
MAHOGANY ASSOCIATION, Inc. 1133 BROADWAY, NEW YORK



FOR THE FURNISHING of the modest home or apartment, the formal and pretentious residence, the club, the office or the private yacht, our facilities enable us to solve the problem satisfactorily — *and at the correct price.*

Our huge collections afford, both in variety of design and range of prices, a choice which cannot be equalled in any other establishment.

With these we offer, at no premium in the cost, the services of a trained and competent staff whose function it is to advise and help when desired.



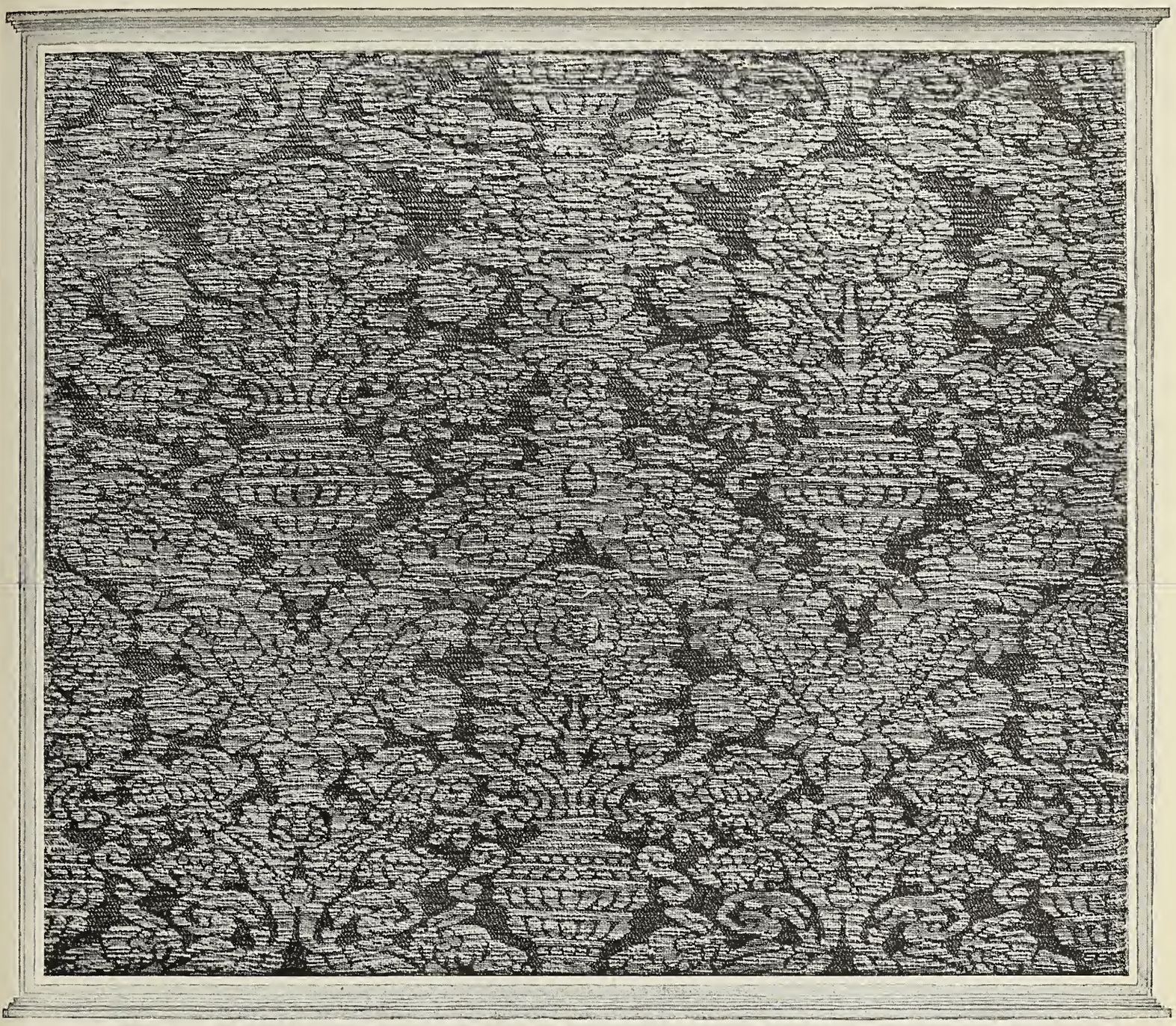
The Sloane Vacuum Cleaner, developed from our experience gained by eighty years of handling and caring for rugs and carpets, is designed not only to clean the floor covering thoroughly, but to do it harmlessly as well. *Complete with 8 attachments - - $48*

Accepted by and supplied to the United States Government for use in government buildings.

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET NEW YORK

SAN FRANCISCO WASHINGTON, D. C.



Wall panels and draperies are effective uses for this Schumacher damask

An old Italian velvet suggested the design for this damask

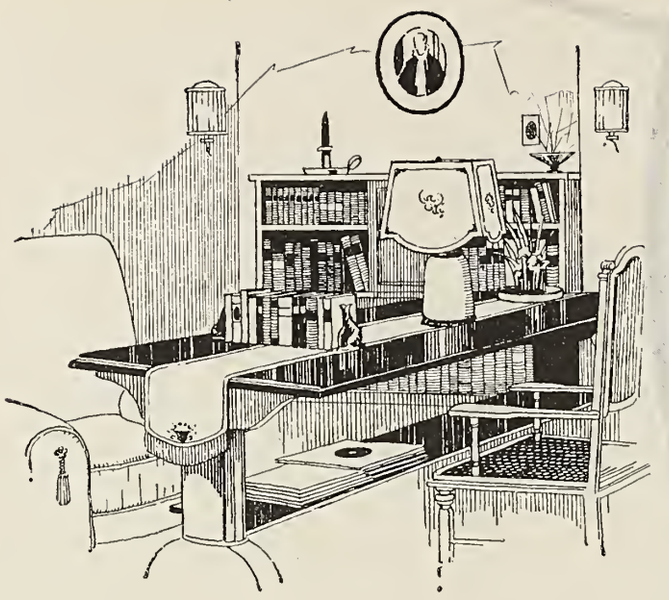
CENTURIES ago the velvet weavers of Italy produced fabrics which are still unsurpassed for beauty of design. No motif seemed too intricate, too lavish for these Italian artists. Today the designer finds these rare pieces a great source of inspiration to guide him in determining the patterns for modern decorative fabrics.

This Schumacher damask was inspired by one of the old Italian velvets of the Renaissance period. In executing the design for this damask the modern processes used give it unusual qualities. It is the correct weight for hangings and because it is reversible requires no lining. Its texture is strong and durable, permitting its use for furniture and wall coverings as well as hangings. This damask may be had in several different colors—each absolutely sunfast.

Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics, including the damask illustrated here. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery, and Upholstery Fabrics. 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.

F. SCHUMACHER & CO.



Use PLATE Glass ©

Your table deserves it

A LIBRARY table exists for its beautifully finished top. That broad, flawless expanse of nicely grained wood, carefully worked, stained and polished, is justly the object of its owner's pride.

But decorative schemes call for lamps, vases, book ends and other objects of art. Then the beautiful surface begins to grow dull and ugly with myriads of tiny bruises, dents and scratches.

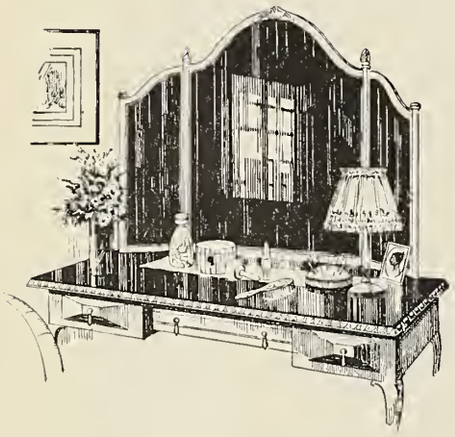
Plate glass will not only protect the table top, but will add an elegant finish it could not have by any other means. A table is no older than its top, and as long as the top retains its fine finish the table will be as good as new. Your table deserves this protection.

A plate glass top for the dining table will save an expensive piece of furniture from the certain disfiguring of every-day accidents. It is a profitable investment in table insurance. Use plate glass on the buffet, serving table and tea wagon, and on the console in the reception hall. Plate glass is the only certain protection to a dresser top from the ravages of the alcohol in perfumes and cosmetics.

Besides these, there are many other happy uses for plate glass about the house. Small plate glass shelves for bathroom or kitchen are always shining bright, clean and neat looking. A small slab of plate glass makes an excellent bread and pastry board. Plate glass push-plates on swinging doors are much better than metal, because they do not tarnish and may be easily cleaned with a damp cloth.

Your hardware or glass dealer can deliver plate glass cut in any size or shape, with edges nicely smoothed or beveled, to suit your needs. If you are building a home, have your architect specify plate glass for the windows and glass doors. It makes a tremendous difference in appearance at very little extra cost.

PLATE GLASS MANUFACTURERS *of* AMERICA

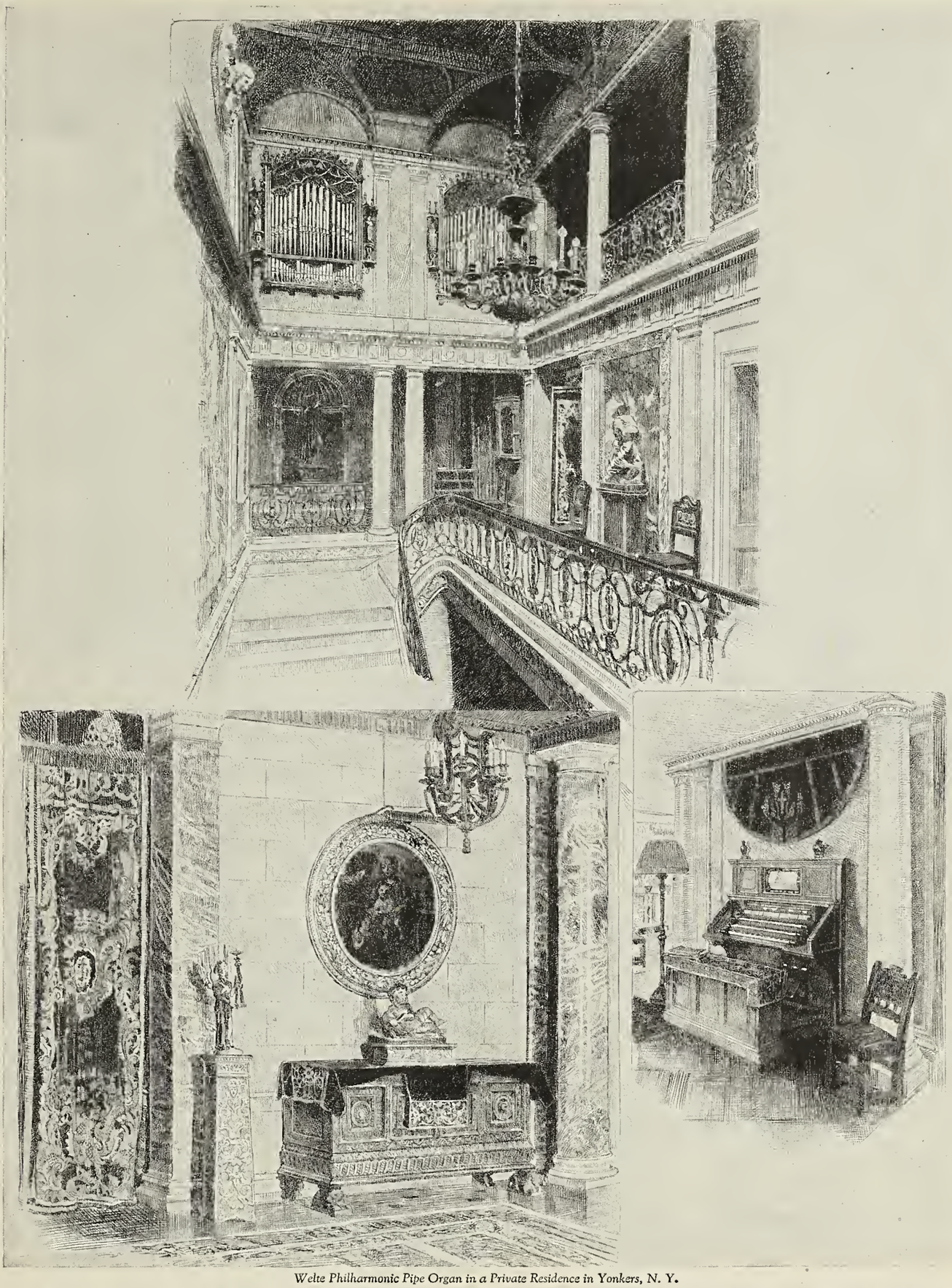


Genuine PLATE GLASS MADE in U.S.A.

Nothing Else is Like it ©

Plate Glass is best for:

Windows
Ventilators
Windshields
Closed Car Windows
Mirrors
Desk Tops



Welte Philharmonic Pipe Organ in a Private Residence in Yonkers, N. Y.

The Main Organ in this installation is built in a space beneath the roof with tone outlets through gothic organ screens, to be seen above the grand staircase. The Keyboard Console shown to the right of the illustration is recessed in a space on the second floor of the residence. In the lower left hand corner is an old Cassone, or chest. Behind this chest is a wall opening leading into the basement in which an Echo Organ is located. This organ is playable both manually upon its keyboards and by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT

THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

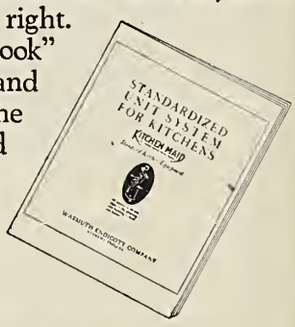
ALSO OWNER OF THE WORLD-FAMOUS *ORIGINAL* WELTE-MIGNON



Now the kitchen of your dreams becomes a fact through the KITCHEN MAID

Imagine a kitchen where your ironing board appears as if by magic from a handy space in the wall — where you have a special closet, just large enough to hide brooms and mops away — where the table and chairs of a breakfast nook may be unfolded or folded away as you want them—and where a Kitchen Maid kitchen cabinet is surrounded by additional shelf space to increase its convenience.

All this you may have, as a practical fact, because the helpful idea of the Kitchen Maid cabinet has been expanded to include a complete family of kitchen units. In the picture above, you see the Kitchen Maid with a broom cabinet on the left, shelf space for dishes or linens above and at the right. Still farther to the right is the "Pulmanook" —where the seats unfold from the wall, and the table from a compact case beneath the window. The ironing board is concealed above one of the "Pulmanook" seats.

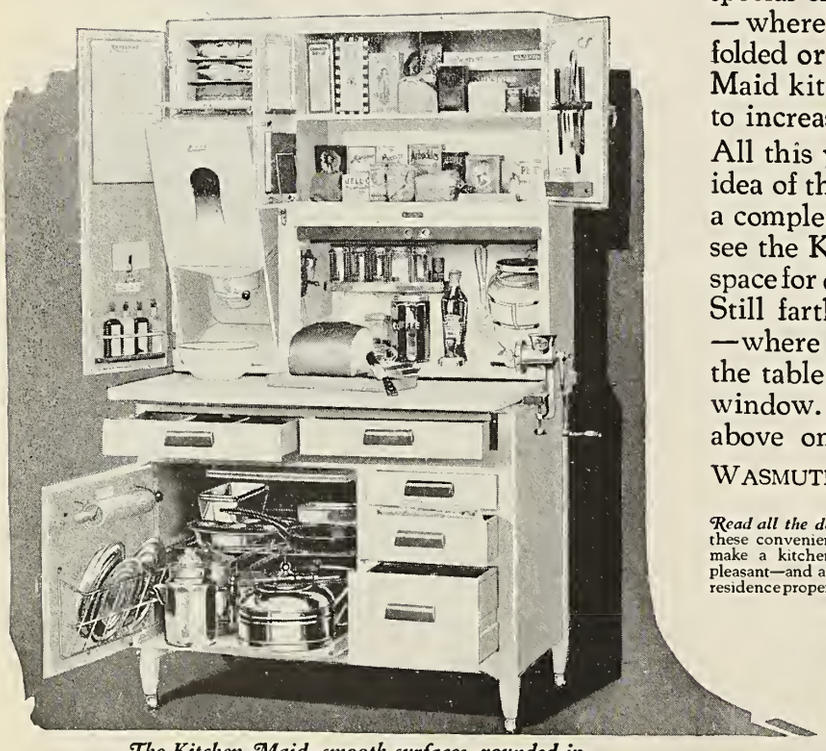


WASMUTH-ENDICOTT CO., *Andrews, Ind.*
208 Snowden Street

Read all the details in this book—Investigate all these conveniences and many others which will make a kitchen in your new or old home more pleasant—and add to the selling or renting value of residence property. Send for fully illustrated catalog.



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STANDARD UNIT SYSTEMS



The Kitchen Maid, smooth surfaces, rounded inside corners, 78 dust catching corners eliminated.



"THE TREE OF LIFE" is the descriptive name given by the Siwash Indians to British Columbia Red Cedar. The Indian's woodcraft led him to select British Columbia Red Cedar in the building of his gigantic war-canoes and totems, which entailed years of labor and were continuously exposed to the destructive forces of the elements. Nature has endowed British Columbia Red Cedar with a decay-resisting preservative. Rot-promoting fungi, destructive insects, torrential rains, scorching suns and penetrating cold can find no weakness in Nature's defence. These qualities of long life, resistance to heat and cold, and their beautiful, soft reddish-brown coloring that blends artistically with shrubs and flowers make this wood peculiarly suitable for roofs and side walls in the form of BRITISH COLUMBIA EDG-GRAIN SHINGLES.

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Dealers: Upon request we will be glad to supply list of mills that are manufacturing EDG-GRAIN SHINGLES.

Red Cedar British Columbia EDG-GRAIN Inspected **Shingles**

Vogue Presents a Problem to Interior Decorators

How they solved it with charm and economy is told in the current issue of

VOGUE

dated August 1



© Vogue

One corner of the Elsie de Wolfe drawing room. Creamy pink paper with chinoiseries in green; Louis XVI sofa and bergere; mauve blue and cream screen, copied from a Louis XV original; French satin-wood two-tier smoking table with brass galleries; and recessed cupboard for books and porcelains

SAID Vogue to seven of the cleverest decorators in New York, "Here is a problem I'd like you to solve. Furnish a house for us—a house of real distinction, real charm and perfect taste and—here is the problem—don't let it cost a penny over $15,000."

And they said, "Command us!"

"Design for me," said Vogue to the first interior decorator, "a lovely drawing-room, in the best taste. Have everything in it purchasable. Arrange it, down to the tiniest trifle on the smallest table. And the cost of everything must be within $4,000."

Said Vogue to the next decorator, "Make a library worthy of a scholar"; to the next, "Make a master's bedroom and dressing-room to which even a valet couldn't take exception"; to the next, "Make a mistress' bedroom and boudoir"; to the next, "Make a dining-room"; to the next, "Make a sun-room and entrance hall to welcome the well-disposed"; and, to the last, "Make a guest-room where the fortunate will desire to remain forever."

And they all did it.

What they have done is in the August first number of Vogue, and just what every article costs. You may copy any room. You may buy any single thing, from the wallpaper to the ash-trays. You may order the whole, if you like, for Vogue's quoted price, $15,000 from anywhere in the United States.

Paris sends the latest indications for the coming autumn fashions—new costumes—hats—furs. Important, as it states authoritatively the trend of the mode for next season. There is an article on the resorts of France, and sketches of smart clothes worn. Vogue also tells how advantageous it is to plan the buying of new and the remodelling of old furs just at this time.

Then there are other things in this issue—two pages of flower arrangements—an article on cold first courses for hot weather, with recipes wheedled out of a famous chef—some gardens in full summer glory—and shops and patterns for summer.

VOGUE

35 cents a copy
$5 a year

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*
Heyworth Campbell, *Art Director*

Twice a month
24 copies a year

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YOU just pin the hooks on the drapes. Then you hook the drapes on the support! Valance, side drapes, lace or net curtains—all on the one Hook-on Drapery Support! Done in five minutes!

Send for free booklet—
"Drapes—and How To Hang Them".

Hope Lennon

PERFECT draperies for YOUR home—hung perfectly! The easiest thing to accomplish imaginable—with the Hook-on Drapery Support! The square, cornice effect; the sagless, evenly draped valance; the broad, smooth front—every feature you've wanted and hoped for is now available to you!

Note These Special "Hook-on" Features



You simply hook the pins on the drapes, as shown in the picture to the right.



Then—you hook the drapes on the support, as illustrated to the left. Nothing could be easier!

An outline of the Hook-on Drapery Support is given below—just to indicate its amazing simplicity. "A" shows the brackets which are slipped over the screws—that's all you need do to hang the support! "B" and "C" showwhere the drapes are hung. "D" indicates the extension feature; "E" shows slots for lace curtains.

Best of all, you have no casings to make, no careful fittings or laborious adjustments. Two screws are provided with each support—it will take you about two minutes to put up the support itself. Two dozen pin-hooks are also provided, FREE. The drapes are hooked on in two minutes more!

The Hook-on Drapery Support extends to fit any window; its solid patented construction prevents sagging and gives the same effect as the costly, complex wooden cornice. All good dealers sell the Hook-on; if your dealer cannot supply you, send his name and $1.00 each for as many Hook-on Drapery Supports as you'll require; sent prepaid and guaranteed satisfactory or your money refunded.

HOOK-ON
DRAPERY SUPPORT

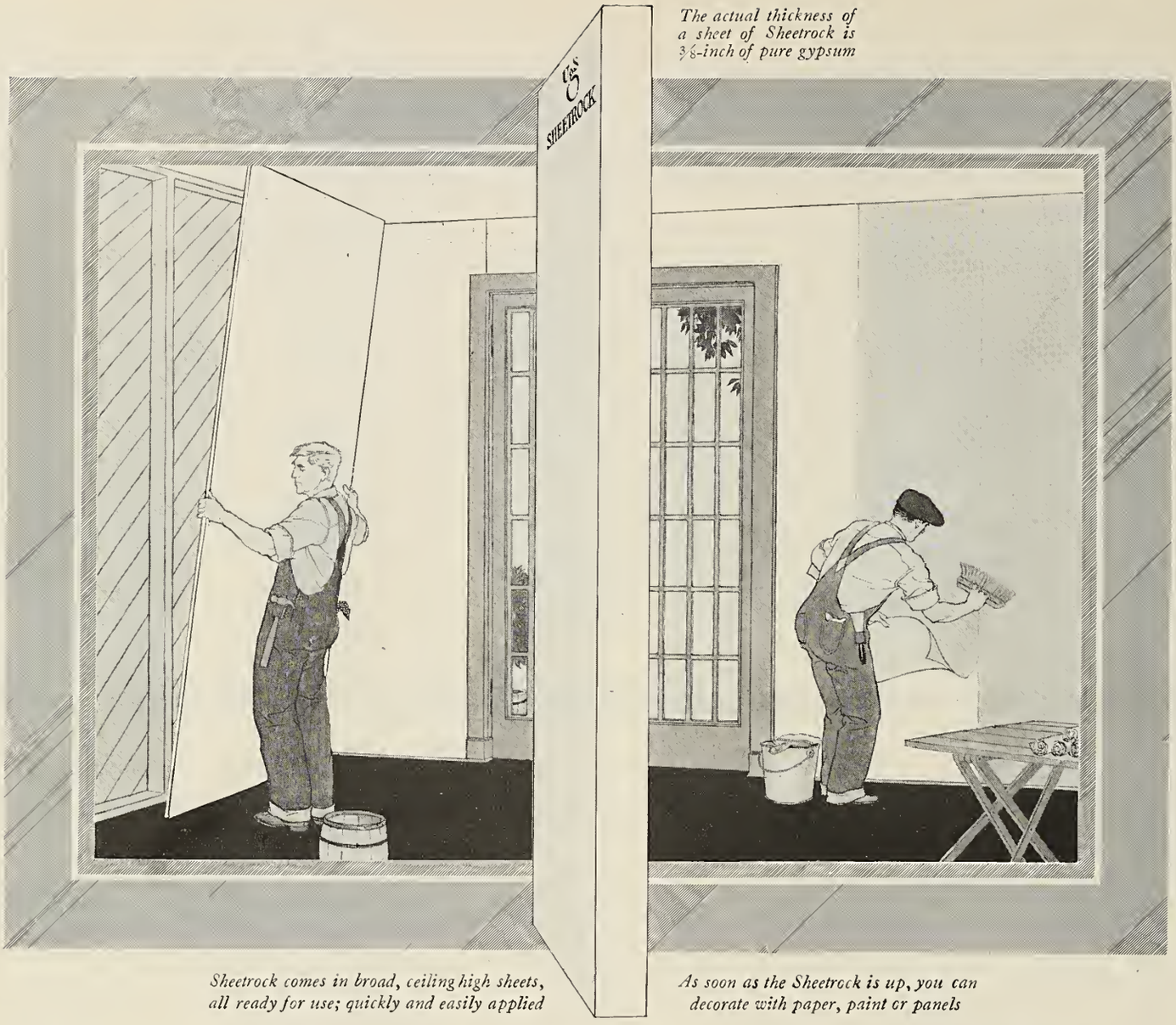
Pat. Sept., 1916. Other pátents pending.

Hook-On Manufacturing Corporation

1828-32 Ingersoll Street

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Sheetrock comes in broad, ceiling high sheets, all ready for use; quickly and easily applied

As soon as the Sheetrock is up, you can decorate with paper, paint or panels

Durable Walls at Low Cost

You will be surprised to find what solid, standard walls and ceilings you can make with Sheetrock, the fireproof wallboard.

And you will be equally surprised at their low cost.

Sheetrock is economical to buy. For a few dollars you can get enough of it for a good-sized room.

It is economical to use, because it comes in broad, ceiling-high sheets, all ready to apply. All that needs to be done is to nail the Sheetrock to the joists or studding. It nails and saws just like lumber.

As soon as the Sheetrock is up, you can decorate and move right in. No costly delays of any kind when you build or repair with Sheetrock.

Sheetrock is economical to have in your home, too, because it takes wallpaper, paint or panels, provides a rigid base on which any of these decorations holds up well, involves no maintenance cost, and is lastingly permanent as the house itself.

Your dealer in lumber or builders' supplies sells this economical wallboard for new construction and repairs. Write to us for booklet and sample.

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Freedom from "floor drudgery"

THINK of the heart-breaking, back-breaking days of the old fashioned carpet! Twice a year, prying out the tacks, dragging out into the open, beating out accumulated dirt; then back into the house, scrubbing the old floors, covering with heavy paper, stretching and tacking down, cutting corners or doubling under. Half the dirt and all the germs remain in the carpet, and constant sweeping or vacuum cleaning is necessary for the balance of the year to have even a semblance of cleanliness.

What a change today!

A bright expanse of gleaming oak floors, crossed by shafts of sunlight, that display the beauty of the grain in oak. Just a few rugs beneath the furniture, whose graceful lines are reflected beyond the margins of the rugs in the lustrous surface. The whole effect is one of richness, dignity, and incomparable beauty. The floor of each room may be finished differently to harmonize with the hangings and the color of the woodwork and walls, resulting in an interior entirely your own idea—an expression of your individual taste. You can have your choice of soft grays, forest greens, natural, weathered, or medium finishes.

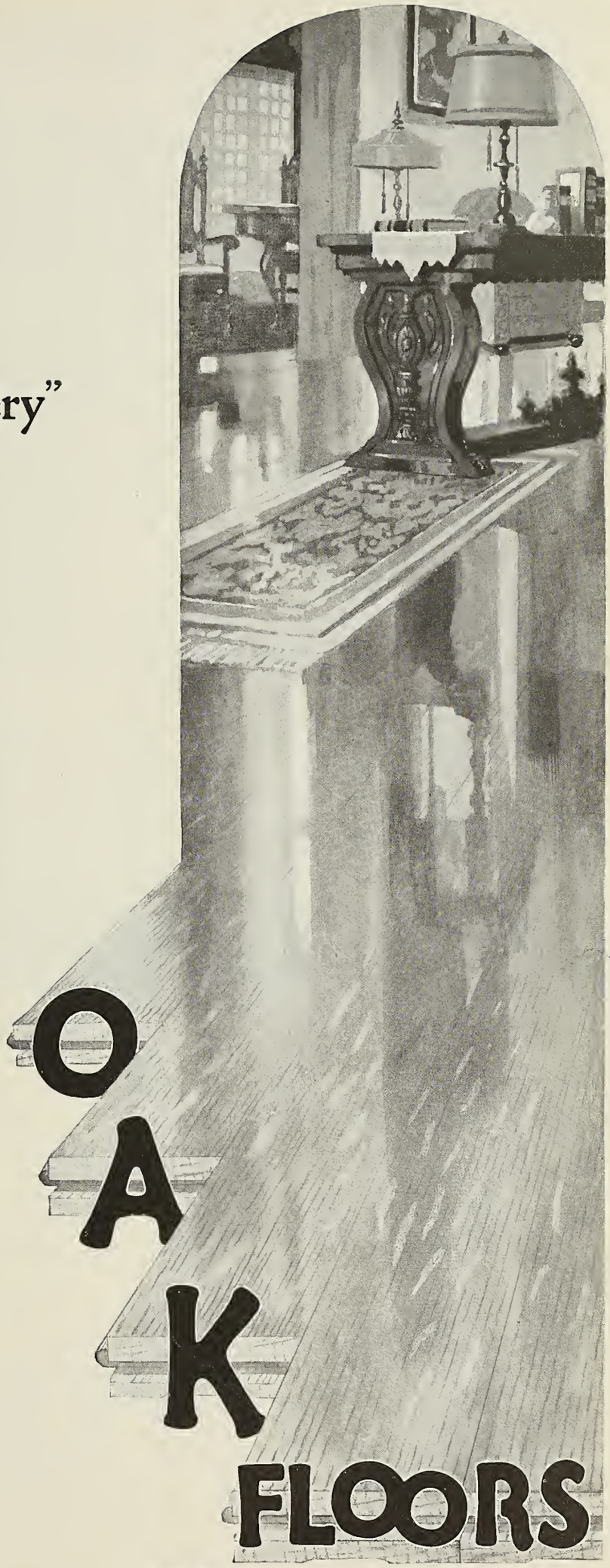
Aside from beauty and durability, for oak floors will last for all time, this is the new emancipation for the woman who does her own housework, or who supervises others. Oak floors are easily cleaned, and kept in perfect condition. There is no accumulation of dirt.

OAK FLOORING BUREAU
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If you live in a home without hardwood floors, there is a thickness of oak, called 3/8-inch, made especially to lay over the old worn floors. Beauty and durability are the same as if oak had been laid originally. There is a grade suitable for every room, and within the reach of every purse.

A booklet which tells you all about oak floors, with colored illustrations of finishes, will be mailed on request. Write for your copy to Oak Flooring Bureau, 1047 Ashland Block, Chicago.

Put your flooring problems up to our experienced flooring experts. We will gladly serve you.



FOR EVERLASTING ECONOMY

Would Alice Walk into Your House?



HERE'S a mirror with magic in it—a mirror that reflects a lovely room and makes it lovelier—framed and rosetted and placed with consummate skill—flanked by those charming crystal lighting fixtures that carry the mirror-feeling into the room itself. The furniture's all black lacquer. And what do you think the paper is? Why, silver tea-chest paper, as sure as you're alive!.... If Alice leaned over that Chinese lily, she'd walk right into the room.

That's the kind of place House & Garden's always showing you. No two alike; but all as interesting as they can be. You'll find an unusual number of them in the

Autumn
Furnishing Number
dated September 1st

PERHAPS you'll be most interested in the article on the English cottage manner—or the rambling old house on Long Island done in the Early American feeling—or the two pages on the Italian spirit in a room—or the six unusual pictures of a California house where Spain and Italy and Early America live in the most amazing and decorative friendliness.
There are three pages of sun porches and breakfast rooms, too, any one of which would ensure many happy returns of the day. There's a thing called "Footlights and Furniture" in which a dramatic critic makes next winter's play a lot more interesting because we'll now be able to look at them from the inside; and a talk about china as decoration; and a page of cornice boards (do you know the Hookon cornice?); and a page of new fabrics; and—
But we can't add a wing to this page. So you'll have to take the rest for granted—the lilies, and the tulips, and the well-head designs, and the grapes, and the things a man should know before he goes to his architect!

A lovely number? Of course.
But they all are.

HOUSE & GARDEN

Condé Nast, Publisher
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And More Attractive—If you've never seen a house with a Fenestra Daylighted Basement call up your architect or builder; have him locate one for you. You'll find that Fenestra Windows with their slender bars and broader panes improve the appearance of the whole house.

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If you're planning to build, why be satisfied with a dark and poorly ventilated basement; why put old-fashioned basement windows in a new and modern home? Fenestra Basement Windows with their larger panes of glass enclosed in narrow bars of steel admit 80% *more light* and provide far better ventilation—yet they cost little if any more.

Fenestra Basement Windows have many other advantages which are fully explained in our new booklet for home-builders. We'll gladly send you a copy and the name of a lumber or building material dealer who can supply these windows quickly.

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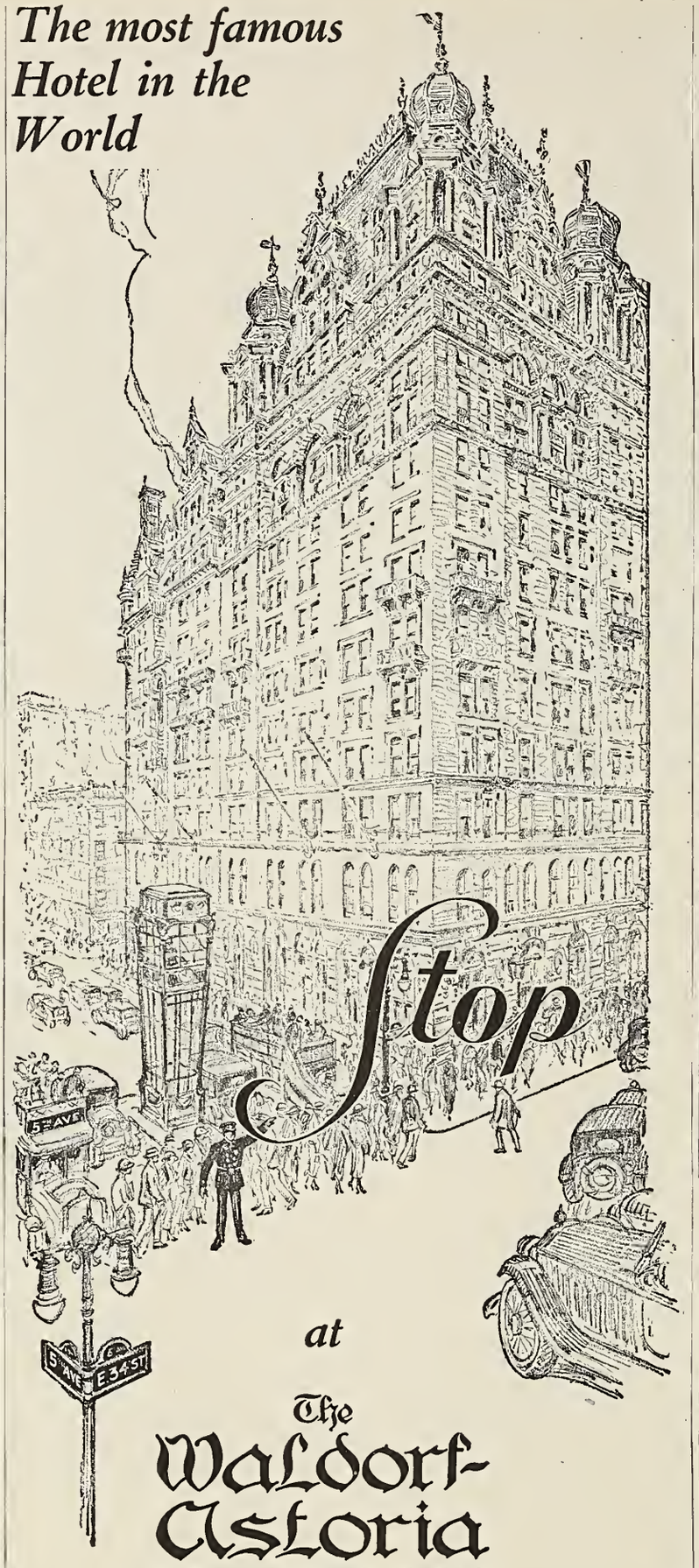
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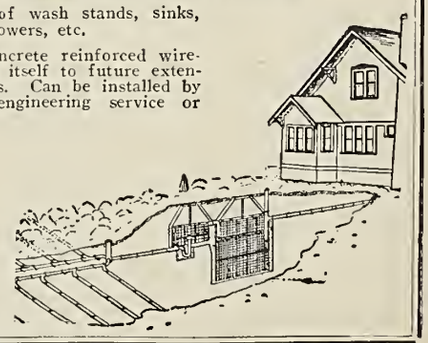
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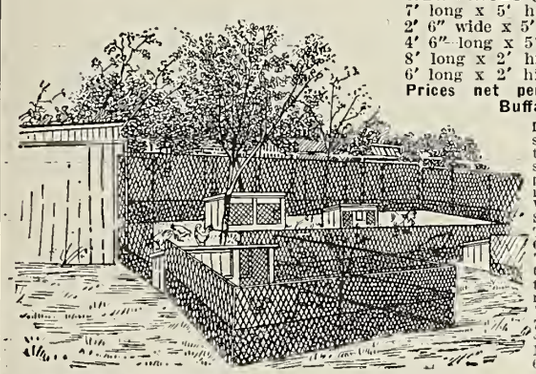
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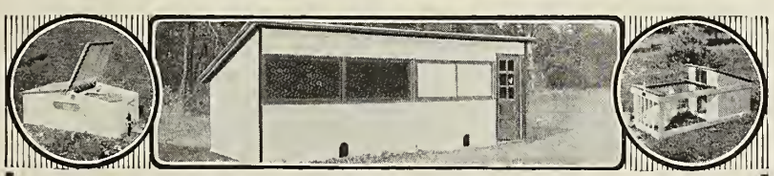


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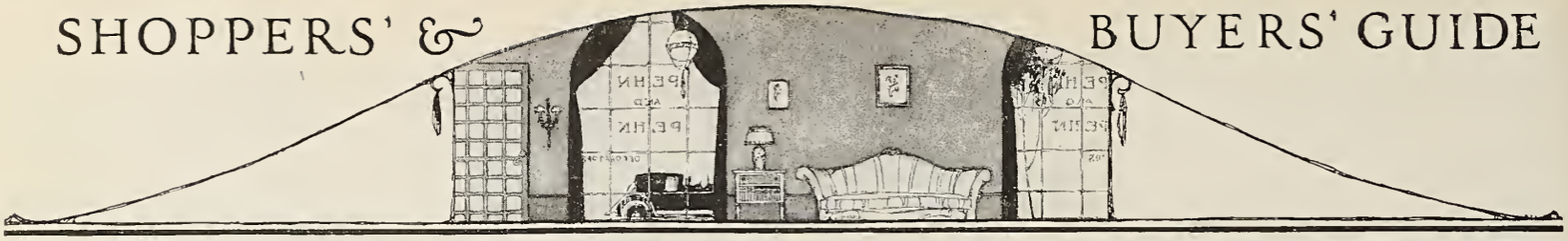
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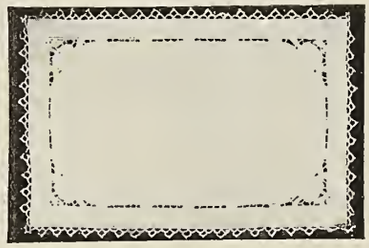
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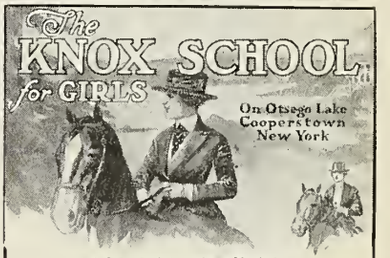
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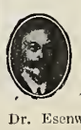
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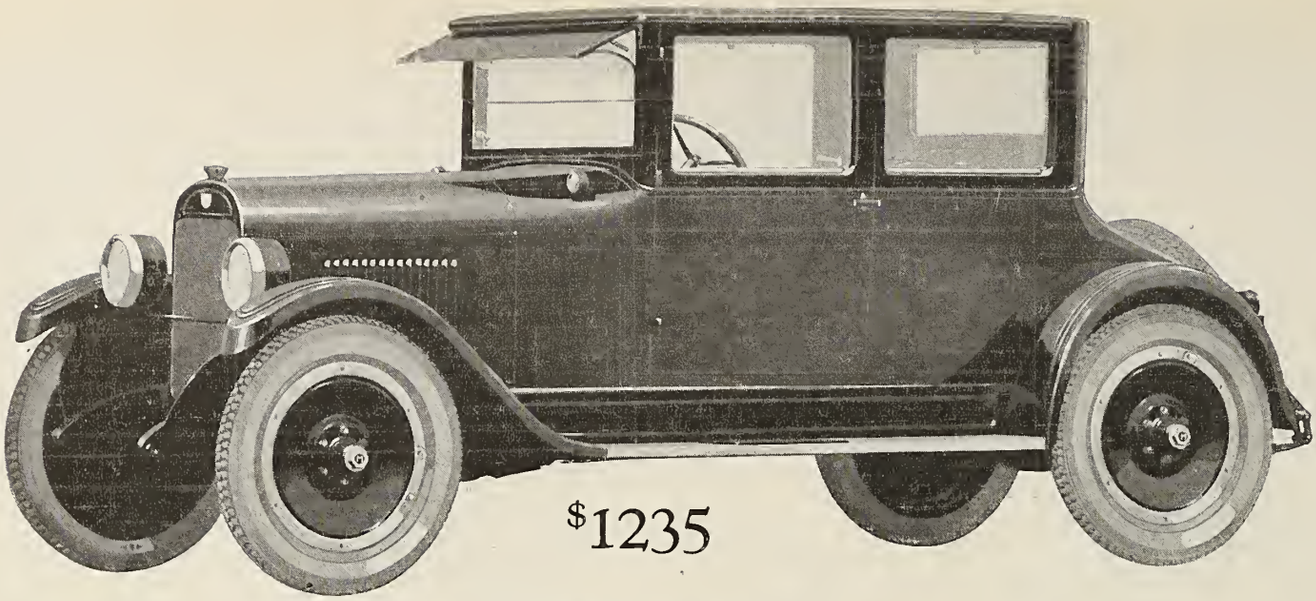
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MAXWELL-CHALMERS MOTOR COMPANY OF CANADA, LIMITED, WINDSOR, ONTARIO

House & Garden



Among the many interiors in the September issue is this example for a small house

THE other day a reader—not too gentle a reader—complained that he didn't like the way we mixed advertising and editorial matter in the back of the magazine. As he had his side of the argument and we had ours, it was only fair that ours should be explained. So we set about to show why this was done.

(1) It is a more expensive arrangement, but we want the readers to get their money's worth.

If there were no "run-over" in the "back of the book", if articles were written and cut to stop exactly at the bottom of a prescribed editorial page, we could group all the advertising together and save an immense sum of money on our paper bills. But the articles would be shorter, contain less information and afford the reader less service.

(2) It is a much more difficult arrangement, but we want to help the reader. A magazine of House & Garden's type is essentially a publication rendering service to its readers. The people who subscribe to it are, in the main, those who are planning to build or are building, who are planning to furnish or are furnishing and those who are gardening. This is a continual process. One doesn't simply build a home and then lose interest in House & Garden; the furnishing and the making and maintenance of the garden are eternally live topics. That is why readers resubscribe year after year to this magazine.

Now people in this state of mind, people who are building and furnishing and gardening want to know three general things; they see a page of the magazine or read an article and they expect that page or that article to answer the first question—"How do I do it?" The next two questions are just as pertinent—"Where can I get it?" and "How much does it cost?" for which they turn to the advertisements. In short, the readers of House & Garden are people who want to spend money and spend it wisely. The editorial pages awaken in them a natural and laudable desire for ownership; the advertising years ago on certain advertising pages assisted in the accomplishment of that desire.

In a jocular moment many years ago a certain advertising man called the editorial run-over in a magazine "contaminating matter", as it seemed to him to contaminate the advertisements. In this more enlightened age, neither editorial nor advertisements are contaminated, but are mutually helpful.

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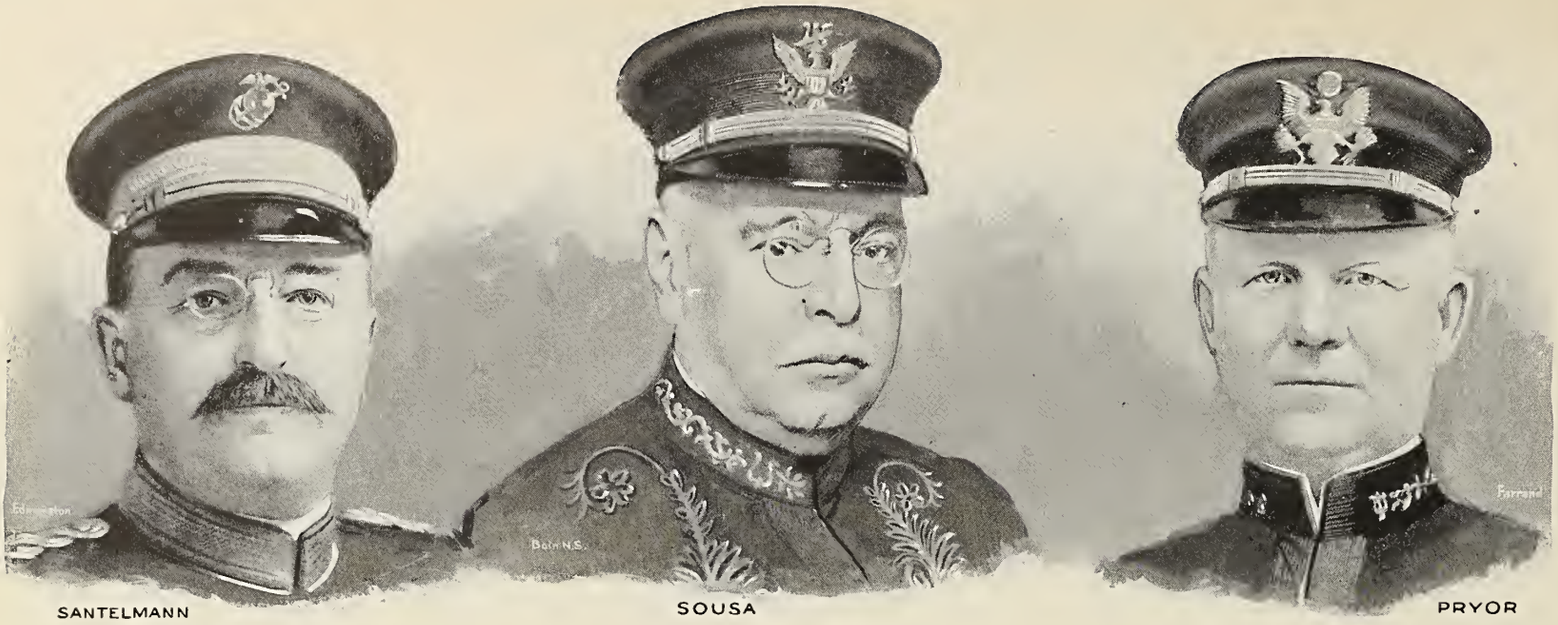
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SANTELMANN SOUSA PRYOR

The Victrola and the great bands of the world

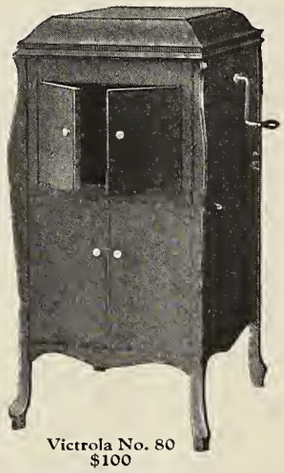
Summer-time is band time. Hundreds of bands are delighting millions of people at the parks and seashore playgrounds of the nations. Here, Sousa's Band, Pryor's Band, and Captain Santelmann with the United States Marine Band; in England, the Band of H. M. Coldstream Guards; in France, the Garde Republicaine Band; in Italy, the Banda Municipale of Milan; in Spain, the Banda de Alabarderos; in Brazil, the Banda do Corpo de Bombeiros; in Mexico, the Police Band of Mexico City.

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Garde du Corps March National Emblem March	Arthur Pryor's Band	17957	.75
Marche Turque—Patrol The Messenger—March	U. S. Marine Band	18894	.75
Vespri Siciliana—Ballad Selection Vespri Siciliana—Selection	Band of H. M. Coldstream Guards	35434	1.25
Princesse Mignonne	Garde Republicaine Band	67266	.75
Amoureuse—Vals	Banda Municipale of Milan	65846	.75
Paquetita—Vals	Banda do Corpo de Bombeiros	69236	.75
Minuet (Military Symphony)	Banda de Alabarderos	62660	.75
Semiramide Overture	Police Band of Mexico	35167	1.25



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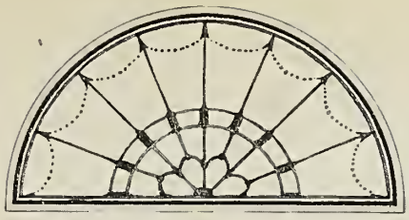
Victrola No. 215
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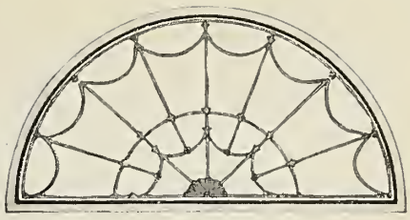
Victrola

Look under the lid and on the labels for these Victor trade-marks

Victor Talking Machine Company, Camden, N.J.



The HOUSE & GARDEN BULLETIN BOARD



WE'VE just been playing Mah Jongg, or Pung Chow, or whatever it is called. It's like editing a magazine, this Chinese game: you can "dog" your hand, which is easy, or you can play for suites, which is hard. You can dump the contributors' mail into the press, thereby dogging your magazine, or you can select and play skilfully until the right articles are assembled for the right issue. We pride ourselves on having played for suites in the forthcoming September issue.

It is the Autumn Furnishing Number and the three big suites are decoration, gardening and building, with two of a kind represented by household equipment and the shop pages. Thus, if you are interested in the Decoration Suite you choose the following: an article on cottage furniture, the photographs of a Long Island farmhouse decorated by Elsie Sloane Farley, the page of cornices, the three pages of enclosed porches and breakfast rooms, the article on how to put the Italian spirit into an interior, the page of new fabrics, the three pages of the Portfolio showing the rooms in a remarkable California bungalow, the page of color definitions, of china as decoration, and the garden aspect of tapestries. If you play the Gardening Suite you will select the article on lilies and how to make a lily garden, the page of designs for well heads, the suggestions for the care and pruning of grape vines, and the plans for tulip arrangement in the garden. If your choice is Building, then you turn to the questionnaire on what you should know and decide before you start to build, to the two remarkable houses by Frank Forster and to the article on decorative woods. In the two of a kind, Miss Peyser writes on beds and bedding, and the House & Garden Shoppers select an inviting array of new and tempting articles from the shops.



WHILE we do not believe much in mottoes indoors, in saying tender sentiments along a fireplace mantel, every once in a while a poem comes to hand that appeals mightily. In an old issue of the Spectator we found the following verse. Decently lettered and framed, it might find a place on the guest room wall:

THE PERFECT GUEST

She answered by return of post
The invitation of her host.
She caught the train she said she would
And changed at stations as she should.
She brought a small and lightish box
And keys belonging to the locks.
Food rich and rare she did not beg
But ate the boiled and scrambled egg.
When offered lukewarm tea she drank it,
And did not crave an extra blanket,
Nor extra pillow for her head.
She seemed to like the spare room bed.
She brought her own self-filling pen,
And always went to bed at ten.
She left no little things behind
But stories new and gossip kind.



THOSE to whom the glory of the narcissus is part of spring may well remember that, unless the powers behind Quarantine 37 change their minds, this innocent bulb is to be forbidden in three years. You can't imagine spring without its hosts of daffodils dancing in the breeze? The pest hounds at Washington can. If they could, they would forbid the breeze because it carries spores of plant diseases! Perhaps they would also forbid spring because that is a season when pests awaken to their nefarious work! However, this is the cloud—no bigger than a pest hound's hand—that presages the coming storm. In these three years we must stock our gardens. After that the narcissus will join whiskey and be forbidden these shores. Perhaps the day will come when bulb-leggers from Holland will anchor outside the three-mile limit and garden lovers in small boats will sneak out under cover of night to buy their share of spring glory.



FOR the gardener August is essentially a lazy month. By this time the annuals are flowering abundantly, the perennial seedlings growing along and the biennials fattening into healthy clumps for next year's bloom. In August the gardener hasn't much else to do than water occasionally, scratch the soil to make a dust mulch, powder the phlox to keep down mildew and read the bulb catalogs. To these he can add the enjoyment of contemplating his handiwork—of lying lazily in the shade and beholding the flowers his efforts have brought to blossom. Too few gardeners do this. So engrossed are they in their work, so busy at this and that, so rushed to finish before sundown, that they do not behold their garden with an eye seeking for beauty. Some part of every day should be given to that quiet enjoyment. Some month of every year. Dusk is the ideal time of day and August is the ideal month. After that comes September and the heavy work of autumn gardening begins. August is the garden's lull before the storm.



OF THE contributors to this issue—Estelle H. Reis is a widely-published writer on subjects appertaining to the house; E. P. Felt is the New York State Entomologist; Elsie Cobb Wilson is a well-known New York decorator; Darragh Aldrich is an architect in Minneapolis much sought after as a designer of cabins and camps; Norman Collart and Burton Elliot are authorities on the uses of paints and stains; Mott B. Schmitt is a New York architect; Murphy & Hastings, California architects, and Mellor, Meigs & Howe, and Soule & Edwards, Philadelphia architects.



FROM time to time readers of House & Garden ask why this magazine does not sell plans and why, in publishing a house, we do not give its cost. Both of these we have never done and there is ample reason.

We do not sell plans because the making of plans and the designing of houses is the business of an architect, whereas the business of a publisher is to issue magazines and books. A magazine of the standing of House & Garden must respect the work and ideals of the architectural profession. To sell plans would be working directly against those whose creations are shown in these pages.

The architectural profession is sustained by high ideals and its code of practice is well defined. Working *with* such a profession is the only way the architectural standards of this country can be raised. Working *against* it would lessen our value to readers of taste and destroy the architectural ideals and prestige which for years have given House & Garden its standing in the magazine world.

We do not publish prices of houses for two distinct reasons: if the house has already been built and the owner is occupying it, would it not be bad taste to publish to the world what it cost him? That is one reason. The other is that any such figures are approximate, and as such are undependable and misleading.

Except in rare instances we do not show designs of projected houses, that is, pretty drawings of houses which haven't been built. These also are misleading. And when approximate costs accompany them, they are doubly so. Imaginary houses may be entertaining to look at, but the photograph of the completed house carries conviction.

The standard of architectural taste in this country is gradually being raised, but despite that effort at education, monstrosities are erected on all sides. In this warfare against ugliness, against shoddy building, against cheap, perishable workmanship those alone who maintain their ideals of taste and honest work will survive.



FASHIONS in furniture and interior decoration come slowly and change slowly. This is not surprising, in view of the length of time it takes to design, make and distribute furniture, and the length of time it takes to establish new ideas over an area as large and as sectional as these United States.

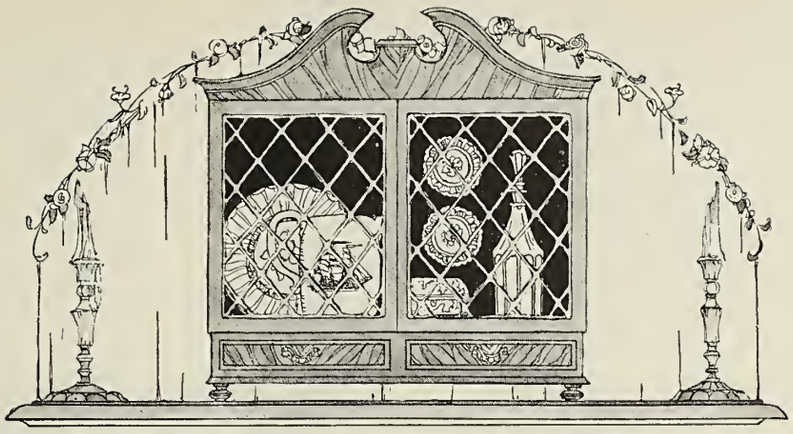
For some time there has been a popular demand in Florida and on the Pacific coast for Spanish furniture and for Spanish interiors, and this popularity is only just beginning to show itself in isolated instances in New York and elsewhere. It may or may not be a significant fact that the first prize in the Annual New York Flower Show this spring was won by a Spanish patio. And four years ago, the architects Warren & Wetmore designed and furnished the main lobby of the Hotel Commodore in New York to resemble a Spanish patio. The revival and wide acceptance and adaptation of the decorative style of Renaissance Italy began with isolated instances and grew to be a formidable rival, if not a victor over the Georgian English style, with its attendant *chinoiserie* that was popularized by the decoration and furnishing of the Ritz Hotels and the Hotel Vanderbilt.

Renaissance Italian and Georgian English had, in turn, displaced the earlier modern French decorative ideal of voluptuous detail, of mirrors, gilded plaster and potted palms. So it goes, and when (or if) general appreciation and acquaintanceship with the interesting possibilities of the style of the Spanish Renaissance gather unto itself enough momentum, we may find ourselves, with seeming suddenness, in the midst of a new phase of decorative adaptation.



FRANCE *in* CALIFORNIA

"Le Petit Manoir" in Montecito, because of its unusually pictorial quality, reminds us of how generally this opportunity is neglected. Even if the pictorial quality is accomplished by some such frank artifice as the ragged shingle roof—why not? This kind of thing is sanctioned by its success in a given instance, and when it is definitely used to gain a definite effect. F. L. Baxter, owner; Soule, Murphy & Hastings, architects



BUILDING INGENUITY *into the* HOUSE

A Proof That Architects Do Not Forget Closets, and Can Think of Other Conveniences Besides

ESTELLE H. RIES

NOT without reason is the popularity of built-in furniture growing constantly greater. For by its use, each room may be provided with features reflecting an air of stability and at the same time making it more truly livable.

In the small room, such furniture affords greater floor space because it is built into the wall itself and, for certain types of pieces, need not project into the room unless desired. It utilizes space that would otherwise serve no purpose, and conserves room where it is really required. Since built-in furniture is structurally a part of the room, it is safe from injury by movers or cleaners. In the types that may be set into the wall, dusting is greatly simplified, as there is but one side to be cared for instead of three or four as when the furniture is out in the room.

In rooms both large and small, the structural character of built-in furniture makes it an architectural asset. It may be selected to conform exactly with the spirit of the room, and by judicious planning, may be so located as to have direct decorative relation with it as an entirety just as all furniture should be considered but too often is not. In keeping its place as part of the wall, built-in furniture is more reposeful than the sometimes restless pieces otherwise planted about the room. Its permanence lends dignity, and by its use the young house-keeper is released from large expenditures for movable furniture which lacks many of these advantages.

Most built-in features serve the purpose of closets in one form or another. Whether they are china closets, kitchen cabinets, linen chests, inter-room openings, built-in bookcases, window seats—usually, if not always, there is space for storing things. This is not invariably the chief purpose, but it is generally a subordinate one.

For this reason, if for no other, built-in features are popular with housewives. The easiest thing in the world for a woman is to find things to tuck away in closets; whether it be clothes, linens, china, papers, childhood relics or what not, there are always more of these than she can usually accommodate.

The time honored wooden china closet with its bent glass front and sides may well be dispensed with in the dining room. A well designed built-in cabinet which becomes structurally a part of the house, logically provides a place to keep the china and will not suggest a museum exhibition as these things so often do.

Many types of china closets and sideboards may be had "built-in". Some of these are glass at the upper part, with small panes or fanlights suggesting the good old Colonial types, the lower part being a closed cabinet. Other architectural styles are available. Some may be selected that as far as the visitor knows, may be simply closed doors leading to another room, but they are in effect closets given to shelves for china and drawers for table linens, cutlery and other accessories.

The built-in china closets and sideboards may either be flush with the wall, or may project into the room.



Clark

Built-in cupboards add very greatly to the convenience and accommodation of a study, where there are always magazines and loose papers which should be accessible but invisible. Donn Barber, architect



Wallace

Here shelves and cupboards occupy the spaces on either side of the fireplace. The hardware is copied from old local Pennsylvania models. The house is a recent alteration and R. Brognard Okie is the architect

The Colonial types of china closet may be had triangular to fit into a corner, and where these afford sufficient capacity, are very delightful features.

Much labor is saved, and much charm produced, by the use of dining alcoves for informal meals. These alcoves consist of a narrow little table paralleled at the long sides by a bench. The structure suggests a "diner" on a Pullman train—two seats facing each other and a small table between them. This will accommodate three or four persons, and may be treated



The breakfast alcove off the kitchen has become an accepted feature of planning in these days of greater domestic efficiency. William Gehron, architect

This built-in sideboard and china closet performs more than usual service, for the back panels open into the kitchen, and the top drawers pull both ways, into dining room or kitchen. Herbert Lippman, architect



with so much color and character that breakfast and intimate little lunches will always be served there. Here, too, the children may take their afternoon snack without invading the more formal dining room. Since this little dining alcove is either part of the kitchen or very near it, effort is saved in serving and clearing away.

There is always use for tables, and those that fold up out of the way when not in use commend themselves for several

(*Continued on page* 94)



Tiled floor and glass topped table make this breakfast alcove as easy to take care of as it is to look at; all of which makes of it an arrangement suited to an apartment

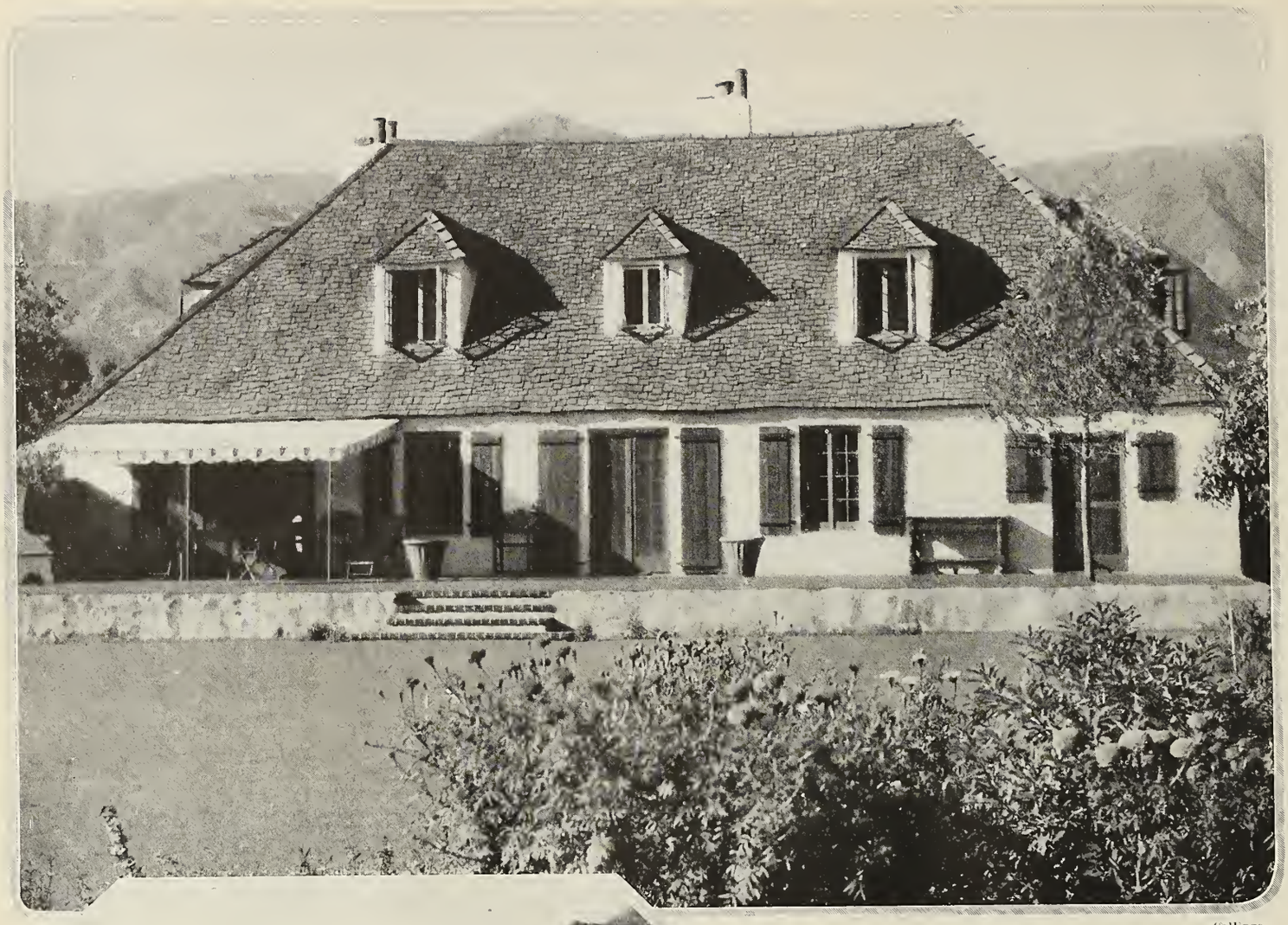


Wallace

Old Colonial tradition is attractively followed in the chimney cupboard at the right, as well as in the china closet at the left, while additional storage is built in the deep window. R. Brognard Okie is the architect

A fireside alcove, with settles, designed with a careful attention to detail which makes it an integral part of the whole room, as well as an interesting feature. The ceiling follows the lines of the arched opening



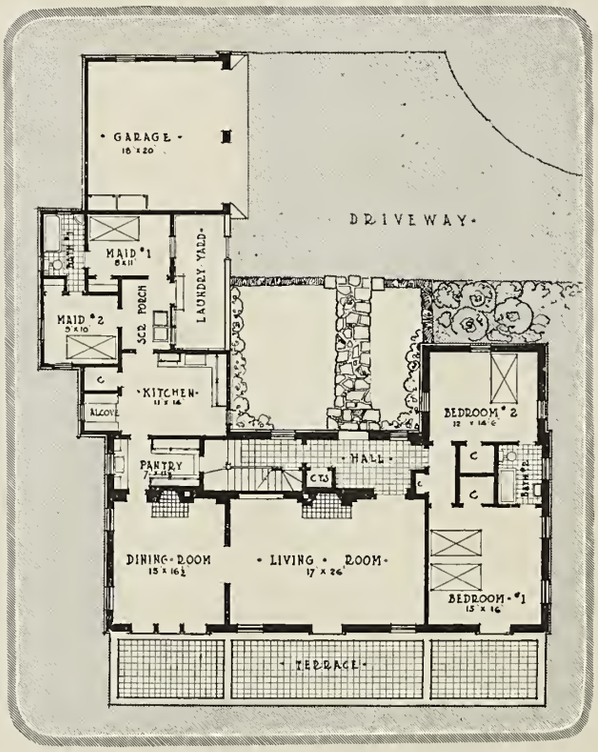


Collinge

The simplicity of this front is made interesting by the texture and profile of the shingle roof and the battened shutters

The first floor provides most of the accommodation. The service wing and rear are attractively and nicely planned





"LE PETIT MANOIR"

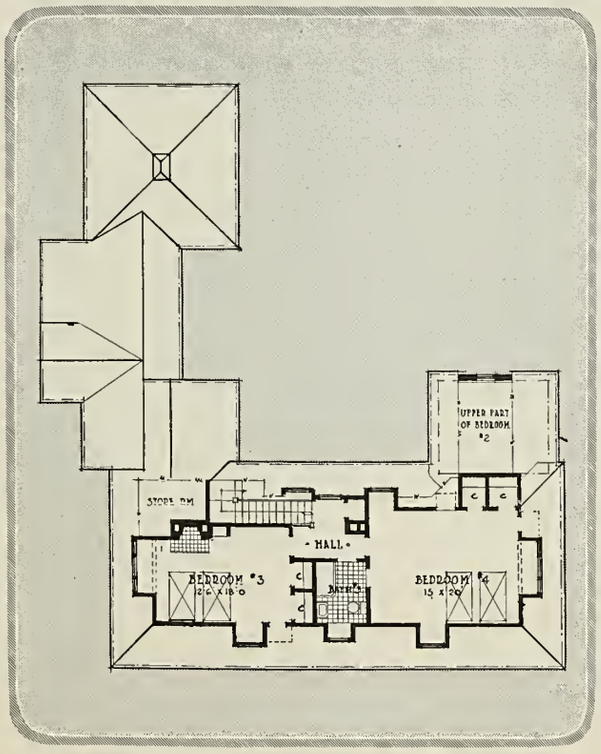
Montecito, California



Collinge

There is a distinct feeling of the ancient French farm in this California house called suitably "Le Petit Manoir"

The second floor plan shows the disposition of the roofs, and also the two bedrooms and bath of the second floor





OF FREDERIC L. BAXTER

Soule, Murphy and Hastings, Architects

JOHN RYDER, FECIT

This Is An Excellent Year To Start the Custom of Letting the Architect Sign the House He Designs

ON AN obscure corner of the house, where a honeysuckle drapes it from too public and curious a view, we have placed a small board on which is lettered:

JOHN RYDER,
FECIT
1845

This, with due family ceremony, was put in place one June day, when the peonies and iris and blazing Oriental poppies made the border jubilant with color.

We were prompted to place it there after reading what Royal Cortissoz said recently on the occasion of a presentation of a medal to Mr. Henry Bacon, architect of the Lincoln Memorial in Washington. This was the first time, it seems, that the United States Government has taken the trouble to honor an architect with a public ceremony. Mr. Cortissoz wondered why it wasn't more often done. And, following his thought, we wondered why people who build homes don't take the trouble to give the architect some permanent credit for their work. Perhaps the reason is because so many well-intentioned clients, having suggested an extra bathroom to the architect, consider themselves responsible for the designing of the entire house. So far architects have been satisfied if they are paid, much less honored.

IN ALL my wanderings through other people's houses I have found only two homes in which such honor was given. One to Stanford White—a little tablet in the hall of a country house—and one to the architect of a home in Elmira, N. Y.; the architect's name and achievement being carved on the mantel edge in the library.

Granted that a home builder's relations with his architect have been pleasant, and granted that the bill has been paid without recourse to law, why not let the architect sign his work? Why shouldn't the mark of such a great architect as Charles A. Platt on a house give it authenticity and value just as the butterfly gives value to a Whistler painting? If the client has so interfered that the architect isn't proud of the house, he need not sign it, just as etchers do not sign proofs with which they are dissatisfied. The poet signs his poem, the sculptor his figure, the musician his composition, the artist his painting, the writer his story,—but the architect joins the vast majority of Anonymous.

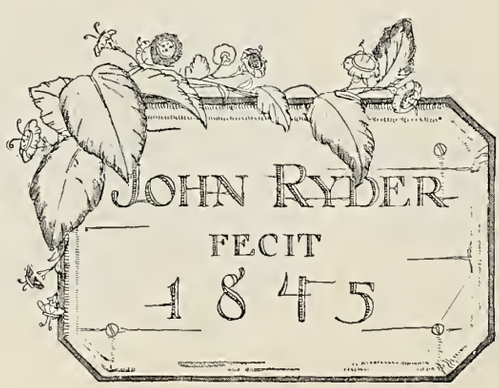
It is not uncommon for the architect's name to appear on a public building. Mr. Cass Gilbert, I believe, is to be found smiling down from a capital in the corridor of the Woolworth Building, which he designed. Ivan the Terrible, legend reports, honored the architect of his huge Cathedral in the Red Square at Moscow with the pleasant little ceremony of putting out his eyes; he didn't want the design duplicated, was the reason he is said to have given. Sir Christopher Wren doubtless received great honor in his day, and he has recently been receiving more encomiums, on the occasion of his duo-centenary. Mr. Ralph Adams Cram, I have heard, on the occasion of the first service in a church designed, was permitted to march in the procession in full doctor's regalia. Such occasions are rare; the architect usually seems obliged to take his cash and let the credit go.

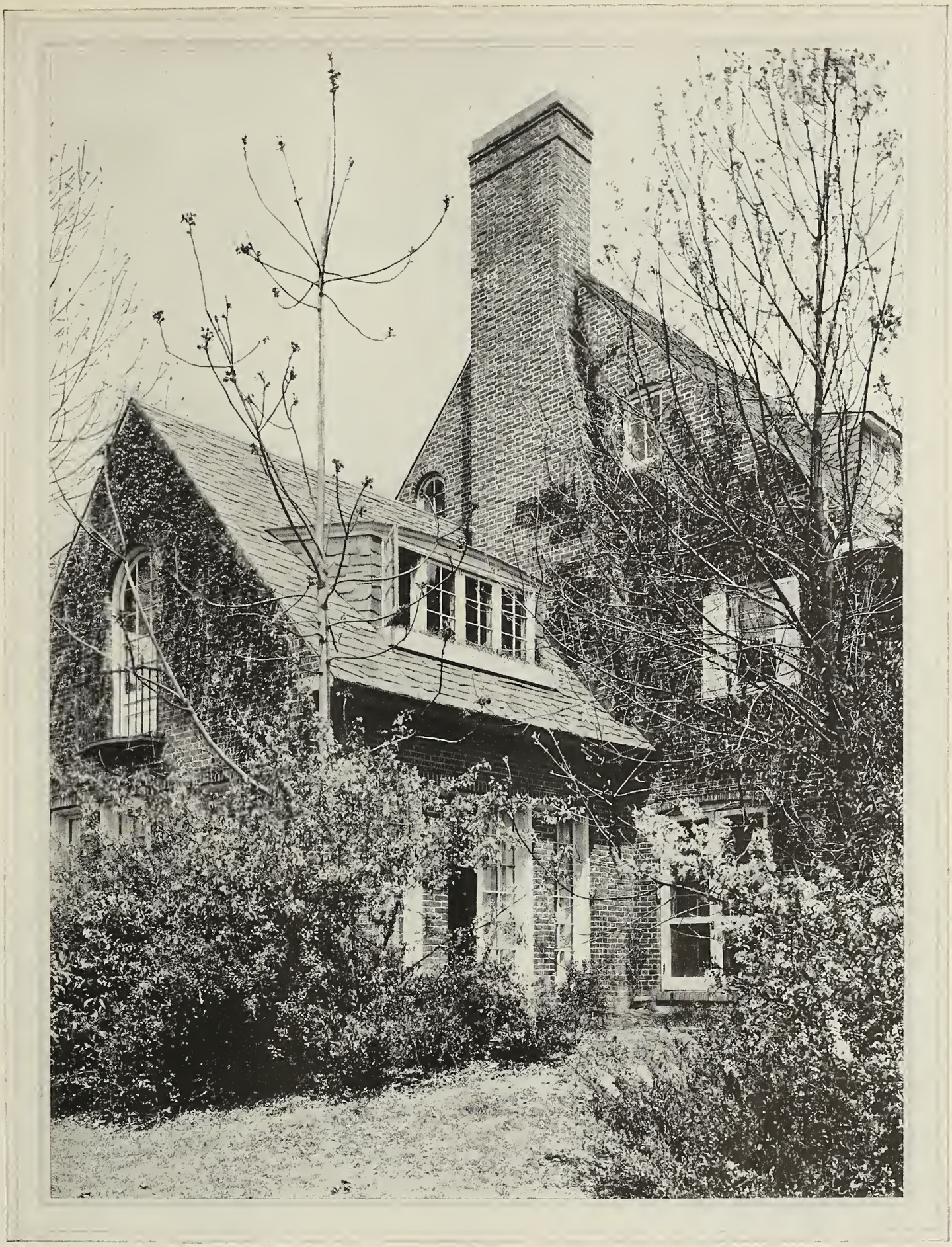
Since this year of grace 1923 is as good as any to institute an excellent custom, why not mark it as the time in the history of America when home builders began to honor their architects by asking them to sign the homes they designed?

Just how the house can be marked will depend on the house itself. It is not uncommon to find inscriptions on the door lintel of Colonial homes; in an English type of home, the architect's name can be cut in an exposed beam; it could be stamped modestly in a piece of the wrought iron in an Italian or Spanish house. Perhaps the architect can best select the spot and the manner of marking.

While English is an excellent language, Latin is the accustomed tongue for inscriptions and the simple "Fecit" tells the whole tale in two syllables. Or one might use the Latin for architect, which is *architectus*. Of course, the date would be included.

IN OUR own case there was no architect. According to the ancient son of the man who built this house, "Pop did it himself." On further questioning (for this old fellow was reticent), "Pop took it from a book because Mom liked it." "Pop", by the bye, was a master carpenter, a worthy man in any age. And there must have been some excellent books of house plans in those days, for "Pop" chose a good one—simple, severe, classical, in the Neo-Greek style that prevailed in this country from 1800 up to the Civil War. This John Ryder, for such was his name, built the house for his bride, tucked it on the side of a Connecticut hill facing south so that the north winds would not make living unbearable in winter time. In front he planted two elms, one for his bride and one for himself—and they still shadow the old house with their generous branches. Successive generations of owners have had respect for its lines and such additions as were made have only given it nobility.... If, on some starry summer night, the shade of old John Ryder should lift aside the honeysuckle and read his name inscribed there, we hope he will be pleased.





Melichar

RELATED ROOF LINES

The wing of a house is at its best when its roof lines are easily and gracefully related to the main building. Here is a pleasant relationship, with the chimney rising between house and wing and adding its vertical lines to the oblique lines of the two roofs. The house is of brick and slate, with white painted wood trim. It was designed for A. K. Wampole, by Mott B. Schmitt, architect, and is located at Guilford, Baltimore, Maryland

A CABINET-MAKER *of* COLONIAL AMERICA

In William Savery of Philadelphia Collectors May Find a Figure to Rival Duncan Phyfe

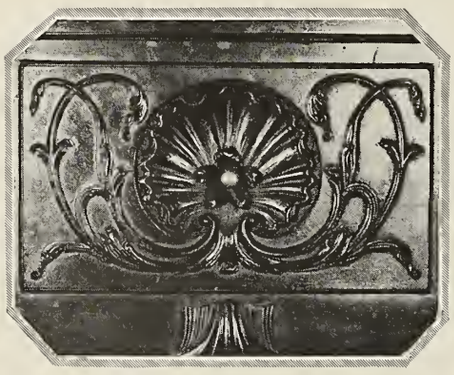
GARDNER TEALL

WHILE wide publicity has been given the name of Duncan Phyfe, the early New York cabinet-maker, few are cognizant of the fact that Colonial America produced in the person of William Savery of Philadelphia a master-craftsman whose work, so far as we have been able to identify it, is, from the point of view of artistic worth, superior to that of the New Yorker.

For a long time speculation has been rife as to the origin of certain unusually fine pieces of furniture which had come down through generations in certain Philadelphia families, and as to furniture found in other eastern states whose kinship with the Philadelphia pieces was unmistakable. Even as late as the appearance of Mr. Luke Vincent Lockwood's valuable and scholarly two-volume work on "Colonial Furniture in America" (edition of 1913), William Savery's activities as a Colonial cabinet-maker were practically unknown to students of the history of American furniture. Then came the discovery of the printed address-label of the maker of a very beautiful mahogany dressing table (or lowboy) preserved in the old Van Cortlandt Manor House, New York, reading as follows, and first reproduced in Mr. Lockwood's book: "William Savery, at the Sign of the Chair, near the market on Second Street". It was the discovery and publication of this label that awakened interest which led to the recovery of such information as we have to the present regarding the old Philadelphia cabinet-maker whose name had rested in obscurity too long, although his works were treasured by their owners and eagerly sought by discriminating connoisseurs who recognized their superior quality although they were ignorant of the name of the master who created them to the glory of American craftsmanship. One of these collectors was Mr. George S. Palmer, whose taste and enthusiasm were rewarded by the acquisition of some of the finest examples of Colonial American furniture coming to light. These passed into possession of the Metropolitan Museum of Art, and in due course will be installed in the new wing of American art now being erected through the munificence of Mr. and Mrs. Robert W. de Forest.



A tripod table of mahogany, which is attributed to William Savery. From the collection of the Metropolitan Museum of Art in New York



Detail of a Savery highboy, showing the decoration of a drawer, with rosette shell motive surrounded by acanthus scrolls. The Rosenbach Co.

The pieces in the Palmer Collection and others of the same genre awakened the interest of Mr. R. T. Haines Halsey (to whose researches the present writer is greatly indebted), and he set about to discover all that was discoverable concerning Savery. With the assistance of Mr. Alfred C. Prime some interesting facts were brought to light, and it is from these records that the meagre biographical data which we have of Savery are derived.

The surname of Savery is not an uncommon one in Colonial America. Early



(Left) Front view of a chair made by William Savery of Philadelphia about 1760 and now owned by Mr. A. H Savery. Pennsylvania Museum



(Right) A silhouette view of an authentic Savery chair. This is one of six made for an old Pennsylvania family by the Colonial cabinet-maker

in the Seventeenth Century there were Saverys in the Massachusetts Colony and elsewhere, and a family of Saverys had likewise established itself in Barbadoes somewhat later. Whether William Savery of Philadelphia was born in the Colonies, Barbadoes or in England, we do not know. It is possible that he found his way from New England to New York and there served an apprenticeship to one of the many cabinetmakers plying their trade in that city before finally locating in Pennsylvania. It seems to me quite as likely that he went from Pennsylvania to New York, and returned to Philadelphia. We do know that Savery was a Quaker, that he was born in 1722, married Reese Peters April 19, 1746, and died in 1787. The year of his birth is derived from the entry of his death which states that this occurred in his sixty-fifth year. Further records, brought to light by Mr. Halsey and Mr. Prime show that William Savery was an assessor in one of the Philadelphia old city wards during 1754, and that some thirteen years later he was agent and collector of taxes for the guardians of the poor. Like many other thrifty members of the Society of Friends, Savery appears to have prospered exceedingly well. He became a property owner early in his career for at twenty-four he was receiving an annual rental of £52 for a house on Third Street, some twelve years later his tax bill was no less than £37 and by 1780 he was being taxed on some $46,000 worth of property. William Savery appears to have been a God-fearing, public spirited, industrious and provident citizen. As a craftsman his work shows a surprising degree of excellence; it is comparable with the finest English work of the period. Considering the fact that the few records we have of his life

(*Continued on page* 104)



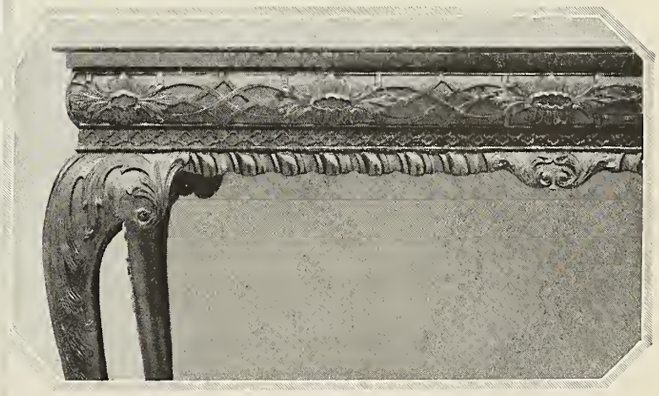
(Right) A high chest of drawers or highboy by William Savery. Courtesy of the Rosenbach Co.



Detail of the leg of a dressing table by Savery. From the Anderson Galleries



(Below) Detail of a pier table of mahogany with marble top, showing an elaborately carved apron and cabriole leg in the well known Chippendale manner



This pier table, from the Metropolitan Museum of Art, shows in its style of carving the influence of the French and of Chippendale, which came to early American cabinet-makers through the publications of Chippendale, Ince, Mayhew and Decker of London.

HOW TO KNOW THE COLORS

So Many Shades and Tints Are Being Created That the Decorator Must Keep Acquainted With Their Names

IN talking about color three words are employed more often than any others. They are *tint, shade,* and *tone.* They are used constantly—and pretty much at random. Only *tone* retains its individuality, largely because it refers to *any* color quality. A *tint* is something quite distinct. It is a color lightened by the mixing in of white, and is in direct contrast to *shade,* which is a color darkened or intensified by the mixing in of the same or another color.

Paille, primrose and maize, of the yellows listed below, are *tints,* because they are definitely lighter than true yellow, and have been made so by the addition of white. Mustard, gold and saffron, on the other hand, are *shades* of yellow, being deeper in tone than the type. Of the various reds, crimson, garnet and claret are all *shades,* and peach-blow, rose and salmon are all *tints.*

Tone is a rather elusive word, when it comes to giving it a brief definition; but its meaning is generally instinctively understood. Speaking of primrose it might be said that that tint is a fine fresh *tone* of yellow, or, speaking of claret it might be said that that shade is a much less usable *tone* than cinnabar.

THIS IS FIRST OF A SERIES OF SIMPLE DEFINITIONS OF THE NAMES OF COLORS CONSTANTLY USED IN DECORATION. THE FIRST TWO COLORS CHOSEN ARE RED AND YELLOW. THE GREENS WILL BE CONSIDERED IN SEPTEMBER.

AMERICAN BEAUTY, called after the rose of that name. A light, purplish red.

BRICK, a dark, dull, orange red.

CARDINAL, bright red but not so vivid as scarlet. The color of a Cardinal's robes, between scarlet and crimson.

CARMINE, a rich red with a purplish tinge.

CATAWBA, a dark, purplish red, taken from the name of a grape.

CERISE, the French word for cherry. A bright, clear red, also a dark red purplish in tone.

CHINESE, sometimes called lacquer red, because it is the tone one finds in much of the Chinese and Japanese lacquer work. A clear, vivid red with a great deal of orange in it.

CINNABAR, brilliant red with an orange tinge, named from the mineral substance of that color.

CLARET, dark, bluish red, named after the wine.

CORAL, this color according to scientists, takes its name from the internal calcareous skeleton of one of the group of Alcyonaria! It is a light, pinkish red, on the vermillion tone.

CRANBERRY, a bright, dark red rather bluish in tone, named after the fruit.

CRIMSON, a deep red color tinged with violet—a tone ranging from deep scarlet to a purplish red.

CYCLAMEN, named after the flower, a rather hard, purplish pink, not as deep as magenta.

GARNET, a very dark red, the color of the semi-precious stone.

HENNA, an orange-reddish dye obtained from the leaves of an Asiatic plant. It also grows in Egypt where it is called Egyptian privet. A paste of powdered henna leaves is used to a great extent in the Orient as a cosmetic. A brownish, red color on the copper tone.

ITALIAN PINK, a beautiful pale pink with a great deal of yellow in it. Much used in Italy for tinting plaster walls.

MAGENTA, a bright, hard crimson with a preponderance of purple. Named in honor of one of Napoleon III's famous victories.

OLD ROSE, the color of dried rose leaves, a deep, dull, purplish pink.

PEACHBLOW, a delicate, purplish pink color, the tone found in rare Chinese porcelains.

POMPEIIAN, a rich, orange red, due to the use of red ochre. The color of many Italian houses.

ROSE, usually means a clear pink or light crimson. Rose red sometimes refers to the deep crimson of Maréchal Niel rose.

RUBY, a clear, deep crimson, the color of the jewel.

SALMON, called after the fish—a light red or buff pink.

SCARLET, a pure, vivid red, the color which leans neither to orange or violet. The shade of the coats worn by British Army officers.

TERRA COTTA, the color of a baked clay used for tiles and pottery. Usually a brownish red or yellowish red.

VENETIAN, deeper than scarlet, a clear red with a tinge of orange in it. The color of Venetian sail cloth.

VERMILLION, a light, vivid and brilliant red verging on the orange tone.

AMBER, the color of a yellowish translucent resin. A deep yellow, sometimes with a greenish tinge.

APRICOT, the color of the fruit, a warm pinkish yellow.

BURNT ORANGE, a deeper tone with some reddish brown in it.

CANARY, a light, clear yellow named after the color of the bird's feathers.

CHARTREUSE, a light, greenish yellow, the tone of the liqueur made in the Carthusian monastery.

CITRON, the French word for lemon, a clear, bright yellow.

DAFFODIL, cool, light yellow the shade of the flower.

GOLD, the hue of the metal.

MAIZE, the color of Indian corn.

MUSTARD, a deep yellow on the greenish tone.

OCHRE, the color of earth used for making paints, brownish yellow.

OLD GOLD, a brownish, dull gold.

ORANGE, the color of the fruit, the tone on the spectrum midway between red and yellow.

ORIOLE, a bright yellow verging on the orange tone, named after the color of the bird's breast.

PAILLE, the French word for straw, a soft, pale yellow.

PRIMROSE, a very pale yellow.

SAFFRON, a deep orange yellow, the color of the stigmas of crocus or saffron flowers.

SULPHUR, a light greenish yellow.



This child's secretary is perfect in each detail

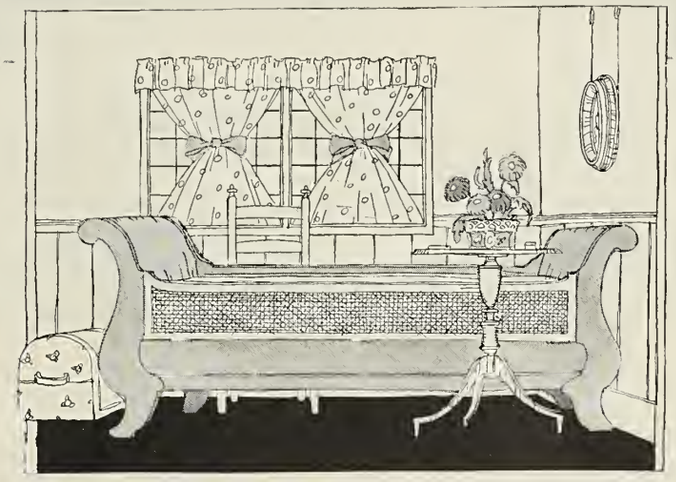
ROOMS *for* CHILDREN

Their Furnishing and Equipment

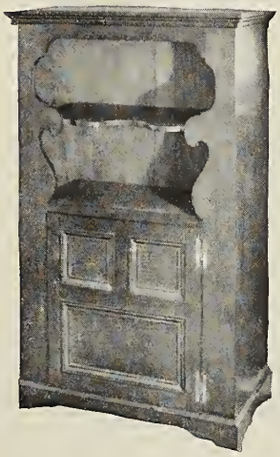


Hewitt

A room completely furnished with child-size Colonial pieces is to be found in the Jane Teller Mansion, New York. The pieces are being reproduced



In a country cottage nursery one might transform a miniature sleigh bed into a child's bed by rattan side boards

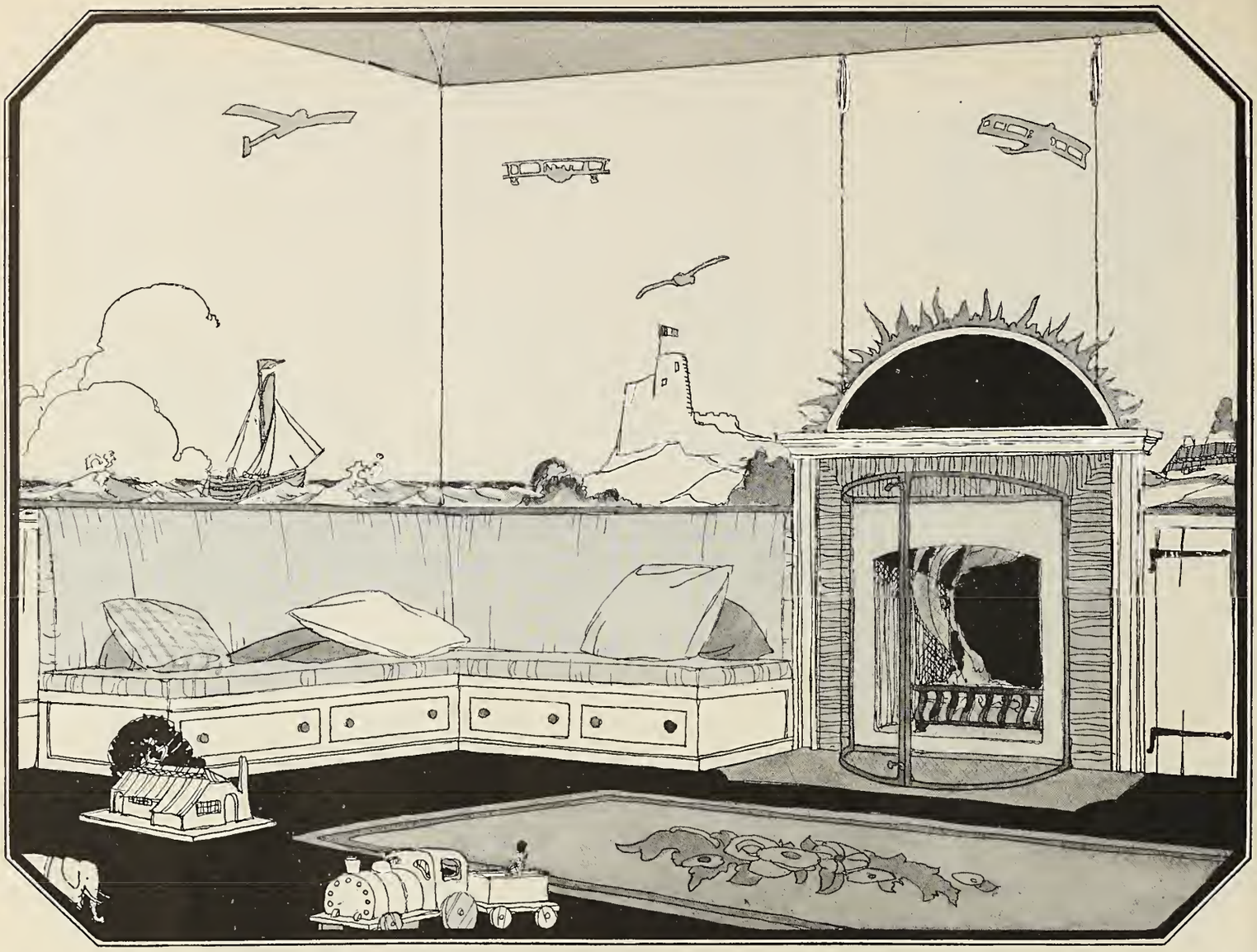


The toy cupboard in the Jane Teller collection is of Dutch extraction and design

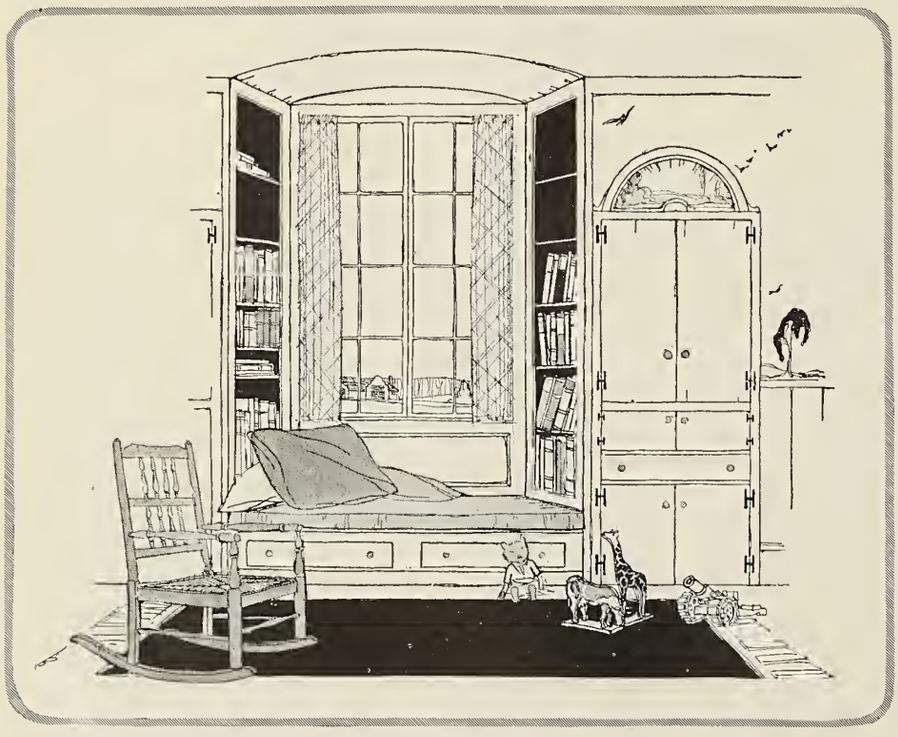


Duryea

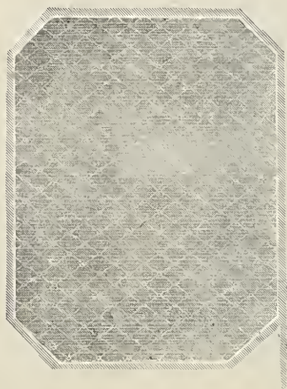
Pale shell pink walls and woodwork, white glazed chintz with pink rosebuds and cream painted furniture make this girl's room. Tate & Hall, decorators



This playroom for modern boys has a blue painted ceiling and walls papered a soft white. A scene is transferred to the paper, sketchily rendered in red crayon, with spots of blue and green painted with water color. A wire hopper offers protection for children and toys. Felt rugs with applied felt designs are soft and durable. Rugs from Agnes Foster Wright



Imagine a nursery without a window seat! Here the seat is wide and comfortably cushioned. On each side are bookshelves which can be filled as the child grows taller. Toy drawers are underneath and a child's rocker close at hand. Chair from Somma Shop



A lattice paper with either pale pink or pale blue ground would be suitable for a nursery. Mrs. Gillette Nichols



Another suitable paper has flowers in pink, blue, yellow and lavender on a white ground. Mrs. Gillette Nichols



Harting

Patricia, daughter of Billie Burke, has a sitting room all to herself, with walls and woodwork of green blue and curtains of cream net with canary yellow taffeta ruffles and valances. The furniture is maple. A yellow and cream striped fabric on the Patricia-size rocking chair adds a fine note of color to the room. Elsie Sloane Farley was the decorator



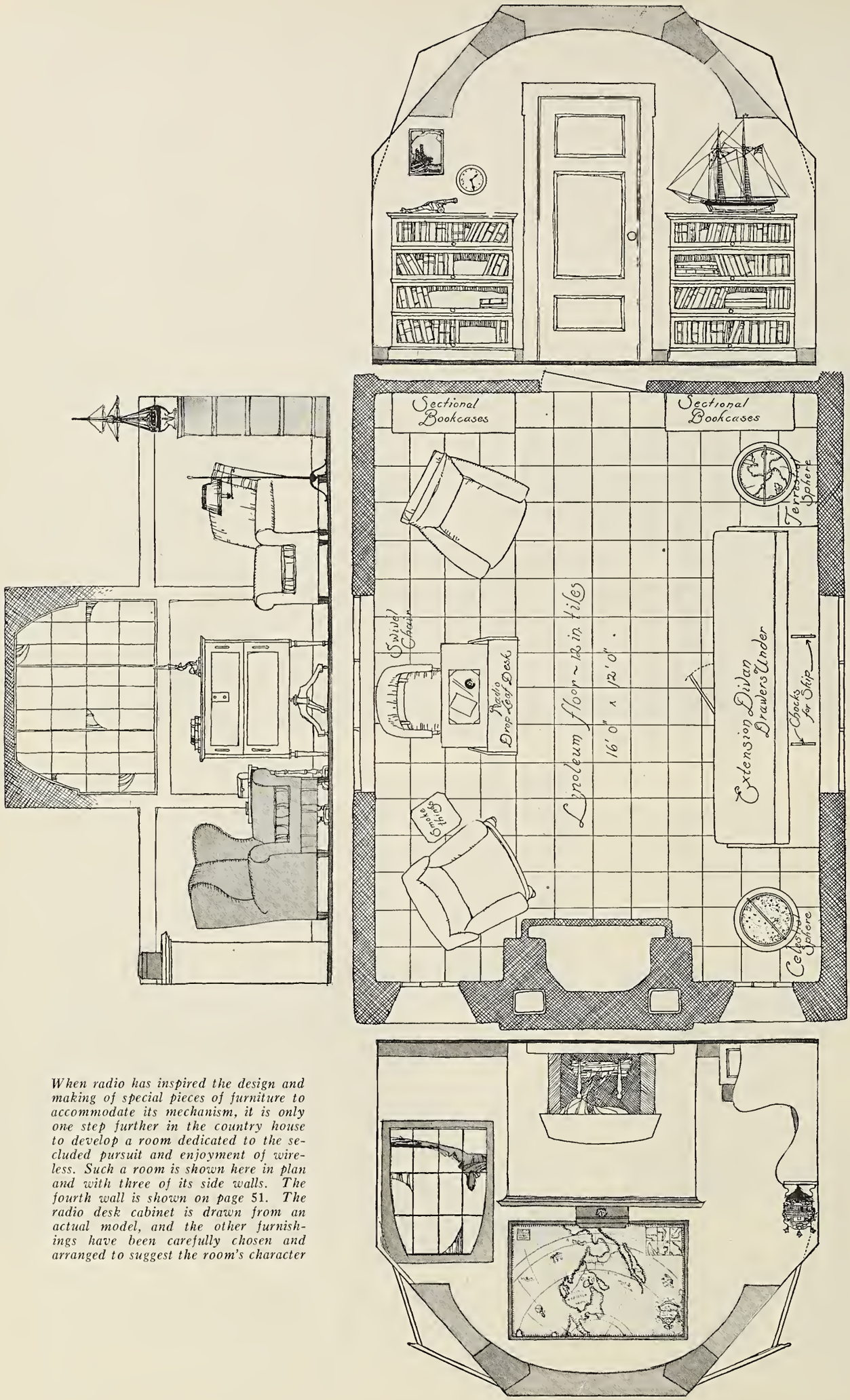
Besides a sitting room, this fortunate Patricia has a bedroom, with cream net ruffled curtains and green blue walls and woodwork. The dressing table is of cream net over yellow taffeta, and the bedspreads are of the same. Elsie Sloane Farley, decorator

A delightful chintz for a nursery has children's scenes in various shades of blue. 35" wide. From the Chintz Shop

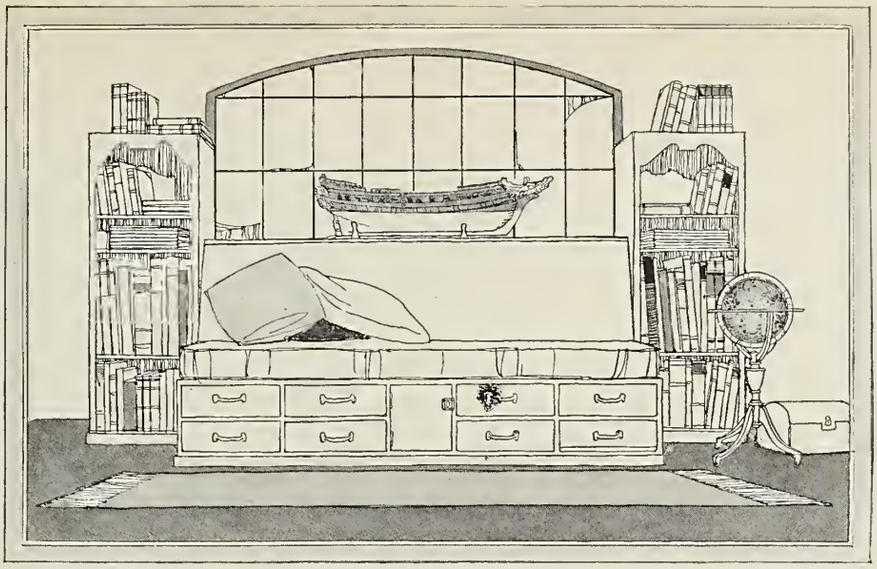




For a little girl's room comes this chintz of rose pattern on a shell pink ground. 31" wide. From the Chintz Shop



When radio has inspired the design and making of special pieces of furniture to accommodate its mechanism, it is only one step further in the country house to develop a room dedicated to the secluded pursuit and enjoyment of wireless. Such a room is shown here in plan and with three of its side walls. The fourth wall is shown on page 51. The radio desk cabinet is drawn from an actual model, and the other furnishings have been carefully chosen and arranged to suggest the room's character



This specially designed seat is built on standard sectional drawer units, and is convertible into a bed. It is fitted with a box spring, with a cover to match the chairs shown in the main illustration

DECORATING *the* RADIO ROOM

A New Thought for the House in Town or Country Where "Listening In" is Getting to be One Serious Pastime

ALWYN T. COVELL

WHEN tea-drinking became the fashionable thing to do in Queen Anne's time in England, and the collecting of Oriental porcelains, at the same time, became a fashion and a passion, furniture designers at once rose to the occasion with a variety of tea-tables and glass-door cabinets. So closely does the design of furniture follow the demand of the hour.

Within the year that radio "panels" began to appear in every third house, and the receptance of words and music from the air became an accomplishment no longer confined to the rare electrical genius, furniture design has provided special desk-cabinets to hold the apparatus. It was the same with the phonograph, but radio involves rather more: from its very nature it suggests something more in the way of environment; it is a thing of great distance and far horizons.

With the new radio desk cabinets as a point of departure it is not difficult to imagine a special radio room, developed in an attic wing, and furnished in a manner befitting its purpose.

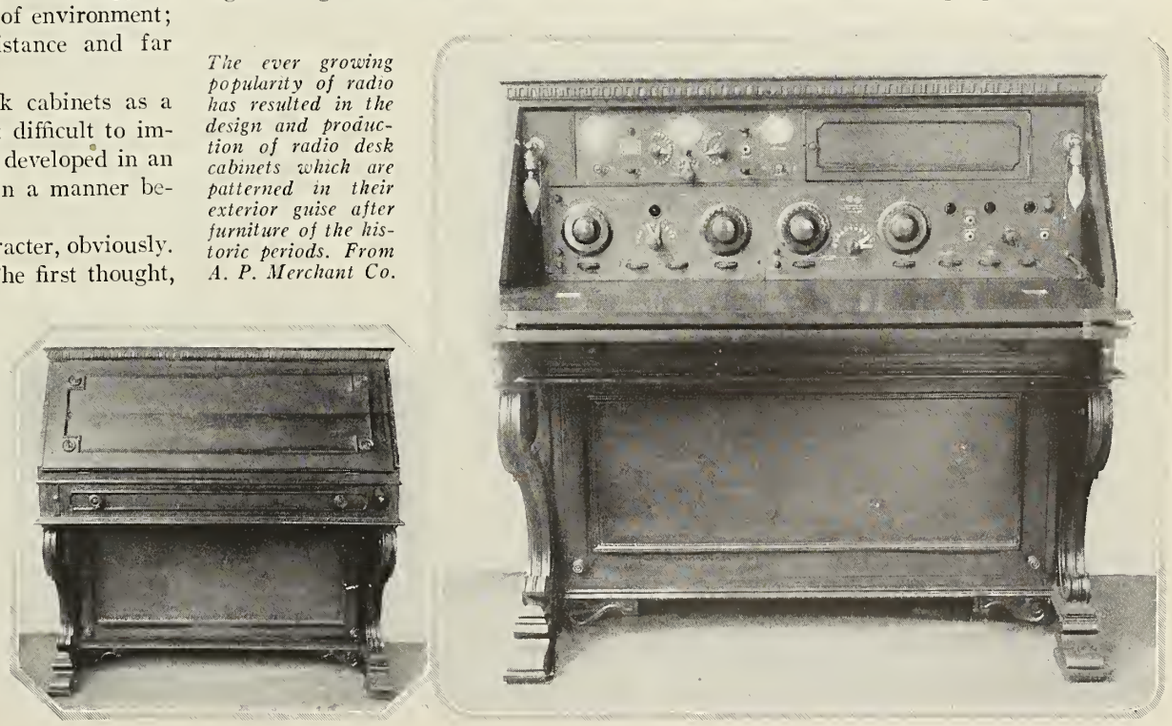
A room of masculine character, obviously. No frills or trimmings. The first thought, for some psychological reason (perhaps the primary use of radio at sea) is of a room with a nautical air. Not an imitation ship interior, by any means, for attempts to do this usually produce something very unreal and sometimes silly. A room can have a nautical air without being in any way an imitation of the interior of a ship.

The floor, in the sketch plan with this article, is of tile linoleum, in two shades of slate gray, and the walls are of sand-finished plaster, tinted. The furnishings are of the simplest, and the nautical air is given by the accessories rather than by an architectural device.

On either side of the door on one end wall are sectional bookcases, finished in dark brown oak. On the long wall to the right of the entrance, the radio desk is centered before a dormer window through which the aerials would be brought. The windows are all leaded, and their casings cut to give them a pointed effect. These casings, as well as the cut of the ceiling beams, while not strictly nautical are designed to give the whole room an unusual feeling, and to suggest, without attempting to imitate, the interior architecture of a ship. Two comfortable chairs are placed on either side of the radio desk, and these might be covered with dark blue mohair, corduroy or reps.

The fireplace end of the room explains itself, and suggests a setting for an old map. The remaining long wall is shown in another sketch, and is treated with a specially built seat and bookcases. The seat consists of a box spring placed on a base which is made of standard sectional drawer units—a convenient place for papers and maps. Also a compartment behind it where pillow and covers are stored away. Terrestrial and celestial globes serve both useful and decorative purposes in the room.

The ever growing popularity of radio has resulted in the design and production of radio desk cabinets which are patterned in their exterior guise after furniture of the historic periods. From A. P. Merchant Co.



HARSH TREATMENT FOR TREE PESTS

How the Destructive Insects may be Recognized and the Various Methods by which They may be Destroyed

E. P. FELT

THE last fifty years or thereabouts have witnessed the introduction of a number of destructive tree pests, such as the elm leaf beetle, the gypsy moth and the leopard moth; while native insects, like the white marked tussock moth, the bagworm and the sugar maple borer have not been slow to take advantage of extensive and reliable food supplies and a considerable degree of protection from bird life. These recent developments have resulted in a gradual increase in insect depredations which for the most part have been regarded as of little consequence, or considered as inevitable, and a careful examination of our trees at the present time shows the effect in a lamentable scarcity of perfect specimens, many of them with appreciable injury and not a few seriously deformed as a result of insect work. The operations of the sugar maple borer are particularly insidious, since a period of five to ten years may elapse between an apparently insignificant injury and the death of a considerable proportion of a symmetrical maple in its prime.

THE long period between planting and the attainment of maturity makes trees particularly susceptible to insect attack. It requires a generation to produce even a moderate sized tree, while the stately monarchs on lawns and in parks may have complacently viewed the passage of five or six human generations. Tree hazards are immensely greater than they were fifty years ago and we who have benefited by the foresight of our predecessors should recognize this and take precautions which will make it possible to hand down an unimpaired inheritance. This can be done only by recognizing the dangers and anticipating injury, rather than waiting until it is necessary to reshape badly deformed trees or reinvigorate those which have been devitalized.

The acceptance of insect ravages as inevitable is an inheritance from an age which knew little or nothing of arsenical poisons, and had no knowledge of a spraying apparatus better than a whisk broom or a hand pump originally designed for the washing of windows. Generally speaking, insect depredations may be prevented, and this is particularly true of the more valuable trees on lawns and in parks, and to a less degree in the case of woodland areas, though much can be accomplished in bettering the forest situation by modifying the conditions which affect the abundance of insects, and particularly by protecting certain of the more efficient insect enemies, the birds.

Our favorite shade trees are the American elm and the sugar maple, though horse-chestnuts, European elms, Norway and soft maples are strong competitors; the last named and the Carolina poplar being somewhat generally planted in certain localities on account of their rapid growth. These latter are cases where permanency is sacrificed for early effect, and in the case of the Carolina poplar at least it would usually be advisable to make provision for the future by the judicious interplanting of more permanent trees.

All of these trees and others, which are occasionally planted on streets, lawns or in parks, have their insect enemies, certain of which are serious. Some of the more important of these pests are briefly discussed below in the hopes that it may result in the better protection of the trees and a fuller realization of possibilities in the growing of these beautiful and inspiring natural ornamentals.

The American elm is an exceedingly valuable shade tree in spite of its being subject to attack by a number of destructive insects, such as the elm borer, the leopard moth, the European elm bark louse, the elm leaf beetle, the white marked tussock moth, canker worms and various scale insects. This constitutes a rather formidable array of enemies, yet elms are still very prevalent in the country, though in some areas they have suffered grievously, and in not a few instances magnificent trees have been hopelessly and usually needlessly deformed, simply because they were not given a reasonable degree of protection.

A WEAKENED tree should always be carefully examined to learn the cause of the trouble, and if this is irremediable it is frequently better to remove the tree rather than allow it to persist for years in an unfavorable condition and be a possible source of danger to trees nearby. Sometimes this condition results from poor drainage, drought, winter injury, loss of important roots, injury by gas, etc. The development of weaknesses may easily afford conditions favorable to insect attack and result in a series of depredations which may not only destroy the one tree but spread to others with disastrous results.

The weakened or dead limbs in the top of a tree, or on one side, may be due to the work of borers, and in such cases the early cutting of the affected portions and the treatment of the cut surfaces with a protective material, such as a good waterproof paint or tar, is by all means advisable. The early work of the leopard moth is limited mostly to the smaller limbs or branches, and consequently systematic cutting and burning of the infested branches will do much to check the pest.

The destructive leaf feeders occurring so commonly upon the elm, namely the elm leaf beetle, the gorgeously colored, dark tufted caterpillars of the tussock moth and the dark looping canker worms are all readily controlled by early and thorough spraying with a poison, such as arsenate of lead, using three pounds of the paste to fifty gallons of water, and in the case of the elm leaf beetle take particular pains to apply it to the underside of the leaves if the work is done sometime in June, because the grubs feed only on the lower surface of the foliage. Timely applications will protect trees from this insect even if those nearby are badly injured.

OCCASIONALLY small branches of American elms die because of a rather thick incrustation with a brownish, oyster shell-shaped scale about 1/10″ long. This insect and the related scurfy scale, the latter easily recognized by its whitish color, are sometimes rather injurious. In the winter they are very minute, white and reddish eggs respectively, the young appearing the latter part of May or early in June. Both can be checked by early spring applications with a miscible oil, 1 to 15, or with a tobacco soap combination when the tender young are crawling.

The European elms, especially the Scotch elm, are occasionally seriously injured by the elm case bearer, a small caterpillar which lives in a somewhat flattened, cigar-shaped case about three-eighths of an inch long, eats a hole through the epidermis of the leaf and devours all of the more tender inner tissues in a somewhat characteristic angular excavation, the maximum dimensions of which are limited by the length of the miner's body. Badly infested leaves have a peculiar spotted appearance. A closer examination would disclose a small hole about the size of a pin head near the center of each spot. Early spraying with arsenate of lead, three pounds of the paste to fifty gallons of water, is effective.

The European elms are very susceptible to injury by the somewhat recently introduced elm bark louse: an oval, brownish insect about 1/10″ long, which winters upon the twigs in a partly grown condition and may be easily killed by oil applications as described above. This insect occasionally becomes so extremely abundant that portions of twigs and leaf stalks are yellowish with the numerous young in early July and the walks under infested trees kept moist with honeydew during the hot, dry weather of mid-summer.

The foliage of European elms is sometimes greatly disfigured by the irregular

(*Continued on page* 82)

A LITTLE PORTFOLIO *of* GOOD INTERIORS



M. E. Hewitt

The Portfolio this month shows six views in the New York home of Mrs. Henry W. Howe, of which Elsie Cobb Wilson, Inc., was decorator. Above is the morning room, with yellow walls and woodwork and nasturtium color chintz hangings



Old pieces give quite an unusual flavor to the hall. Here the walls are putty color and the rug a Persian in subdued tones. The furniture is mainly old Jacobean pieces with one or two early American accessories in quite brilliant contrast



The past two years has seen a revival of interest in pine as a wood both for furniture and paneling. Original pine paneling is much sought after for the creation of rooms such as this well designed library



Against the background of the old pine paneling have been used hangings of old amber brocade. The rug is Persian. Some of the furniture is covered in blue and some in blue and tan chintz





The two views on this page show the owner's bedroom which, like the other rooms in the house, are done in the early American taste. Here the walls are putty color and the furniture mainly maple

At the windows and on the bed the draperies are of blue glazed chintz with a border of old block print chintz. A neutral rug is enlivened with hooked mats. The cupboard holds a fine china collection

PLANNING *the* MODERN KITCHEN

Proper Equipment Properly Placed Solves Most of the Service Problems in Well-Conducted Houses

HOWELL TAYLOR

THE step-saving kitchen is one of the boons which the modern architect has given to the housewife, and the co-operation between manufacturers of carefully designed kitchen equipment and able architects is notable.

The domestic kitchen should be logically planned. Its importance has been neglected too often in installing the new and attractive fitments that have been placed on the market in recent years. There is no need for inefficient or wasteful planning of space in the service end of any dwelling house any more than in any manufacturing plant if an analysis of activities is made and a careful layout considered to fit individual needs. The woman who must cross her tracks a score or so times in preparing any simple meal has not done this, or else the limitations of the existing plan of her house are very severe.

Writers on the activities of the domestic kitchen are generally agreed that two headings will cover every process that takes place. These are (1) preparation, and (2), clearing away, and every piece of kitchen equipment can be fitted into these two processes in such a way that the arrangement will be efficient and logical, saving innumerable steps and affording more pleasant working conditions. Included in preparation are all operations necessary to setting the foods on the table.

For preparation are needed the store closet, refrigerator, sometimes the cellar, a work table or cabinet where immediate small utensils and supplies are at hand; the stove, a serving shelf with warmed serving dishes nearby and direct access to the dining table.

For clearing away are needed garbage disposal, refrigerator, sink, and dish cupboard with direct access to the dining table from the cupboard.

Considering these two processes together, a plan is immediately suggested, which places the outside and cellar entrance with refrigerator at one end of the room and the dining room door at the other with the articles of equipment arranged along each side. The diagramatic layout of logical positions on page 57 follows this arrangement, and suggests the plan that should be sought for every kitchen wherever its location in any house.

Some objection may be raised to the relation between the sink and the work table, for many cooks feel that they must have a sink adjacent to the work table. More carefully considered, however, it is easily seen that the use of water in preparation is secondary to its use in cleansing dishes and other articles. The preparation of vegetables at the sink is a separate process, which may be done at odd times, the prepared vegetables being set away until wanted. In elaborate establishments where more than one person is occupied in the kitchen, an auxiliary cook's sink located near, or set into, the work table is desirable.

The three model plans shown need little explanation for the dotted lines indicate the direction of both processes. Each is a logical plan for four types of kitchen, (1) the average small house, (2) apartment, and (3) the larger house.

The same relative positions for equipment are followed in each with one exception, namely, the apartment plan. The position of the kitchen in so many modern apartments is such that only one wall is available for outside light. A typical apartment kitchen has been chosen to illustrate desirable positions in placing the equipment. It is seen that the refrigerator only is out of place.

Ideal conditions are usually obtainable in the other two kitchens and the model plans are typical. The medium-sized kitchen might have a pantry attached near the outside entrance, but where space is limited and ample cupboard and shelf room is provided in the kitchen itself, many housewives prefer not to bother with it. A dumb waiter to the cellar in any kitchen is a great step-saver and where no bins are provided in the kitchen for a few days' supply of fruit and vegetables, becomes a desirable feature.

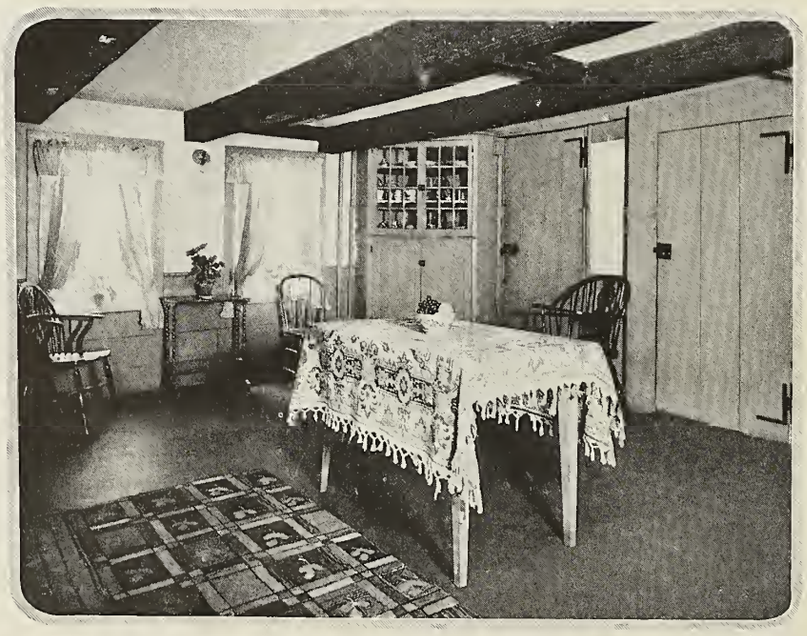
In the more elaborate kitchen for the large house

(*Continued on page* 114)

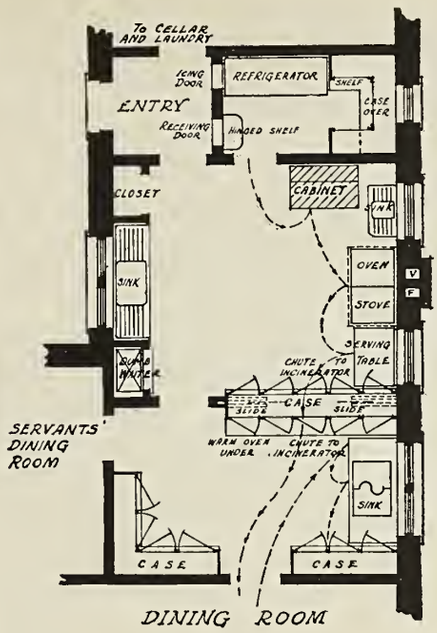


Harting

In an old house where the kitchen is reminiscent of the past it is more pleasant to preserve this atmosphere than to destroy it or disguise it in modern dress. It can be made a servants' dining room



The beams, cavernous fireplace, old doors and corner cupboard have all been kept in this kitchen, and the curtains and hooked rug are in complete harmony with them. Elsie Sloane Farley was the decorator



Plans for the kitchen of a large house with logical arrangement

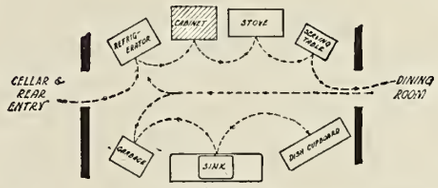
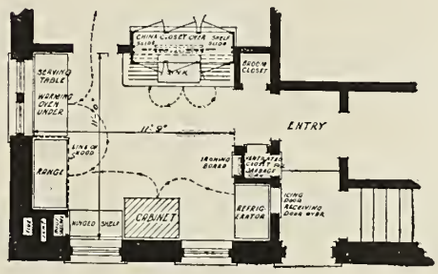
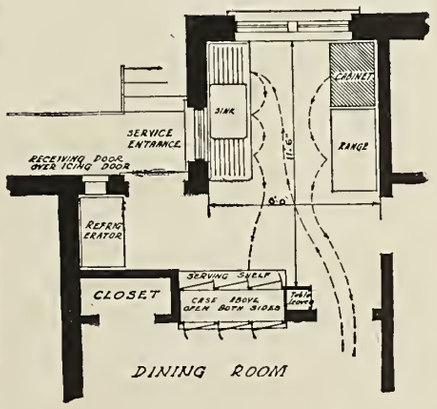


DIAGRAM SHOWING LOGICAL POSITIONS

Proper arrangement of equipment effects economy in steps and energy



A model arrangement for the kitchen of a medium-size house



An apartment house kitchen. Designed by Schmidt, Garden & Martin for the G. I. Sellers Co.



Gillies

A preserving kitchen is a handy adjunct to a country house. In the home of James B. Taylor, Oyster Bay, N. Y. William Adams, architect



In large and small houses the pantry should be equipped for smoothly running service. F. H. Behr, architect

Built-in cupboards, modern stove and work table make the kitchen below easily working. Julius Gregory, is the architect



THE TEXTURE *of* PAINTED WALLS

Many Beautiful Effects Can be Obtained on Washable Surfaces by the Various Methods of Stippling, Blending and Stenciling

NORMAN COLLART *and* BERTON ELLIOT

TO MOST of us, *texture* means something we can feel or touch, while *pattern* is thought of as something to see. Thus a child assures himself that an object looks a certain way because he has felt of it, and because his fingers have told him so. The average grown-up, even, doesn't trust his eyes when buying a piece of silk or woolen goods, for example. The fingers once more become the secret-service agents of the eyes and ferret out hidden qualities that might indicate whether or not the piece is as good as it looks.

Your first impulse in viewing a piece of furniture, decorated wall or bit of nicely varnished or enameled woodwork, is to feel of it. Good enamel or varnish work feels smooth as plate, and any roughness detracts from your estimate of the quality of the finish, even if the color is all right. And how quick we are to condemn any imitation effects—something that seems to be that which our touch tells it is not!

Now, *pattern* is too loose a term to use to express the idea of appearance in fabrics as well as in decorative effects. Take Scotch homespun for example. There are usually several colors in the weave of an interesting pattern. The yarn is generally uneven with the result that there is a scattered spotting of color. Remember the old salt and pepper effects in black and white—these can't be called pattern, surely. It is simply the roughness of the surface and the rough broken color effect that distinguishes this texture from the texture of broadcloth, silk, linen, or anything else and gives it its charm. It is this principle of texture that is so extremely useful in decorative art, and especially home decorating; many colors going into one surface to blend or melt into one common, soft, intermediary hue. These colors entering into this texture treatment naturally can be handled so as to harmonize with a dominant color note, and herein lies its application to decorative wall treatment.

In the average home, the use of texture is the most suitable effective and practical method that can be employed to secure proper interest in wall color. In decoration this does not necessarily mean tangible texture, as in fabrics, for the texture that is indicated by pleasing contrasts in light and dark color will readily satisfy the eye, and a wall covering that is smooth to feel may have a most pleasing visible texture.

IT is usually some difference in designed texture that marks the difference between the richer, more harmonious and more high toned decorative effects immediately sensed in entering some homes, and the ordinary non-impressive decoration of others. Texture is of many varying degrees, so that appropriate effects may be obtained for different sizes and types of rooms.

Pattern and texture have always been available in wall paper, and every housewife knows how cozy a room can become with just the right interest in wall color. While the average home owner has known and appreciated the economical and sanitary advantages of painted walls, it has never been widely known that beautiful textured walls are obtainable in these painted effects. They have only in the past few years come into general use in home decoration, and are the newest thing in wall and ceiling decoration. The best part of it is that these richly textured effects may be obtained by processes so very simple and practical that there is no home in which they cannot be used.

There are two separate methods of producing these effects:—One of these is by cloth stippling or mottling, generally known among decorators as "glazed effects", the other by sponge stippling; both being produced over foundation brush coats of flat oil wall paint.

Regular colors of flat oil wall paint, together with a flat wall brush and a sponge (with a little varnish-size for the first coat), are all the materials and equipment one requires for the work.

FIRST apply two or three brush coats of the flat wall paint. Two coats are sufficient to cover well with all but the lightest colors, if the surface is in ideal condition. Three coats should be applied if necessary to produce a good uniformly even surface. If applied direct to plastered walls, the first coat of flat wall paint should be mixed half and half with varnish-size properly to seal the surface and prevent undue absorption of the paint by the porous plaster. If the walls have been previously painted with an oil paint the addition of about a half pint of varnish-size to a quart of paint will tend to produce an affinity between the previous finish and the new coating, and cause the new coatings to adhere with greater tenacity.

After the foundation brush coats have been applied, the sponge is used to print or stipple the texture over the background of the flat wall paint. In selecting the sponge, care should be taken to obtain one that has a good, even, open texture, or, in other words, an interesting pattern. The bottom of the sponge is the surface to use for stippling and it should be trimmed by slicing off with a knife to get an interesting flat printing surface. To do this, wash the sponge out carefully and allow it to dry hard. It can then be cut very easily with a large knife. The sponge can also be cut wet by using a large pair of shears.

When ready to stipple, wring out the wet sponge so as to soften and open it up, then use it quite damp. Pour out on a board, cardboard or piece of tin, a small quantity of the stippling color, which is the same flat wall paint used for the brush coats, but of another color, selected for the stippling color. Rub the bottom of the dampened sponge into this. Tap the sponge once or twice on the dry part of the paper to remove any excess paint. It is then ready to stipple on the wall. Having too much paint in the sponge will make a dauby impression, and too little paint will produce an uneven print and one that is too light.

IN stippling, simply keep tapping the sponge on the wall until the entire surface has been gone over. Tap the sponge straight onto the wall, without any turning or twisting motion. A firm, confident, but not too heavy stroke is best. Ten minutes practice on a big sheet of wrapping paper will give enough experience to get the hang of it, so that you can go right ahead with the stippling on the wall with the best of results.

One can make a surprisingly large number of prints with one loading of the sponge—sometimes twenty or more—depending upon the sponge. Rough plaster takes up the paint faster than smooth plaster.

In stippling avoid going in straight lines. Work around and around. Do not place the first print after "loading" next to the last one where the sponge was getting dry; the difference in prints would be too noticeable. Start away a bit and work back, filling in.

For doing the wall close to woodwork and ceiling, use a small piece of sponge cut off from the opposite side to that being used regularly for painting. The ceiling ordinarily should not be stippled, but should be in plain color of some light shade, such as soft ivory or cream.

Two or more stipple colors may be applied, stippling the first color over the entire wall; then clean out the sponge and stipple the second color directly over the preceding color.

To clean the sponge, wash out in benzine, gasoline or turpentine. If it is to be put away permanently, wash with soap and water and place in a paper bag to keep from the dust. Otherwise, wring in clear water and it is ready to use again.

The beauty of these effects, of course, depends upon the harmony of the colors

(*Continued on page* 80)

NEW HOUSES FOR OLD

The Hand of the Architect May Not Only Design But Transform

MATLACK PRICE

TODAY, owing to the condition of the building market, anything with a roof has possibilities as a house. Ruinous old farms, and dilapidated houses which have not even the simple dignity of most farms are being viewed through the eyes of imagination and envisioned as altered into charming country homes.

Outside the architect's problem, an alteration which will make a new house out of an old one calls for two things—imagination and courage.

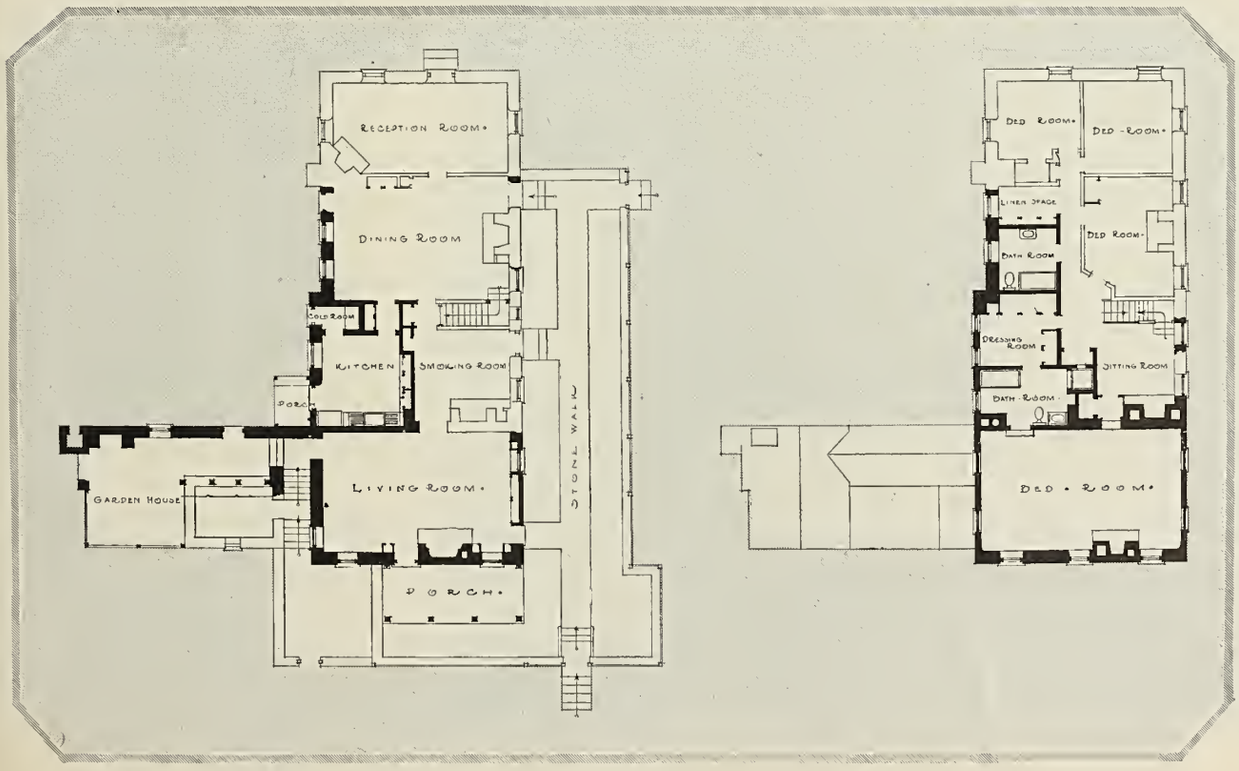
Imagination, first, to see the house that can be evolved from the humblest and most unpromising old ruin, and then courage to buy the place and accomplish the job of remodeling.

A lover of architecture in general might find the present high costs of building not an unmixed national affliction. He could entertain the hope that for every new house that isn't built, some unsightly relic of the era of bad taste will be salvaged and made over into a house of permanent architectural fitness and beauty.

Divided broadly into two main types, there is the alteration which seeks to entirely transform the old house so that the new one has nothing whatever in common with it, and the alteration which seeks to preserve as much as possible of the original, and to add to it more in size and conveni-



The remodeling of this house has preserved much of the local architectural technique of the original building, but has entirely altered its form. No elaborate details are employed to give the new house its rejuvenated appearance. The owner is H. Gregg Danby, Chadd's Ford, Pa.



THREE ALTERATIONS BY R. BROGNARD OKIE

The original house in solid black, the additions in outline show that radical changes were made in the plans, which practically doubled the size of the house. Two views of the garden house are on page 126

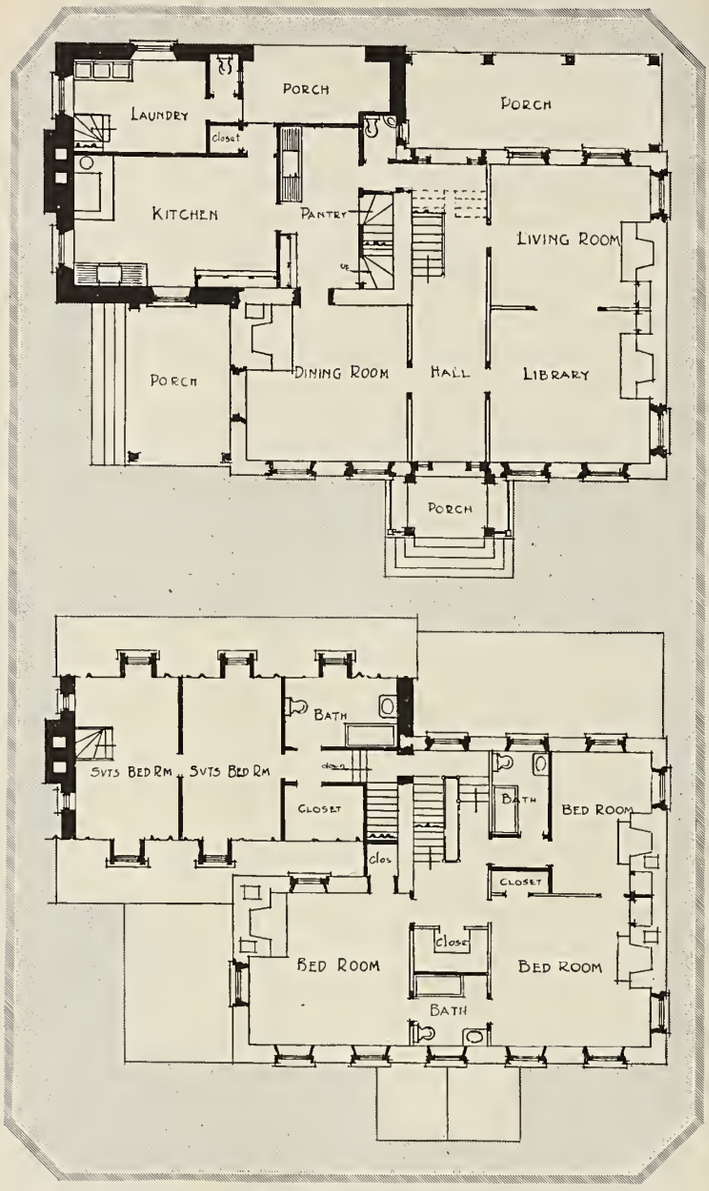






"Before and after" seen in a snapshot of the original house and remodeled house. Architectural salvage and planting effected the change. Mr. Okie's house, near Philadelphia

The altered house and a snapshot of the original house, from a similar viewpoint. The curious broken gable has been preserved and the box-like extension has been transformed

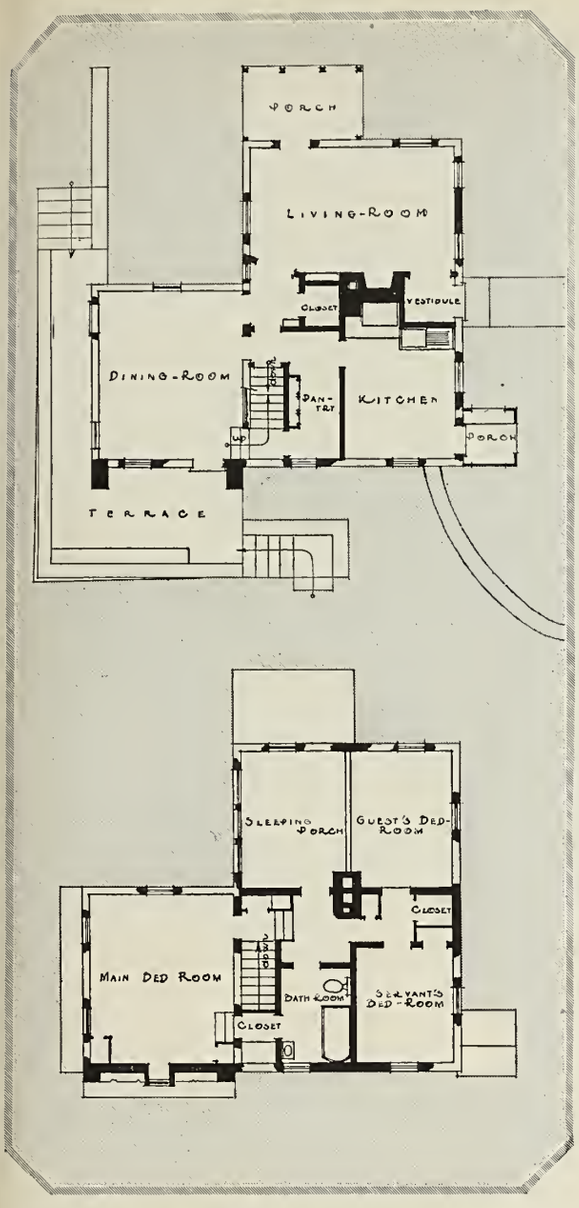


The location of the main entrance remains, but little else of the original plan, except the window arrangement, was retained



ence than in character. The first type is the more frequent, because the original house in most cases possesses nothing worthy of preservation, and the second type presupposes an old house which has a charm and character which it would be most unfortunate to obliterate.

Although the complete transformation of an old house into a new one may seem to many people to be a greater undertaking than the "restoration" type of alteration, it is as a matter of fact easier. No conditions other than those imposed by cost need to be observed. The very entrance may be moved from one side to another, and the original building is of value only because of the economy it effects in excavation, foundations, walls and roof. The important point is to decide at once which kind of alteration will make the most of the old house.



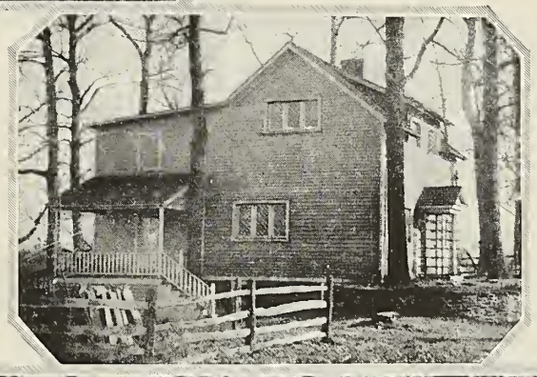
Nothing was added to the area of the plan in this instance, but there was a rearrangement of partitions and windows





The rear of this frame house has been altered from an appearance of actual squalor to one of livable attractiveness, and the transformation has been made without elaboration

The transformation of this old house into a new one affords an excellent example of what can be done without restoring to architectural pretentiousness. Done for Dr. Ralph Pemberon, at Paoli, Pa.





The illustrations of this article show new houses made from old in both ways, by an architect whose imagination and conscientiousness achieve unusually happy results in this kind of work.

In the first example the finished house shows little in common with the original except the characteristic local combination of ledge stone masonry partly exposed and partly stuccoed. A technique of simplicity, too, has been kept as a keynote, and it is a technique excellently suitable for the remodeling of old farmhouses elsewhere than in Pennsylvania.

It will be seen from the plans that the old house has been doubled in size, and given an entirely new arrangement, while the exterior has been treated so that the whole new house has the unity of expression which is one

(*Continued on page* 126)

HOW TO BUILD A POOL

A Practical Explanation of Methods to Follow in Performing What is Perhaps the Most Difficult of All Garden Feats

RICHARD H. PRATT

SOMETIMES pools are called Nature's Mirror, sometimes The Soul of the Garden. And there have been other names for them in garden writings, containing sentiment just as pretty. But it seems almost impossible to find any printed record of what they are called when they seep dismally away through an unexpected crevice, or when, on a winter's night, they crack with frost. Unfortunately, there is no way to put a stop to those sweet banalities of the first instance, but there is a way to make the latter epithets unnecessary. That is by building pools which will neither crack nor leak. And that is easier said than done. But it can be done with a very fair measure of luck if the methods outlined below are used.

One hazard will lie in the fact that there is a temptation to undertake all garden affairs with your own hands. None but pool building should be resisted. Here you should stand firm, and turn the actual work over to skilled mechanics. For there is something about the crafts of plumbing and concrete-mixing which requires for a successful performance some previous substantial experience. The situation of the pool, on the other hand, together with its size and appearance, should be determined by you or by your garden designer or architect. These matters will be touched upon towards the end of the article. The immediate concern is practical.

Generally speaking, an inside depth of 2′ is plenty for any but a swimming pool. It is plenty for the growing of almost any kind of water plant, and for the sort of fish suitable for pools. Less depth is sometimes preferable in pools which are to be lined with brightly colored tiles and filled with sparkling, transparent water and darted with flashing gold and scarlet fishes. The depth is mentioned first because it partly controls the depth of the excavation, which is the first important step in the operation. The other thing which controls the depth of the excavation is the frost line.

The distance below the surface of the ground reached by frost varies with the climate of the locality and the severity of the season. The frost line at your pool is not the depth to which frost goes in an average winter, but the greatest depth to which it has ever been known to go there, with 6″ added to the distance for good measure. This distance may be as great as 5′ in rigorous climates, while in the far south and on the lower Coast it seldom needs consideration.

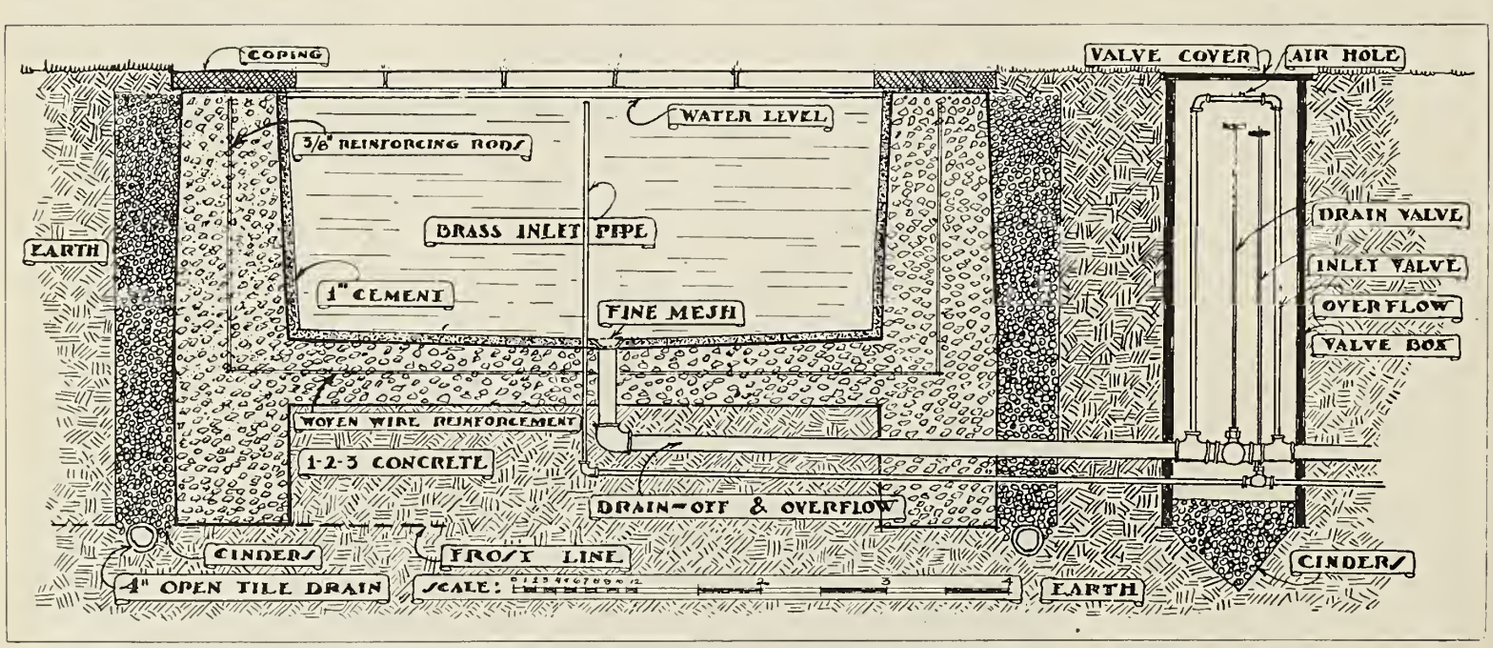
Regardless of the depth of the pool the outside walls must go below frost line. Otherwise there will be freezing underneath and the consequent expansion will more than likely crack the floor of the pool. Frost cannot get under to this vulnerable spot if the side walls are sent down to the proper depth. I have made a drawing, shown below, of a section through a typical pool, which will illustrate this point as well as the others as they come up. Here the inside depth of the pool is 2′, and the frost line is considered to be 3′ 6″ below the surface of the ground. If the outside depth of your pool comes below frost line, as it very often will, there is of course no need to carry the outside walls below the bottom of the floor.

Another preliminary consideration, and a very important one, is that of setting the pool upon solid ground. Any settling of the earth upon which the pool rests is bound to result in a strain on the structure which it may or may not be able to withstand. If it should resist the strain on its walls and floor it might shift bodily off a true level and the water line would lie on a disturbing angle with the coping, while if it should give way it would open and drain off in a manner that was not part of the original scheme. Therefore, if the pool must be built on a fresh fill, let the side walls go down to solid ground and tamp the earth well before pouring the concrete of the floor.

Frost, next to poor construction, being the chief enemy of pools, the more care taken to prevent damage in this direction the better. Thus the caution is suggested of filling in behind the side walls with a 6″ layer of cinders and the laying at the bottom of this cinder fill, below the side walls, of sections of open tile drain pipe which will carry off the water that seeps easily through the cinders. Without this cinder backing, water is apt to collect against the walls, and, freezing, perform its devastating stunt.

In setting the forms for the sidewalls another bit of safety may be practised by giving both faces a slant (technically known as a "batter") of an inch or so, from the bottom to the top, towards the

(*Continued on page* 100)



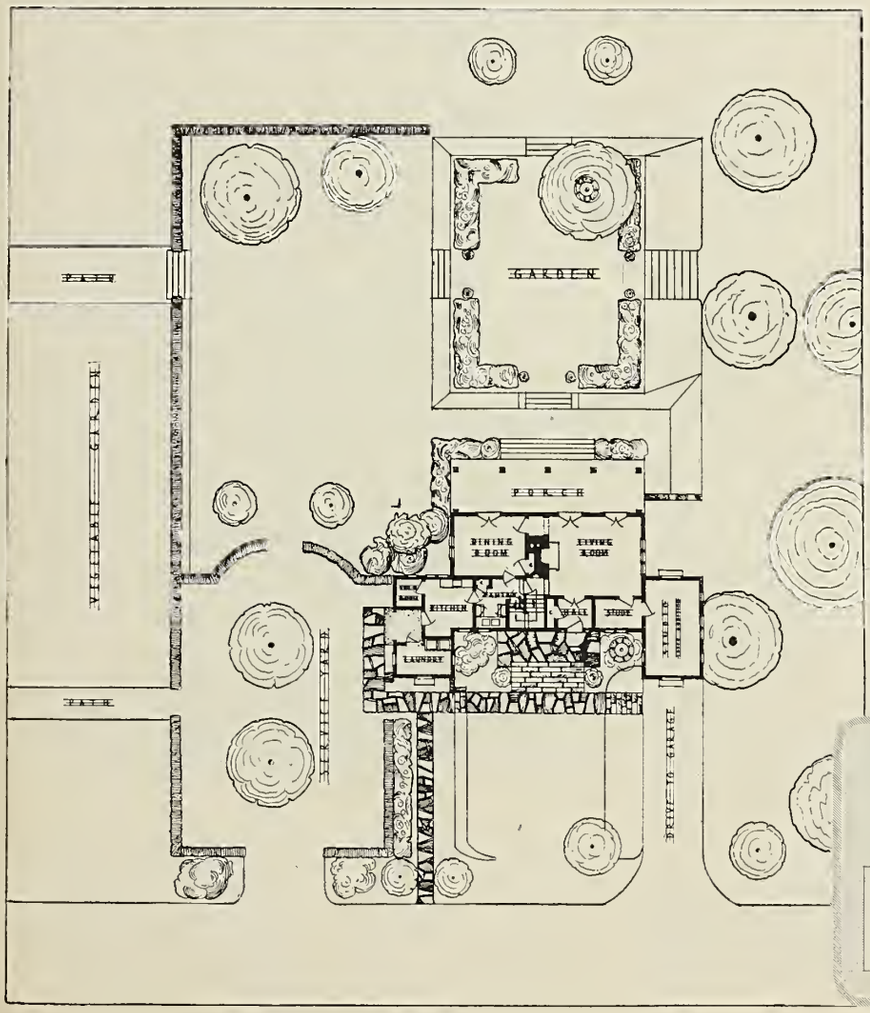
A cross section through a typical garden pool of concrete, showing the methods of construction which may be used and the principles of design which may be applied on pools of almost any size or shape.

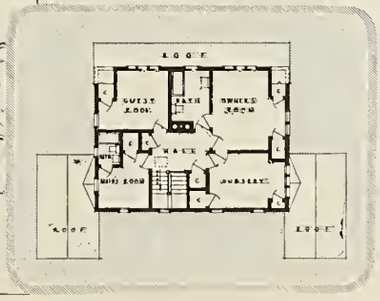


Wallace

The house of Mrs. E. N. Edward, Paoli, Pa., takes advantage of its sloping site, and presents two very different aspects. It illustrates, too, the effect of a simple treatment of stucco and lattice work. E. Nelson Edward, Architect



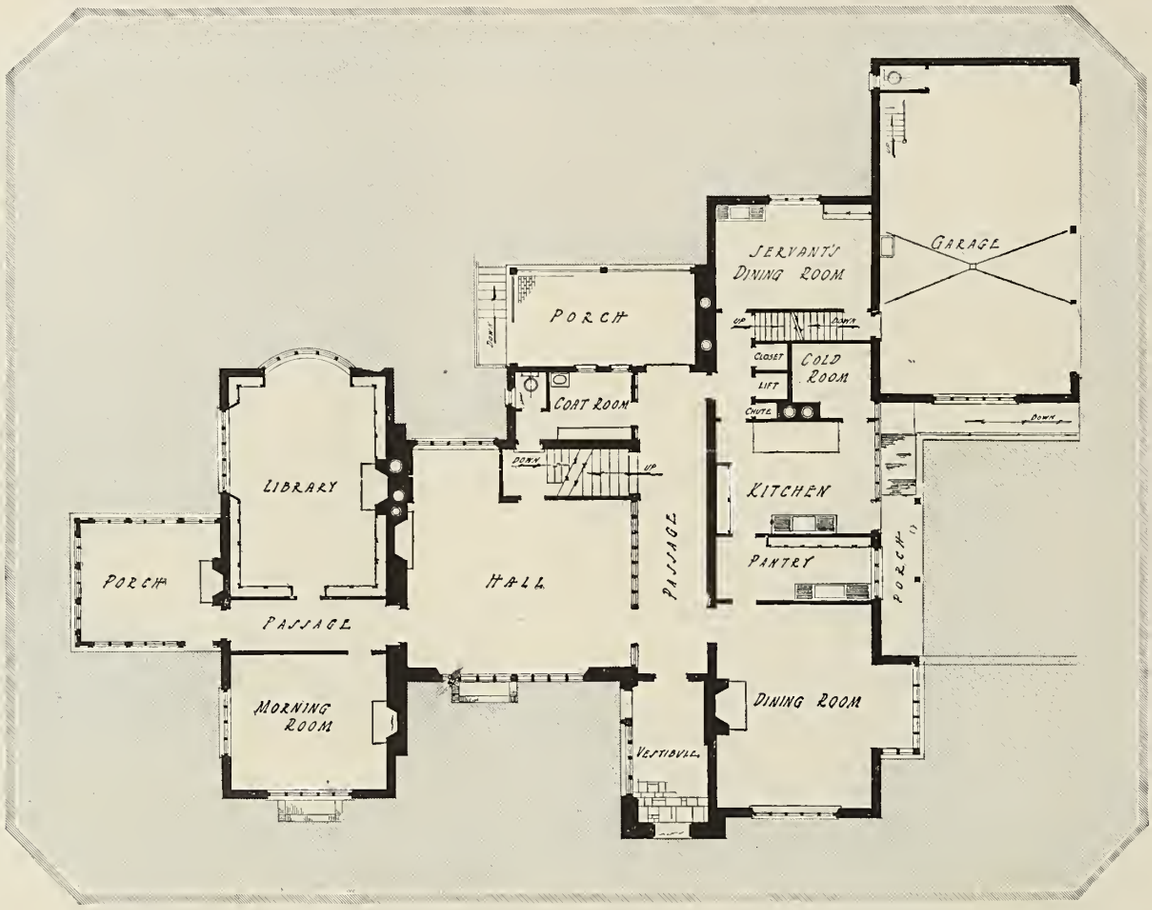




A GROUP *of* TWO HOUSES



A well-studied example of the semi-formal English type of brick country house. The entrance is definitely Tudor and the use of metal casements is characteristic of the same style



The plan is of large area, arranged about a great central hall, in the old English manner. In a plan of this extent, long passages are necessary to give access to its several wide parts

THE HOME OF CHRISTOPHER L. WARD

Centerville, Delaware

MELLOR, MEIGS & HOWE

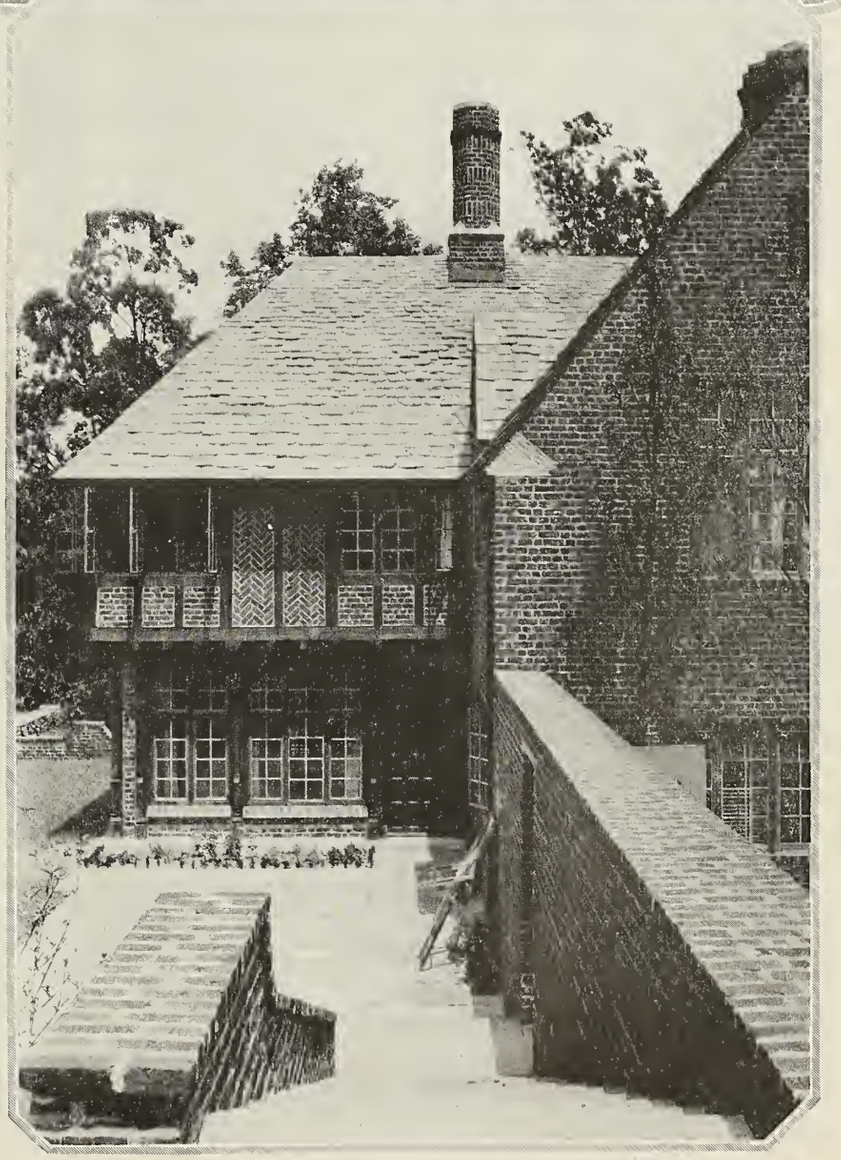
Architects



The garden front presents an interesting composition of roof lines and chimneys. A house of this type, conservatively designed, built of impervious materials, gains attractiveness with age



Looking into the dining room through the passage between the library and morning room. The decorative plaster beams and pointed doorway give distinction to the interior



The sleeping porch, in the wing of the garden front. This detail affords a good illustration of the brick "nogging" in true half-timber construction with brick between the timbers



In a meadow, orchard narcissus can be naturalized in quantities for spring display



(Right) Sir Watkins is a bold, handsome flower with a sulphur yellow perianth and a yellow, orange-tinged cup

"White Lady" is a Leedsii—a white perianth with a small cup of pale canary



THE DELIGHT *of* DAFFODILS

H. STUART ORTLOFF

THE daffodil is, without a doubt, the most popular flower of early spring for there is no other manifestation which gives us quite the same thrill, nor makes us feel, as we see it nodding and swaying in each passing breeze, that summer is actually on its way and that the fierceness of winter over.

Like the other things which delight us with their early spring bloom, we have to plan for and plant daffodils in the fall of the year in order that they may be in their places and ready to respond to the first warm rains of spring. They may be planted as early as it is possible to procure them, or as late as we are able to dig in the ground, but October is the best possible time. Planted then, they are able to make sufficient roots to be ready for an early start, and not enough top growth to be endangered by the winter cold. Election Day has been in the minds of many the acme of the bulb planting season. Public duty accomplished early in the day, what can be more pleasant than to spend the rest of the holiday burying small brown bulbs whose glory will be culminated next day?

Wordsworth has given us a most glowing

(*Continued on page* 86)







Ernest Wise Keyser's "Orienta," an exotic, perpendicular pool figure, would effectively end a long path in a small garden

The same sort of situation would be suitable for Arthur E. Lorenzani's "Fountain of the Golden Age" with its graceful lines

A garden whose entrance were flanked by two goats, like Albert Laessle's "Billy" would begin with a bit of decorative humor

Jane Scudder's bird bath figure and the others here are from the current National Sculpture Society's exhibition in New York



M. E. Hewitt

SOME RECENT GARDEN PIECES

Shown at the Hispanic Museum by American Sculptors



Border pinks mixed with pyrethrum at the base of a wall make an excellent summer edging

THE FAMILY *of* PINKS

Meeting the Dianthus

RICHARDSON WRIGHT



Although they lack fragrance the Chinese and Japanese pinks give abundantly in color and form. They are easily raised from seed



Grass or Scotch pinks, Dianthus plumarius, are another favorite, giving a delicacy of bloom and color and a pungent fragrance



Without Sweet William, Dianthus barbatus, a garden is not complete. It makes its grand showing in mid-June in the locality of New York. For massed effects the single colors are better than the vari-colored pheasant eyed kind shown here

LIKE the Smiths, the Dianthus or Pink family is a large one. It has its direct descendants and its collateral branches. No one, unless he be a botanist or a great authority on the subject or an unredeemable flower fiend would ever attempt to meet all the members of this family either in their native haunts or in local garden soil. For, beside being a numerous tribe, this family is widely scattered and its members have adapted themselves equally well to the rigors of a glacier, to dry meadows, to chinks in rocks, and to innocuous and sheltered positions in garden edges. Like the Smiths they are big and little, short lived and long, given to diseases, annoyed by pests, and possessed of certain idiosyncrasies as to soil, climate and moisture.

At the present, six members of this family are thriving in my garden; in fact June is a big pink month with us. There are the masses of Sweet William (the collateral branch mentioned above) in Newport pink and Sutton's scarlet—both glowing colors worth all the other tints put together; cheddar pinks or D. caesius, grown into huge mats of white and pale and deep pink from seed in one year, and

(*Continued on page* 98)

BACK TO LOG CABINS

In This Second Article the Architect Tells How to Build Fireplaces, Porches and Construct the Walls

DARRAGH ALDRICH

DEAR Mac:—
Your cheery, "All set—let's go!" comes to hand. It's a great little spirit in which to start building anything. Hang onto it even when you find out that it takes twice as long to put up your cabin as you had planned. As soon as I had read as far as the "three rooms with central fireplace," I ran through my kodak prints of "Seven Glens"—the three room cabin we put up last year. "We" means two strapping big woodsmen with iron muscles and a knack at twirling logs as if they were fence rails. My job was heavy bossing and putting up the fireplace, with a lift now and then on the one or two-hundred pound rocks. The prints tell the story of our long but joyous job—from the time the cabin lay in a boom in the harbor. It's easy—if you know how.

First of all, clear your site of all your big trees, utilizing what you can—and of the small growing things transplanting as many as you think will grow well. Don't let your crew begin with ruthless upheaval. Strike the key note at once, or they will probably have the place looking as if an earthquake had brought up your cabin from the depths of destruction instead of giving it the appearance of having grown up amid surroundings of untouched beauty.

Don't think that because a man lives in the woods all of his life he is a lover of wood things—the very familiarity with them often makes him contemptuous. The abomination of desolation about the first cabin I built—despite all I could do—still makes me sick in retrospect. In "Seven Glens"—a construction of 32′ x 40′ over all—even the trees which touched the sides of the building when it was completed were unharmed—and the moss still clings to the nearby rocks. I got an entirely new conception from my crew of what the term "gentlemen" originally meant.

After we had staked out the building, we dug away from the ground within the lines all that might be a firehazard or carry smouldering running flame, and piled up the rocks about the site marked for the fireplace. Then the logs, peeled and dried, were brought up.

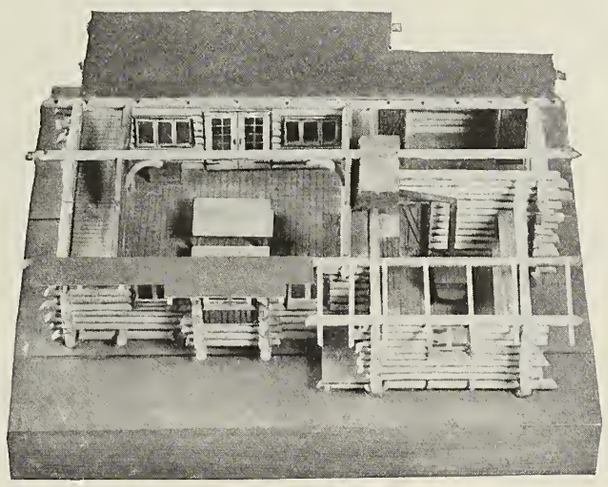
Ready now for the underpinning or supports for your sill logs. Probably you will find plenty of rock for that—but you can utilize cement piers if you prefer them. We used rocks throughout—and managed to level up pretty well. Your sill logs you lead from your longest and strongest suit in this game, and bridge across your supports, leveling up with more care than you ever put into anything else. In plane with the sill logs are adequate supports through the center of the building, likewise resting on rock underpinning. Upon these are laid your floor joists, spiked down into place.

Then the first logs of all walls are laid all around—this means the partitions as well as the outer walls. Then comes the rough flooring fitted to the first log and nailed to the joists. During this time carry the fireplace masonry up to this level—where, unless it is in the outside wall, it can await the pleasure of the mason for a time.

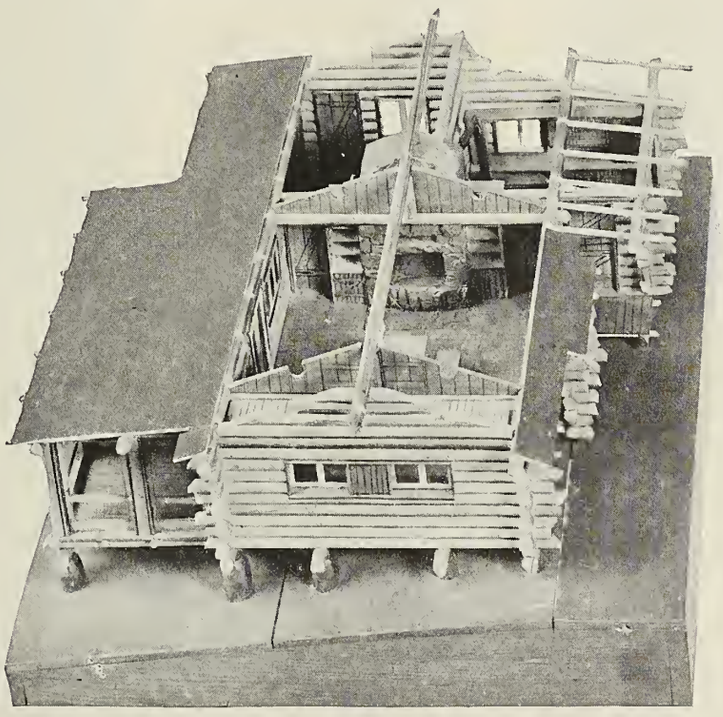
In starting your wall logs, cut a saddle in the lower log at the corners of your building and a notch in the upper log to fit it, spiking well with nine or ten-inch spikes into place. Set your door frames and cut your logs accordingly, spiking well into the door frames.

Carry the wall up thus to height of window sills and set the window frames, building the wall logs to them and spiking through the frames into the log-ends.

We have found it, by the way, a great saving in time and material to set the frames and build to them instead of constructing as

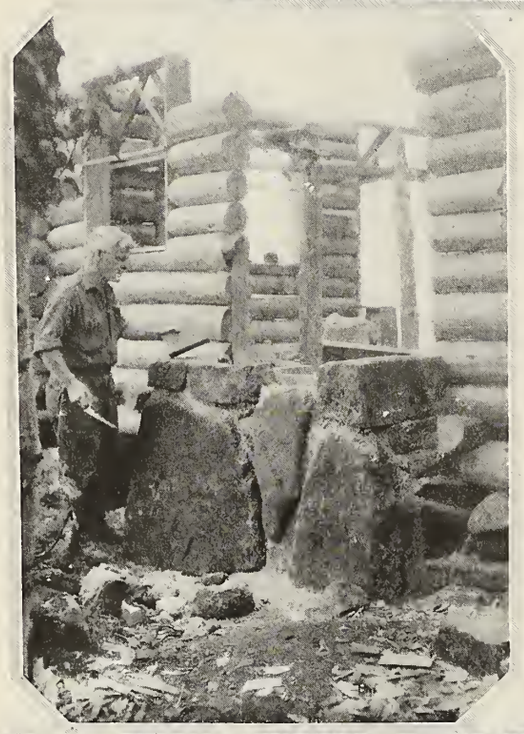


Looking into an un-roofed scale model of "Seven Glens". the point of view is from the rear, looking toward the front door. Everything is made at a scale of half an inch to a foot



In this way vision is granted to the prospective cabin builder. A gable-end view of the model shows the structural facts of the cabin. Darragh Aldrich, architect and artificer



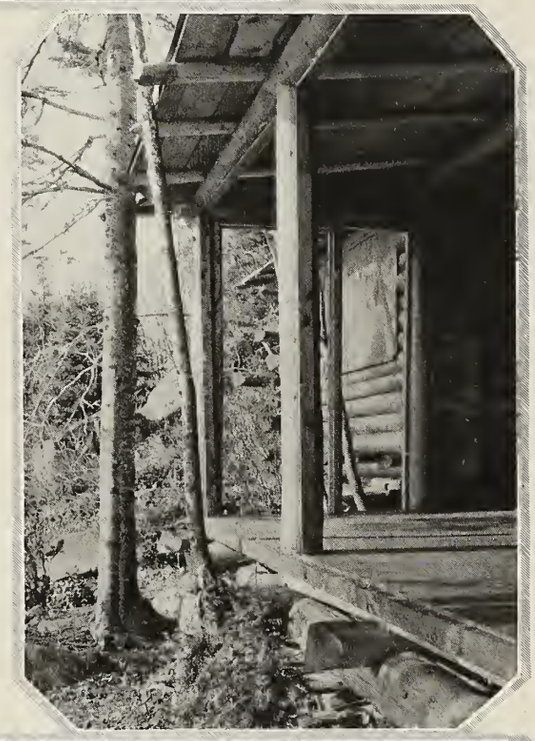


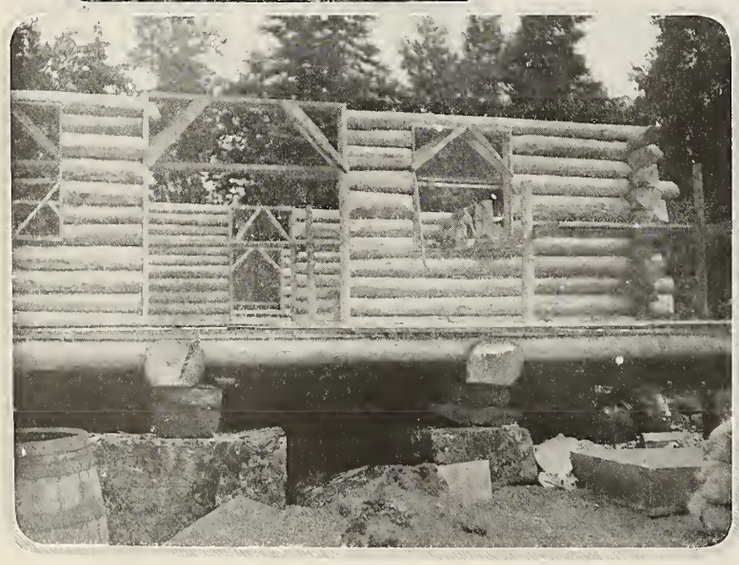
Here the project begins to take form. The layout of the floor logs reveals the shape and size of the cabin, and the method of framing

At the left: The base of the stone chimney is laid, and its structure built into the opening in the wall which has been left there for it

At the right: A detail of porch construction, in which a frame of milled strips, nailed to the logs, is provided to take the screens

Below: The front wall and porch of a cabin nearing completion, with the framed openings temporarily braced. Two cabineers, in the other picture, are rolling a log into place for the roof









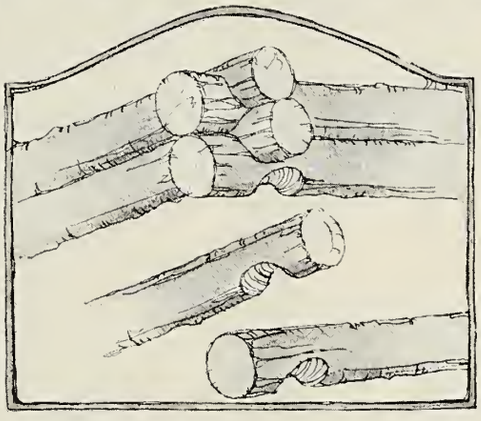
The cabin fireplace of "Seven Glens", which is seen in its setting in one of the illustrations of the scale model



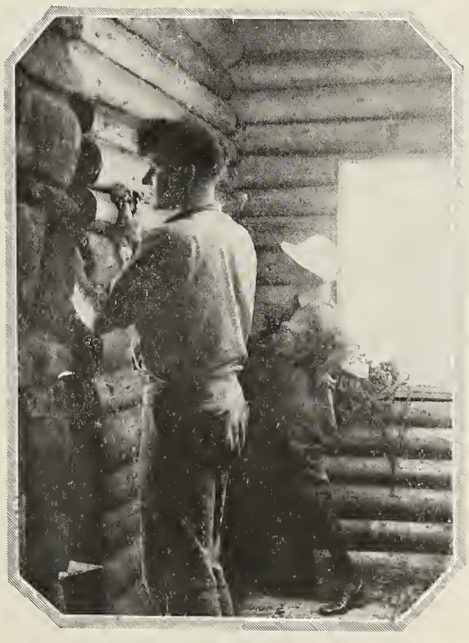
The technique of the most primitive stone masonry is the thing for the really consistent log cabin fireplace



Above this cabin fireplace are rough log slabs, and below the cross-tie log, a bit of quaintly crude carving for decoration



This is the manner of notching the logs at the corners—an essential of construction



The operation of calking the logs, in which all hands can assist, is another essential in the making of a log cabin

the average woodsman does—cutting the windows and doors through the logs after they are in place. You can see for yourself how it is possible to utilize shorter and more manageable logs in the former method.

However, it is unwise to cut into your highest wall log—your plate log—to accommodate your frames. Try to have one full, uncut log carrying across above your highest opening in order to make firm your support and tie the walls together staunchly.

Your gable ends are then spiked on up to the required height. Establishing the pitch of your roof, cut your gable logs to this. The ridge log is cut into the peak and the purlins into the slanting ends and all are well spiked into place. The top wall logs, the ridge, and the purlins must be enough longer than the walls to carry the projection of your roof at each end.

Then cut in your rafters at intervals of not more than 3½′ and lay on your roof boarding.

The logs carrying your porch roof are best built into your walls if the design admits of it, thus making the porch an integral part of the building instead of being clapped on afterward—and looking the part.

Your fireplace can be made a veritable bulwark of strength to your building by proceeding with the masonry as your partitions ascend, tying your logs right into the rock and mortar structure.

If you are utilizing any of the composition roofings, this should be unrolled, cut to fit, and left to stretch in the sun before nailing down unless you desire a ruffled effect atop your cabin. Needless to say, this roofing must be well-nailed and well-pitched where it laps. Remember that pitch and nails come inside the roofing-rolls.

Now a matter which is often a bone of contention amongst cabin-builders is whether or no there shall be skylights. We are all for them and many a one who has seen the cheeriness of our cabins in the woods as against the gloominess of the average woods house has gone back and cut a hole in his own roof. Particularly in the room used as a kitchen is a skylight a boon and on a stormy day the living room will be a lot more attractive with a bit of light filtering in from overhead. A curtain can be arranged, if need be, to obscure or tint the light upon days of brilliancy—but I assume that you are not erecting your woodland home in a blistering spot anyhow.

In building the skylight, the frame of it should be several inches above roof level and adequate flashings provided about it to prevent seepage of rain or melting snows. The fireplace chimney, of course, must have flashings at the roofline for the same reasons. These may be of tin or roofing—our own being all that they should be though originally discovered in old tin cans about the can dump. Hammered out and painted, this salvage has kept us perfectly dry.

(*Continued on page* 108)

A CHANGE of AIR at HOME

Used for Cooking, Ventilating, Drying and Heating, the Electric Fan Has Become a Permanent Item in the Household Equipment

ETHEL R. PEYSER

THE fan is a valuable asset in a room because of its power to change the air and create a moving air in the room. The latest theory in ventilation lore is that moving air is more necessary than fresh air. A radical sounding statement, but one with considerable reasonableness behind it.

For many years people maligned the fan and felt that its only function was the making of drafts. But at the present stage of things the fan only makes drafts when drafts are insisted upon or when they are desired, and it is probably becoming one of the most needed tools in the home. It is the same old story that the best of things can be used so as to render them a danger or a menace while the same things rightly used are life giving, useful and endearing.

It depends entirely upon where you place and how you place the fan, and what you want it for, as to what it will do. In our case during the year—summer, winter, fall and spring—we wanted it for many reasons:

1. To keep the air moving and vital
2. To increase the heat in the room
3. To dry the hair after shampoo
4. To dry home laundry
5. To keep cool

Taking up these five uses: (1) If you put the fan by a window you can whirr the air so that the bad air goes out and the good air comes in. (2) If you direct the air sent off by the fan toward a radiator you will increase the heat in the room and get more value out of the heat that is generated. (3) One of the ways of drying the hair is by the electric fan. Do not put it directly at the back of your neck. Draw the hair to the front and then to the side, and so on. (4) It is amazing how rapidly you can dry a chemise or pair of gloves when you want them in a hurry with the help of the electric fan. Drying is accomplished by the means of circulating air. The best driers on the market are based primarily on circulation of air and some have the best electric fans in them to accomplish this. (5) Of course we all know that the fan will keep us cool. Here, unless you place it correctly, you will get a too direct draft. But if you place it so that you get the air and not the draft you will have the change of air in the home instead of going to the expense of beaches and hills.

IF you place the fan so that the air is reflected against the wall near where you are reclining after a hard day's work you will get the most delightful relaxation and coolness. Try it sometime. Keeping cool with a fan doesn't mean that it is necessary to be drafted by a fan.

To get the best results from an electric fan, without having drafts on any person in a room, the fan should be placed toward the ceiling of the room, so that it keeps the air in circulation, or it may be placed in a window, facing it toward the room, in which position it draws fresh air into the room.

The winter as well as the summer includes the use of the electric fan, for as we said above, the very fact that you can increase your heat by using it would make its winter use worth while. Then too, you can supply a draft to your furnace if by chance the natural draft is faulty. As you know, the fact of having a faulty draft causes the coal to burn uneconomically, but by the use of the fan, which in this case (rightly) creates a draft, your coal will be properly supplied with oxygen laden air and will burn to a finer ash. This in itself is a saving. Coal that isn't used up is paid for over and over again. The fan helps to burn the coal to the bitter end and saves money for you.

WE have already told you how the fan is used in some laundry driers. Well that is but one use. It is invaluable as a means of wafting out the steam from a laundry so that the worker does not become discommoded by steaming. Oftentimes a laundry becomes intolerable by being steam fogged and you can hardly see an inch before your eyes. The fan properly placed will waft this steam out and through the window. This is worth considering. The office manager considers his subordinates and it is well for the Domiologist too, to consider her domestic's comfort....and it seems to us that this is a very inexpensive way of insuring comfort in every season of the year, and also of insuring the staff.

As the sick room, more than any other, needs to have pure and changing, yet absolutely draftless, air, the electric fan has come to be a particular boon here. It changes the air while giving no draft and the patient is vitalized and not vitiated.

We could go through all the rooms in the house and, say, buy a fan for each one. This would include the nursery, where, of course, the air must be clean and sweet.

There are several firms who have utilized the electric fan in the neatest way for kitchen and industrial ventilation. It is merely an exhaust fan which is easily and rapidly installed over the window or in the flue, where it whirrs silently and removes smoke-laden, odor-laden, steam-laden air. This fan is so made that it takes little or no time to put in and makes absolutely no mess during its swift incorporation into the home's comfort kit. One maker is so solicitous of your ease that he has this fan installed in a panel which you can hang any place, so easy is it to put in position. Over the top of the window it will hang as if born there, so at home will it be. Its great good in the kitchen affects the whole house, because it removes all the odors of cooking. Here also the fan can promote flue action when a stove won't draw.

In this way, too, can the fan not only keep the tone of our home in keeping with our desires—free from odors, but in removing soot, gas and dust through the flue and out of the window, it helps to save our draperies, curtains, walls, furnishings, floors, and saves over-much window cleaning. This exhaust fan can be installed in three ways: (1) in a square cut in the wall, (2) in the flue leading from the hood over the range into the chimney, or in a section of the upper sash of the window—and in other ways when necessary. As a ventilator this is superb, inexpensive and un-ugly. An electric fan well placed in the kitchen will keep the domestic staff in place—and don't forget this, as it is quite as important as moving the air. Isn't it amazing what the element of circulating air does—besides driving yachts? For it is circulating air that does the trick—and that only.

In last month's House & Garden we told how the fan can be used in drying fruits and vegetables for preserving, so we need not speak of it again, only to remind you that dehydration saves material, time and trouble.

There is but one way to buy electric fans and that is to buy them of the very best makers. The test of the fan is its motor. If the motor be bad your fan will be bad. The only way you can get a good motor is to buy the fan off makers whose motors are of the highest grade and no swerving from this.

FANS are usually four-bladed and protected from you, and you from them, by some sort of wire cage. However, whether a fan has a cage or not, it should be taboo as a toy, because no cage is beyond the keenness of a child when he desires to reach anything.

For domestic use the fan comes from 6″ to 16″ in diameter. One firm makes a very dressy nickel plated fan which is really a beauty in every way. However, all the established makers are making such good fans that there is little to choose

(*Continued on page* 92)





Looking out into a courtyard from one of the tall windows of the living room illustrated at the left. The disappearance of the glass doors creates much the effect of a great open loggia

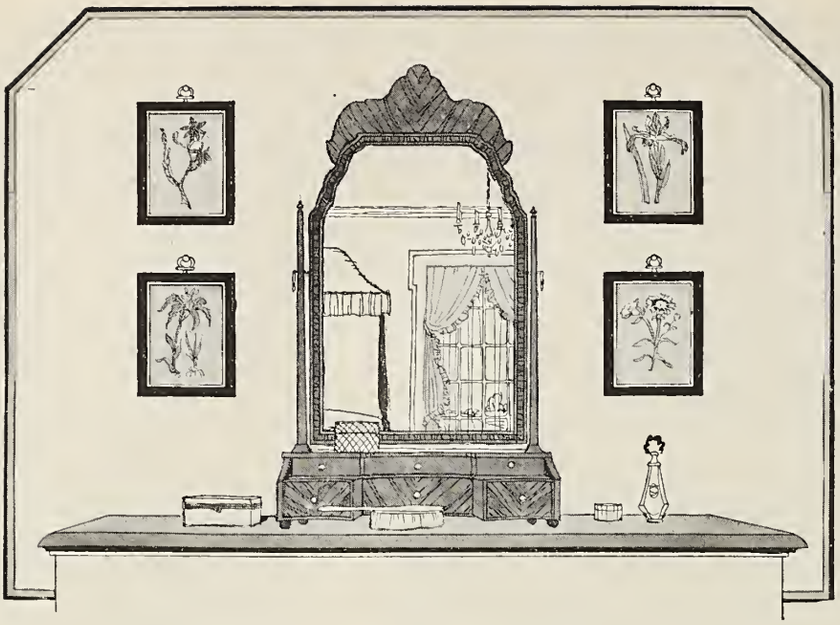
The grouping of windows with a door always creates a picturesque impression, whether from in or outside the house. In this case the door has been designed to match the windows, so that the arrangement has not only charm but fine unity



Looking into a living room through a tall arched window, the glass doors which disappear into pockets in the thickness of the wall. A window like this is a splendid frame for vistas beyond

WINDOWS FROM INSIDE AND OUT

Mellor, Meigs & Howe, Architects



Flower prints are attractive hung in pairs. Here they are unusually decorative above a dressing table on either side of an old-fashioned mirror

COLORED PRINTS

Godey prints in colors are charming in a bedroom. The one below is framed in delicate jade green. 10" high, 6½" wide, priced at $4.25



Unusually romantic in feeling is the colored print above, of a Spanish galleon. From a painting by Prof. Diemer, framed in bluish-green, 24" x 19", $12.50

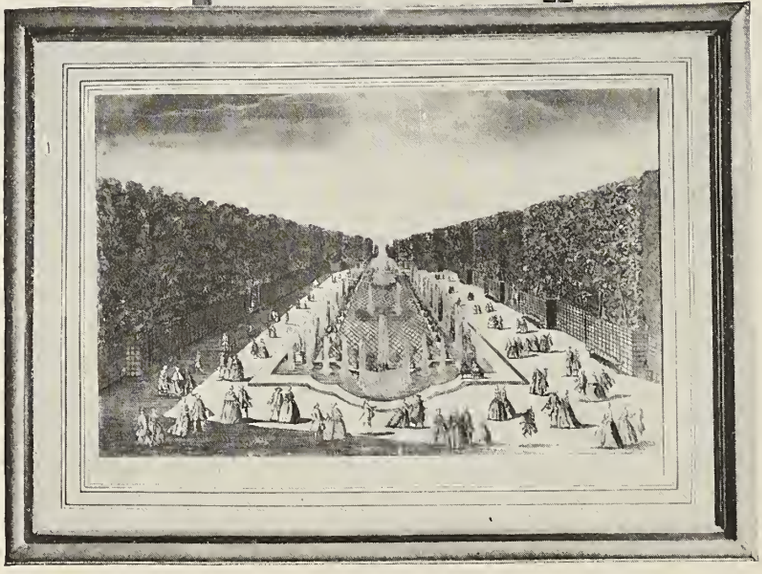


An aquatint of an American clipper ship painted by John Taylor Arms is in tones of sea-green and blue. The size is 12" x 18", and the price $30.50





Old flower prints in color can be used effectively in many types of rooms. The one above is 8½" x 11½" in a narrow black frame, $4.75



An old French print in color, picturing either a garden or sea scene brings both color and interest to a room, 13½" x 19½". Framed $10.25, unframed $6.25

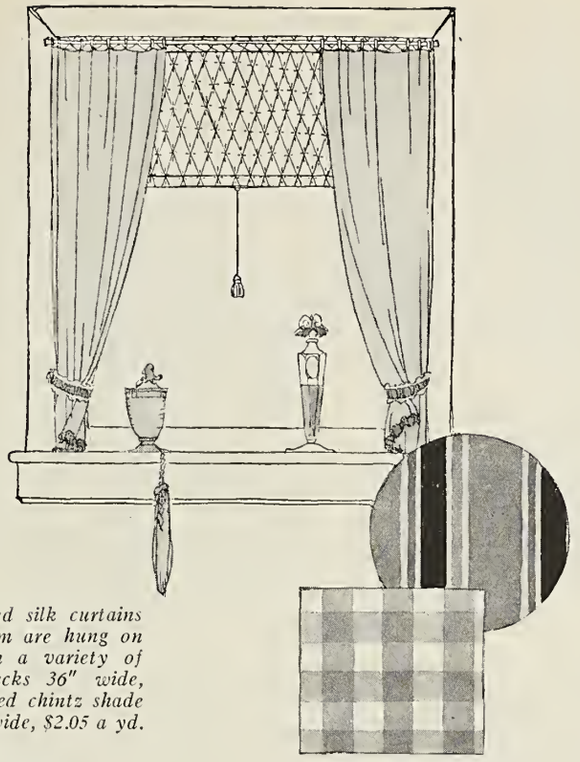


Flower prints in color effectively framed in black with a gold molding on the inside of the frame are priced at $10.25. The size, 6½" x 9¾"

These prints may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City, if the Same Models Are Not Available in the Local Shops.

EQUIPPING *the* BATHROOM

Accessories for Comfort and Convenience

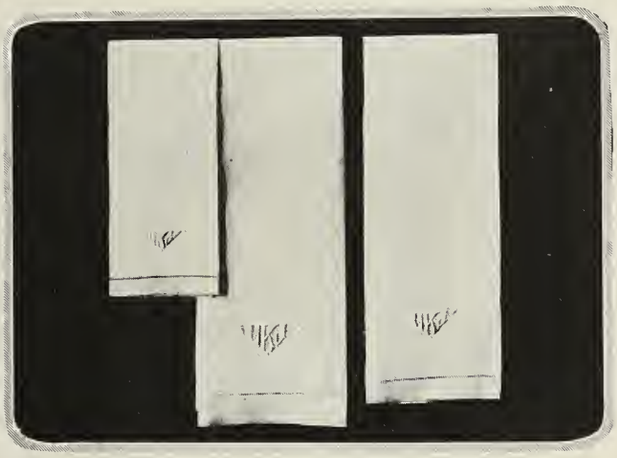


Readers who live in large cities may find these articles or similar ones in their local shops. In event they do not, House & Garden will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank.

(Below) Soft hand towels of criss-cross huckabuck, with embroidered three letter monogram, come in three sizes, 20" x 36" $4.75 each, 18" x 34", $3.75, and 15" x 24", $2.50

Simple rubberized silk curtains for the bathroom are hung on ivory rings. In a variety of stripes and checks 36" wide, $6.10 a yd. glazed chintz shade material 24½" wide, $2.05 a yd.

An excellent bath set consists of towels 29" x 50", $4 each; bath mat, 46" x 26" $7.50, and wash cloths $.90 each. The colors are pink, blue and lavender and the monograms match the borders

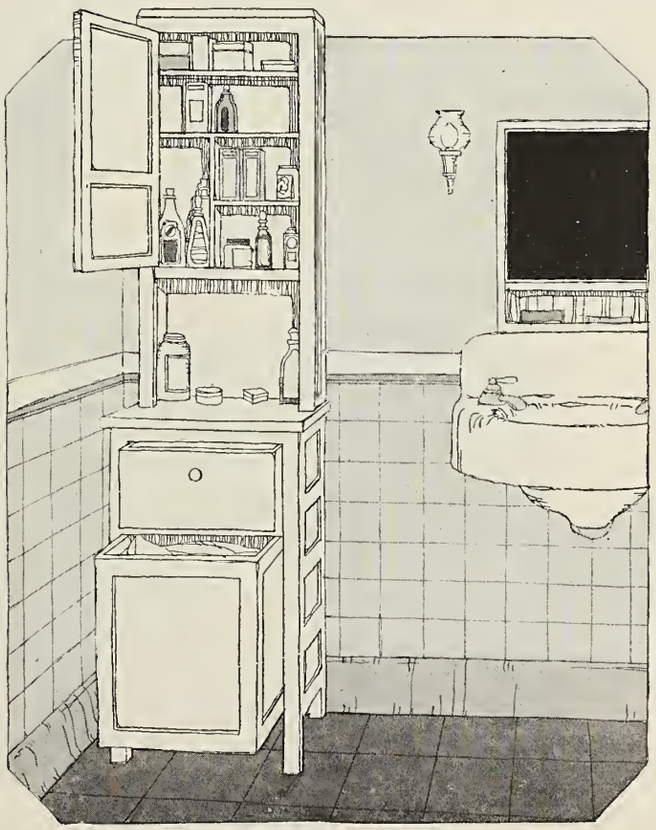




(Below) A unit cabinet for the bathroom contains medicine shelves above with a mirror door, a small shelf for dressing table, drawer for clean linen and a hamper for soiled towels, 5' 9" high, 17" wide, 16" deep $30.50



A cool bathroom could be made with the walls papered in this green palm leaf pattern. It should be shellaced and the woodwork painted green. Paper, $1.40 a roll



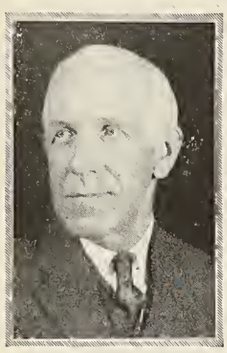


With woodwork painted one of the colors in the paper this flowered design in pale pinks, blues and yellows would create an effective bathroom wall surface, $1.05 a roll

The GARDENER'S CALENDAR for AUGUST

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
THIS Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given here are, of course, designed for an average season.			1. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.	2. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	3. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.	4. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.
5. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.	6. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	7. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.	8. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	9. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.	10. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.	11. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.
12. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	13. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.	14. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	15. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching off the young growth in order to reduce the number of buds.	16. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.	17. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.	18. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.
19. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.	20. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the cold-frame and setting them out in early spring.	21. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	22. This is the time to build cold-frames for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	23. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.	24. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.	25. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.
26. If you have a greenhouse, make up a compost heap of all plants. Use top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.	27. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.	28. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.	29. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these, good results will be noticed.	30. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.	31. It is advisable to have a small step-ladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	*Summer set lip to earth's bosom bare,* *And left the flushed print in a poppy there;* *Like a yawn of fire from the grass it came,* *And the fanning wind puffed to flapping flame.* FRANCIS THOMPSON

FROM month to month we plan to show on this page portraits of persons directly concerned with the art of gardening. Already there have appeared in various groups the 16th century herbalists: Parkinson, Gerarde, Lobel and others of that splendid crowd, whose records are still a fresh and fascinating kind of garden literature; then some extraordinary figures of the Renaissance whose garden designing was such a passing phase of their wide and amazing geniuses that they will probably never be known as landscape architects but as Michelangelo the sculptor, Raphael the painter, and Vignola the architect; then some writers, from Pliny to Poe, who have dwelt fondly on the gardening theme; then, in poetic April, some poets who have made gardens and flowers immortal in verse; then some horticulturists of the middle years in America; then some garden authors of today; last month seven noted women landscape architects, and now seven men of the same complexion. From this country, England and Europe, we are collecting pictures of men and women who are or have been connected in picturesque and interesting ways with gardening. As these portraits accumulate in definitely composed groups of seven they will appear.



CLARENCE FOWLER

On the Calendar page this month are seven noted landscape architects from various sections of the country. Most of Mr. Fowler's fine gardens are near New York



CHARLES D. LAY

Mr. Lay practices in New York and is the author of many gardens, estates, town developments, and private and public institutional schemes about the country



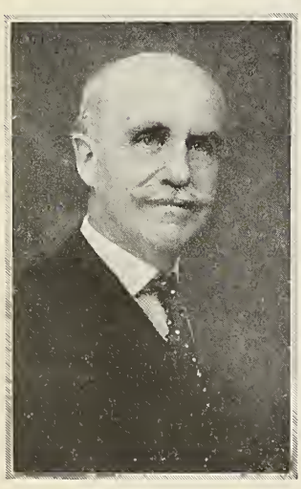
ALBERT D. TAYLOR

Mr. Taylor finds time to combine with his ever increasing practice in Cleveland the writing of books and papers on the technic and the various materials of his profession



PHELPS WYMAN

A graduate of the Harvard School of Landscape Architecture, with subsequent experience in the Olmsted office, Mr. Wyman is now practicing in Minneapolis



JAMES L. GREENLEAF

Some of the most beautiful estates in the country have been designed by Mr. Greenleaf, president of the American Society of Landscape Architects



OSSIAN C. SIMONDS

The head of the firm of O. C. Simonds & Co., in Chicago, is an enthusiast in the cause of rational naturalistic design in landscape architecture



FERRUCIO VITALE

Probably as well known as any landscape architect in the country, Mr. Vitale's distinguished work, it can be said, is worthy of its designer's reputation



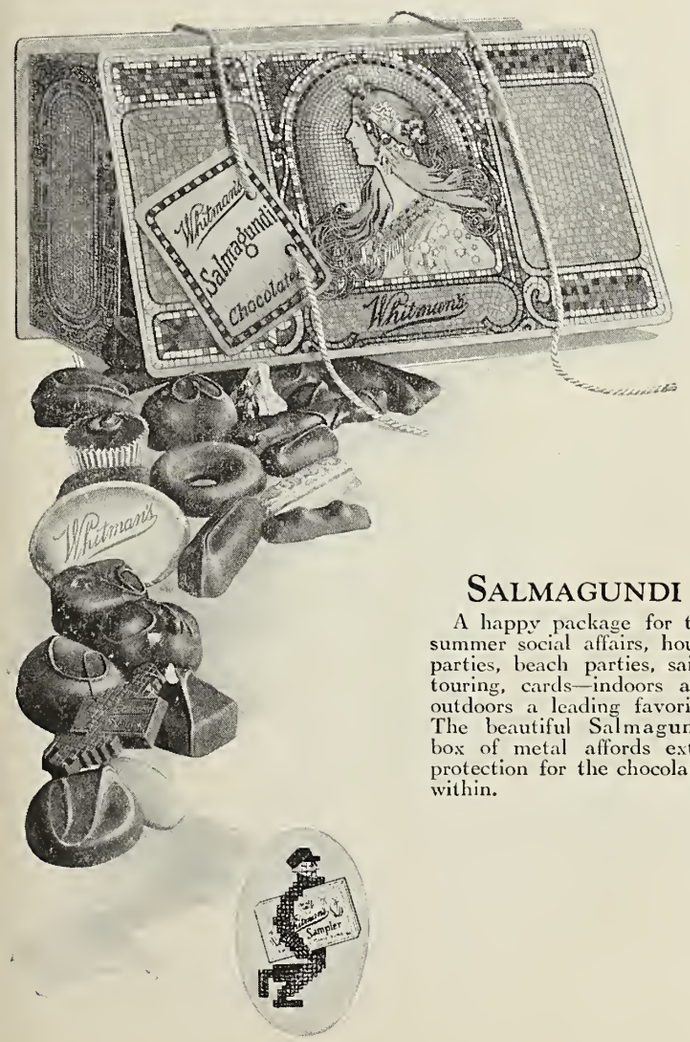
For active outdoor life

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One of a pair of satinwood knife-boxes, dating from 1775



Mahogany roundabout chair upholstered in crimson damask. From the Metropolitan Museum of Art



Such Adam boxes were placed at the end of a sideboard

THE FURNITURE *of the* BROTHERS ADAM

WHEN we consider that the Adam Brothers were architects and that furniture was a matter of supplementary interest with them, it is significant of the value of their work that they inaugurated a style persisting well into the 20th Century. They designed furniture for more than thirty years but were not cabinet-makers.

Their style is a reversal to Roman design inspired by excavations in Italy, especially at Pompeii. France adopted this style and the Adams drew not a little from French models. In his twenty-sixth year Robert Adam went to the Continent and studied and sketched in Italy, later publishing a valuable work on architecture, including some furniture designs. Returning to England, he worked with marked success and soon became a great favorite, for public taste eagerly accepted this classic revival. James Adam also made a Continental tour, and his published "Journal" evidences his scholarly appreciation of Classical art.

The Adam Brothers followed their father's profession. William Adam, in fact, in his day was the most widely known architect in Scotland. The architectural taste of his sons came by direct heritage. The eldest son, John, succeeded him. The second son, Robert, is the most famous. James, the third son, and possibly another brother, William, worked with him in London. Their attention to the most minute details of decorating and furnishing gave the art of interior decoration a great impulse.

Before the time of Robert Adam few English architects had made any effort to obtain grandeur and variety in the interior of private houses. The influence of Adam stamped architectural work of the period and many years afterward. The Adam-style profoundly impresses Chippendale's later work. Heppelwhite draws from it, as does Sheraton; though each retains his own individuality in design and workmanship.

These are the Adam characteristics:

Construction: Rectangular with fine proportions, light and graceful; well balanced architectural detail; underbracing occasionally used. Mahogany and satinwood chiefly used. The use of these two woods is illustrated on these pages. The two knife-boxes are of satinwood. Their graceful classical outlines and the delicate bow-knot and floral festoon of their ornament are characteristic of Adam design. Mahogany, on the other hand, is used in the roundabout chair. The ornamental leg, straight and tapering with grooved and delicate carving, the seat-rail carved with classical precision of design and workmanship and the arm supports are all characteristic. Note also the adaptation of the lyre motif in the fret-work of the back.

Ornament: This is the distinctive feature of Adam furniture. Like the construction it is light and graceful and architecturally disposed with an eye to spacing and proportion. Classic motifs of French type and Roman ornament of the Pompeiian school; urn, swag, finial, wreath, honeysuckle, acanthus,

(*Cont. on page* 124)



A mount, with ring handle of small floral motif



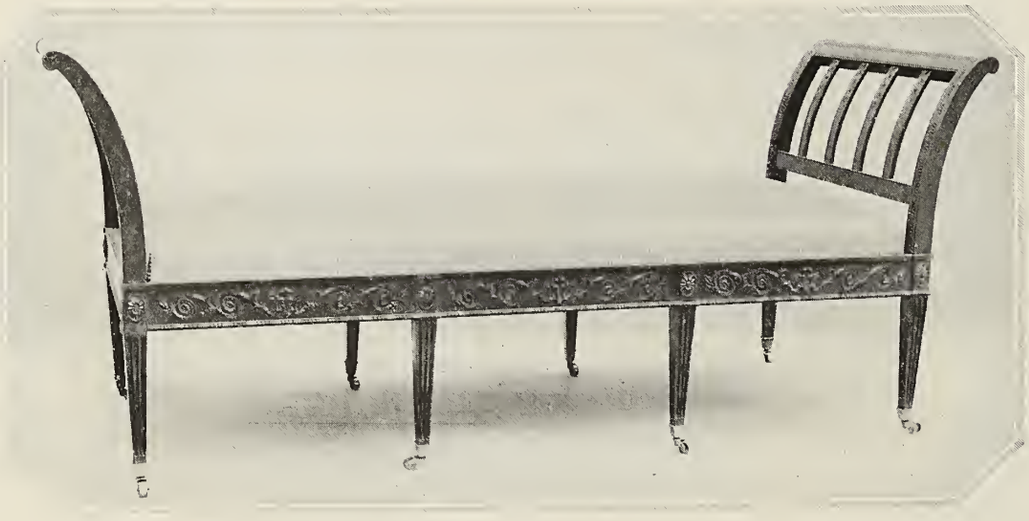
One of Adam's own designs for a mirror. The delicacy of ornament worked into the frame is charming



The oval backplate is a feature of this ring mount



A block foot found on some Adam pieces



A mahogany day bed in the Adam style, dated 1770 to 1780. The seat-rail is carved in a classic design of scrolled acanthus leaves with balustered seat ends. Metropolitan Museum of Art



A characteristic Adam chair paw foot



A fluted chair leg of Adam design



A table leg fitted with a spade foot

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THE TEXTURE *of* PAINTED WALLS

(*Continued from page* 58)

used, just as do furnishings or any decorative effects. In a large room, where the eye is normally at some distance from the wall, the stipple may properly have greater contrast with the foundation color than in a small room. Likewise, in a room not too brightly lighted, this contrast may be more noticeable too.

While it is best to visualize the entire effect beforehand, it may be remembered that the stippling color may be modified by lightening or darkening it when you are all ready to put it on the wall, in order to get just the right soft and harmonious effect. Various distinctive and individual shades for the foundation color may be secured by mixing two of the standard shades of flat wall paint together. As a rule flat wall colors dry out lighter than when first applied.

The most beautiful effects appropriate for any room, and exactly meeting your ideas, can be produced if you will spend a few hours and a dollar or two experimenting beforehand. Get a small size can—usually a half pint or pint—of three or four different colors along the general lines you have in mind, and also a small can of white. Take a measuring cup and measure different proportions until you get just the mixture you want. Make a memo of the proportions. Then brush a couple of coats of the mixture on to a sheet of heavy white paper. Experiment until you get just the right mixture for the foundation coat. Then experiment until you get the desired shade of stippling color, which may be tried out on the painted sheet by cutting off a small piece of sponge from a part that will not spoil the printing surface to be used on the wall.

THE "CLOTH STIPPLING" METHOD

In producing these effects two or three brush coats of the ground color should be applied to the wall, the same as for sponge stippling; being sure to mix varnish-size with the first coat, as previously directed.

For the stippling, obtain some "glazing liquid" and some tubes of "glaze and stencil colors", transparent oil colors of great clearness and brilliance of tone, which permit the underbody color of the flat foundation coats to show through to a considerable extent, producing a rich, luminous depth of color, truly beautiful.

The glaze coat may consist of one or several colors. Tint as many batches of the glazing liquid with the glaze and stencil colors as there are to be colors in the stippled effect. Tint to approximately the depth of color of the effect desired. Do not make the color darker than the finished effect is to be, with the intention of stippling most of the color off to lighten the effect. When this is done, the beauty of texture is largely destroyed, and besides too little glaze film is left to make a practical wall. In reality, the stippling is done only to take out brush marks and produce interesting texture, or "scrolls."

In starting the work, the first step is to coat over (with a flat wall brush) as much space as you can comfortably handle—about four to six feet wide from ceiling to floor—with the clear glazing liquid. Then apply the tinted liquid, brushing on freely with a flat wall brush. Where two or more colors are to be used, they should be applied simultaneously, using a different brush for each color—running the colors together somewhat and blending them with the brush before stippling, so that one color will run into the other softly, otherwise the wall will appear too spotty. Whichever tone is to predominate, in a two or more toned effect, should be applied over larger spaces of wall, rather than be stronger in color.

As soon as the tinted glazing liquid is applied, stipple the glaze coat with a crumpled cloth held loosely in the hand. Old soft gingham is ideal for this purpose (cheesecloth, sometimes used, is not so desirable). Experimenting alone will teach the beginner the best way to crumple and hold the cloth. A smooth pad will give a very fine texture—usually too fine to be desirable. Wringing the cloth roughens the texture, and by a twisting and lifting motion of the wrist most beautiful scrolls may be produced. By twisting the hand without any side motion of the arm, the scroll will resemble flowers, while a sweeping movement will produce a more branching effect. It is important to do the cloth stippling at once after the glaze coat has been applied to the wall, before the glaze "sets up."

When two or more colors are being stippled, it is advisable to stipple all the spots of one color in the area you are working on—then turn a clean part of the same cloth, and stipple all the spots of the next color. Then do the portions where the colors are blended together. Observing this practice closely will keep the effect clean and prevent a muddied appearance.

BLENDED EFFECTS ON GLAZED WALLS

A blended effect may be produced in one color stippling, beginning with a mere suggestion of a tint at the ceiling and coming down into a rich, deep tone at the floor. It is possible also, to blend two or more color stipples, but it is not practicable for the inexperienced to try it. In producing this effect, tint the glazing liquid to the depth of tone desired for the lower wall. Pour off about one-third of this mixture and add to it an equal amount of glazing liquid. Apply a coat of clear, blending liquid to the wall, as previously mentioned, then immediately apply the lighter tint over it, starting at the ceiling angle and bringing the color down to about three or four feet from the floor.

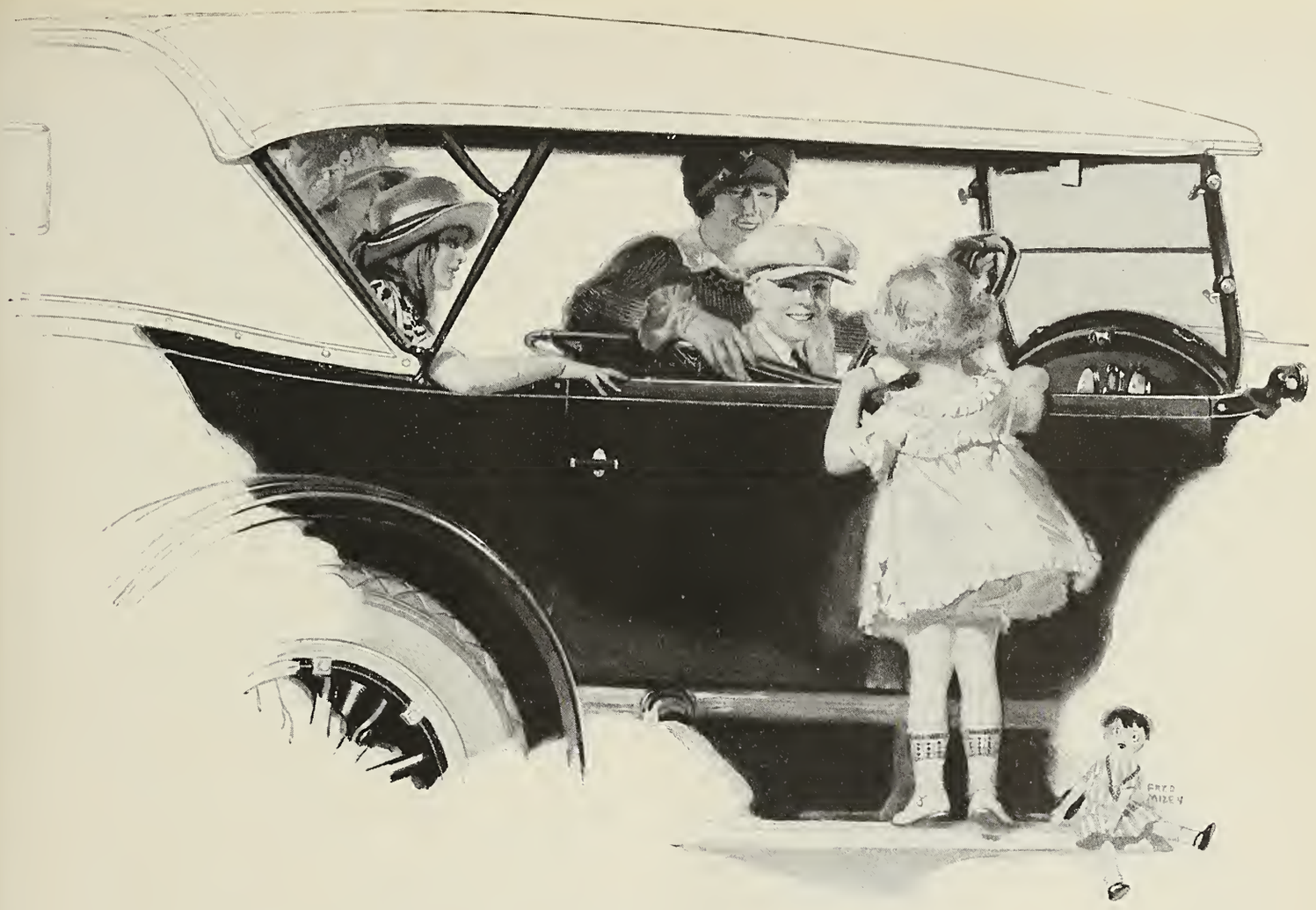
Then brush the darker mixture on the lower three or four feet extending it well up into the lighter tone. Blend the color by brushing back and forth. Start cloth stippling at the ceiling and work down into the darker color. If properly done, all appearance of a "high water mark" or a break in the two tones will be avoided.

Rooms decorated in either sponge or cloth stipple effects, as well as those done in plain colors of flat wall paint, are much improved by using a stencil border pattern to give a point of interest, either through gathering together the principal colors of the room in purer, brighter tones than is possible in the general wall color, or else by a careful selection of complementary or similar colors.

Contrary to what might be expected, the application of stencil design is really relatively simple, while the effects produced are often beautifully rich. Wall stencils may be secured at most paint stores in a variety of designs.

The size of a stencil border should correspond to the proportions of the room. Smaller borders are desirable in smaller rooms, likewise in low ceilinged rooms. More conventional designs should be used in rooms of simple type, while floral patterns are usually most suitable where the features of the room give a suggestion of graceful lines. Where the furnishings are to be elaborate a stencil design should be used which conforms to the period or style of the furnishings

(*Continued on page* 82)



A woman's regard and affection for a motor car are in direct proportion to its ability to promote the happiness of her family.

To meet with her approval, it must be first of all a safe car to drive—combining ease of operation with prompt obedience to throttle, brakes and wheel.

She demands, too, that it be liberally endowed with the finer qualities—with that beauty and artistry which immediately suggest exceptional worth.

Moreover, it must be dependable; it must possess that readiness to serve, so essential in important affairs.

Finally, she desires it to be qualified, by reputation and performance, to reflect her family's social position and prestige.

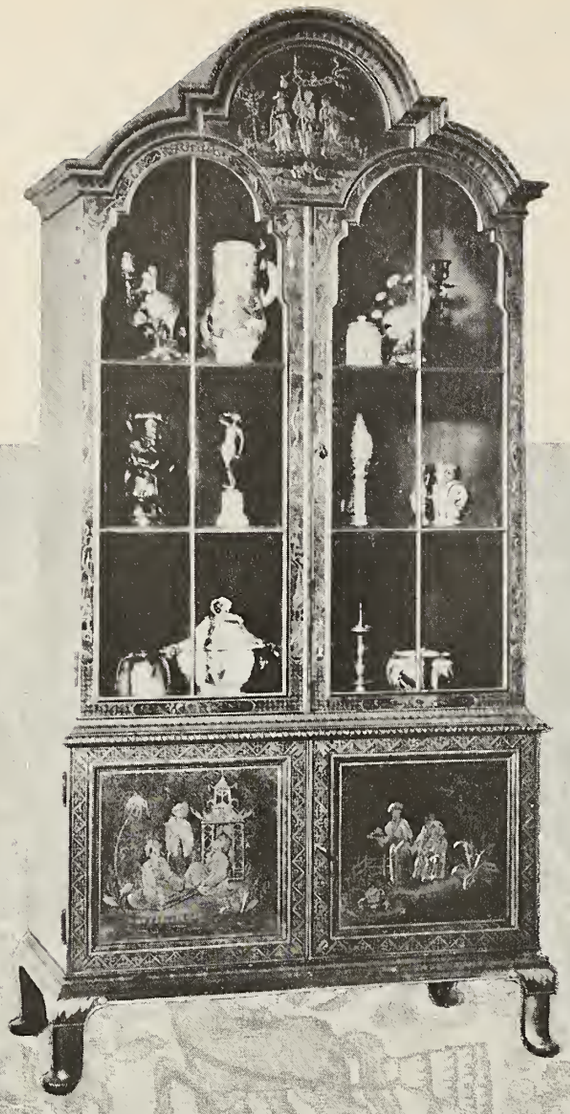
These are the attributes which women require and seek in a fine car, and which lead them, in the majority of instances, to Cadillac.

For women know, both by their own observation and by reports of friends, that Cadillac not only answers these requirements but that it fulfills them in a superlative degree.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
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The
Rorimer-Brooks Studios
Decorators and Furnishers
2232 Euclid Avenue.
Cleveland, Ohio

THE TEXTURE *of* PAINTED WALLS

(*Continued from page* 80)

A simple border generally looks best in the simply decorated and furnished room. The degree of brightness in stencil colors will also pretty closely follow the same general trend.

Regular stencil colors in a large variety of shades are sold for the purpose by every paint store. A small tube will go a long way. A regular stencil brush with short bristles should be used for doing the work. The colors usually need thinning, as directed by the manufacturer.

THE CORRECT USE OF STENCILS

It is generally necessary to trim stencils at the top and one side before starting to use them, so you can get as near to the ceiling and the corners of the room as desired. In applying the stencil design simply hold the stencil flat against the wall surface. A few thumb tacks may be used to hold the stencil in position, especially until you become accustomed to it. They will not injure the walls.

Apply the color with a rotary "scrubbing" motion, keeping the brush at right angles to the wall, the brush helping to hold down the stencil while it is applying the color.

Stencils are usually provided with guide marks to enable the repeat pattern to follow in correct position. Two color stencils are also provided with guide lines, so there is no difficulty about the colors registering.

One of the secrets of success in stenciling is to keep the side of the stencil that goes against the wall absolutely clean. Lay the stencil, paint side down, on a piece of paper after doing each length and wipe the back with a soft cloth. It only takes a moment and is time well spent. Take care not to bend or break off the stencil while wiping off with the cloth.

The principal other point to observe is to have the stencil color at the right consistency, so that it will not run under the stencil. If very scant brushfuls are used there is seldom any difficulty from this source. In breaking in a new stencil, make a print or two on paper, as the first print or two usually run under and blur.

With many stencil designs, particularly large patterns, it is not desirable to finish each corner as you come to it, as this would necessitate bending the stencil, and it would then not be flat for the straight wall work to follow. Work as near to the corner as possible, without bending the stencil (merely curving the stencil does not matter) then measure off on the wall around the corner, the length of the design (from guide to guide) and when the stenciling is finished clear around the room, with the exception of the corners —then do the corners. The stencil must be bent, and this can now safely be done as all the other work has been completed. Measure off the first space and mark the stencil, bending it up over a yardstick, taking care not to break the design. All corners should be measured and the design bent to fit, in the same way. If the walls are true, little trouble will be experienced. In many instances, particularly with large figures, it is often desirable to work out the border so that a design, for instance, will come directly over a fireplace or over the center of a doorway. In cases where it is desired to have a stencil come out even at a certain point, lay off the pattern on the wall in the regular way, until about six or eight repeats remain before the point where it is desired to center the design. Then find what the discrepancy, if any, will be, divide the remaining space by the number of repeats remaining, then proceed to "steal" that distance, each time extending the stencil a little or crowding it as necessary.

HARSH TREATMENT *for* TREE PESTS

(*Continued from page* 52)

blister mines, about half an inch in diameter, of a sawfly miner. The whitish, legless grubs, about ¼" long, are easily destroyed by spraying the leaves with a tobacco soap preparation early in June.

Occasionally the foliage of American elms is badly infested by light green plant lice. They harmonize with the leaves so well that they are easily overlooked. The foliage may be kept wet with the excreted honeydew and later blackened by the sooty fungus developing therein. Such outbreaks are usually controlled speedily by natural enemies, though in the case of more valuable lawn trees, it would be advisable to check the pests by early spraying with a tobacco soap solution.

The sugar maple borer is one of the most serious and dangerous enemies of this favorite shade tree. The stout, black, golden-marked beetles about an inch long are abroad in mid-summer, deposit their eggs in slit-like cavities in the bark and the grubs bore in the living cambium. The galleries frequently partly girdle the tree, those of the full grown grub having a diameter of ½" and seriously weakening, if not killing, that portion of the tree above the gallery. The damage is rarely evident until some years after the mischief has been caused. Sugar maples should be examined each fall and early in the spring for evidences of boring and the pests destroyed with a wire or cut out with a knife. This insect is somewhat local and occasionally one may find very badly infested, practically worthless trees which should be cut out in order to prevent the insects escaping and attacking better trees.

The sugar maple is occasionally defoliated by the forest tent caterpillar. Danger of this character is always preceded by the deposition of light brown egg belts on the smaller twigs, consequently even a cursory examination in winter or early spring will indicate the probabilities for the coming season. Damage by these pests may be easily prevented by thorough spraying the last of May or early in June with arsenate of lead.

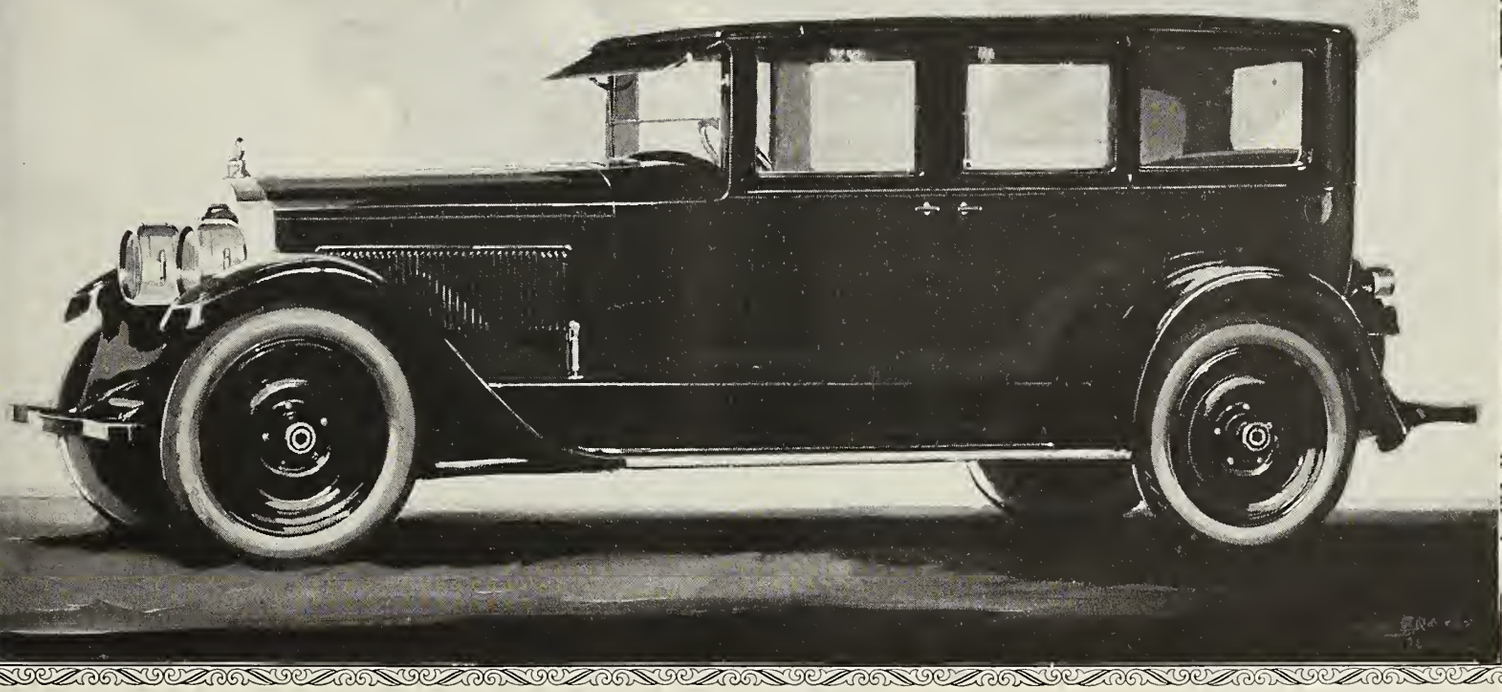
There is a wooly bark louse which occasionally becomes somewhat abundant upon the leaves of sugar maples and is also recognizable by the chalky-white incrustations covering good sized areas of the larger limbs and trunk. This is the so-called false maple scale. It disfigures the foliage and undoubtedly weakens the trees. There are three generations, the second brood hatching in June, the third in August and the young of the last over-wintering. Thorough and usually repeated sprayings with a tobacco soap preparation when the minute yellowish young are crawling is the safest and on the whole the most satisfactory method of control. Applications of oil emulsions to sugar

(*Continued on page* 84)

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The new engineering principles embodied in the Single-Eight mark it as a car apart from and above any claimant for comparison.

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HARSH TREATMENT *for* TREE PESTS

(*Continued from page* 82)

maples are dangerous and inadvisable.

The rapidly growing soft maple is a favorite of the cottony maple scale, an insect which frequently produces on the underside of the smaller branches festoons of cottony matter projecting from frequently closely placed, oval, brown scales about ¼″ in diameter. The minute, yellowish young crawl in immense numbers the latter part of July and may be destroyed by thorough spraying with a tobacco soap preparation, though on soft maples an early spring application of an oil emulsion, 1 to 15 parts of water has given excellent results. This cottony maple scale also occurs on sugar maples and a number of other trees, though usually in much smaller numbers.

The soft maple is a favorite of the leopard moth. Badly infested trees are easily recognized by the numerous broken branches usually less than 2″ in diameter. In serious infestations, trees may be headed back very generally by the work of this borer.

Systematically cutting infested twigs in late summer and early fall and burning them at once, otherwise the borers may escape from the twigs, is one of the more satisfactory control measures. The larger borers may be destroyed in their burrows with a bent wire or by injecting bisulphide of carbon. All badly infested limbs should be removed or at least the worst of the affected wood cut out.

The Norway maple is remarkably free from insect troubles. The most serious enemy is a plant louse which occasionally becomes excessively abundant and in conjunction with dry weather in early summer may be responsible for a very heavy leaf drop. Occasionally, this pest becomes so numerous as to deform the leaves early in the season and produce a very unsightly condition which may be accentuated by the sooty fungus developing in the copious honeydew. Early and thorough spraying of the undersurface of the leaves with a tobacco soap preparation is the most satisfactory control measure. It not infrequently happens that natural enemies, such as lady beetles and their ugly, black spined grubs and the vari-colored maggots of flower flies, destroy most of the aphids before serious injury develops, though it is unsafe to depend upon these natural agents.

FOES OF THE HORSE CHESTNUT

The horse chestnut is one of the favorites of the black, yellow-marked, conspicuously tufted tussock moth caterpillars which also feed upon a number of other trees, particularly linden, elm and maple in about the order named. It is a pest of city and village trees. The tussock moth passes the winter in conspicuous, white egg masses about ½″ in diameter attached to filmy cocoons usually spun upon the larger limbs and the bark of the trees. It is comparatively easy to remove these before the caterpillar's hatch in early spring and thus prevent any possibility of injury, since the grub-like females are wingless and infestation from other trees must depend largely upon the crawling of caterpillars. This latter can be prevented by the use of sticky bands, such as tree tanglefoot, on the trunks or by tying near the middle a broad strip of cotton batting around the trunk and then turning the upper portion down over the string, thus providing a very effectual barrier to crawling caterpillars. Early spring applications of arsenate of lead are also very effective. There is no reason why this pest should be allowed to cause more than very nominal damage.

The ornamental white birches are seriously injured by the bronze birch borer, the slender, white grubs of which excavate numerous, sinuous galleries in the cambium layer and thus girdle branches or even entire trees. Birches are usually attacked near the top and as the galleries girdle the smaller branches, there is first a thinning of the foliage and later the death of the limb. Occasionally the entire trunk is badly infested at the outset and the entire tree dies. Weak tops or sickly trees should be carefully examined and all affected parts cut and burned in order to prevent the insects spreading to other trees. There are reasons for thinking that spraying the foliage of the birch and adjacent elms or other trees with poison early in May would destroy many of the pests before they had an opportunity to deposit eggs.

TULIP TREES AND POPLARS

The tulip tree, like the Norway maple, is unusually free from insect attack. It is frequently infested with a large, brown scale insect nearly ¼″ in diameter. The insect occasionally becomes so abundant as fairly to incrust the underside of the limbs in mid-summer, at which time badly infested branches have a distinctly disagreeable acid odor. Application of lime sulphur wash at winter strength just after the leaves fall has been advised, and is fairly effective and probably preferable to early spring treatment with a miscible oil, since there is some danger of injuring the trees with this latter material.

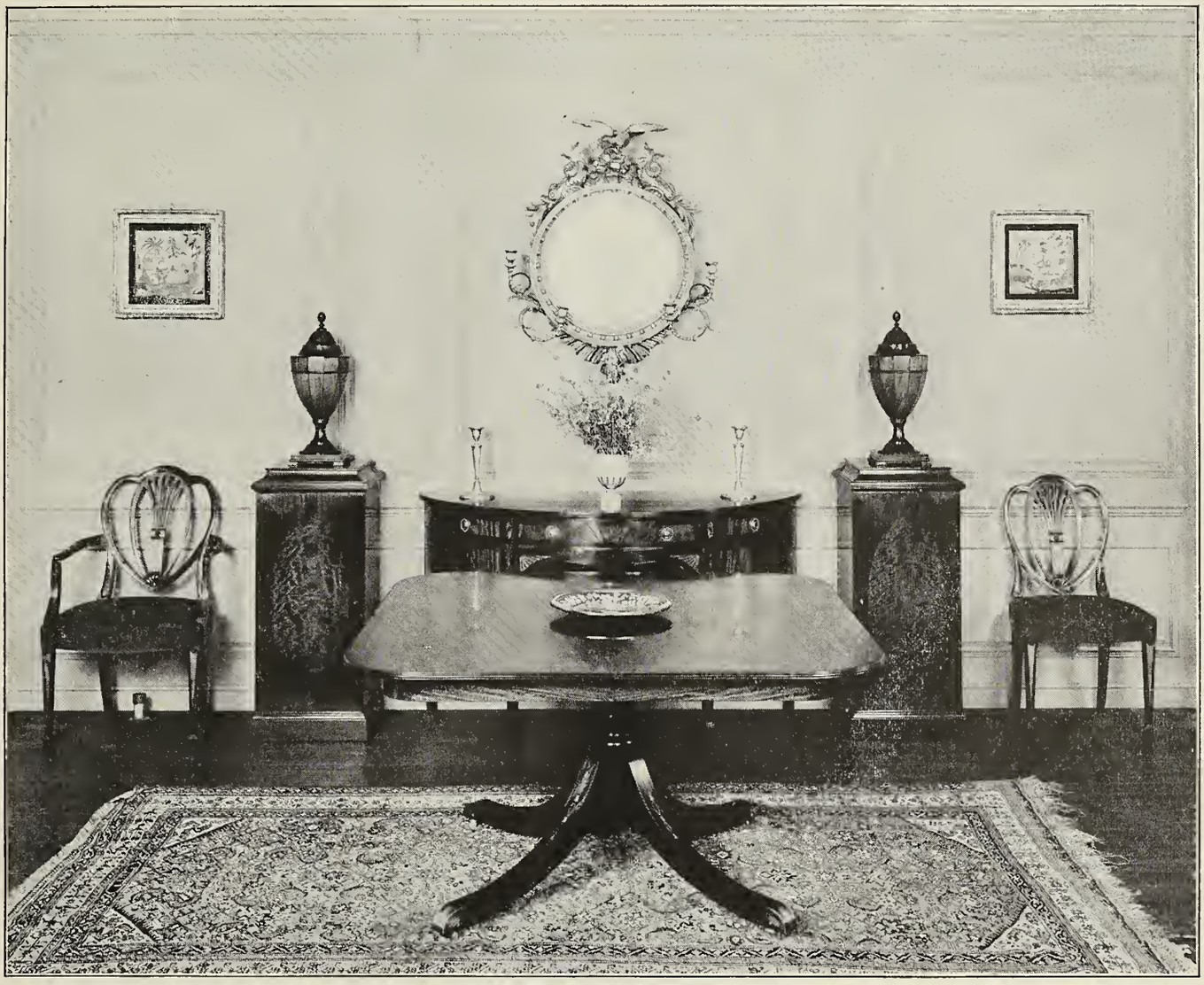
The Carolina and Lombardy poplars are very liable to be attacked by the recently introduced mottled willow borer, the grubs of which may be found in shallow burrows frequently overlaid with brown, shrunken bark. The beetles appear in mid-summer and deposit their eggs in small punctures in the bark. A considerable degree of protection may be secured by spraying the foliage with poison the last two weeks in July. It is also possible to destroy many of the hibernating grubs by applying a carbolineum emulsion in December or April, the latter probably being the safer.

The poplar borer, a grayish, yellowish-marked beetle about 1¼″ long infests various poplars and occasionally is quite injurious to ornamentals. The nearly full grown borers excavate large shallow galleries in the sapwood and frequently produce quantities of coarse, excelsior-like borings which collect at the base of badly infested trees. Painting the egg scars on the bark in October with carbolineum or creosote kills the young borers. The older ones may be dug out with a wire or destroyed by injecting carbon bisulphide. Badly infested trees should be cut and burned or dried quickly, since they may contain many borers and prove a constant source of infestation for other poplars.

Some of the more important insects injuring shade trees have been discussed above and directions given for controlling these pests. Unfortunately trees are large and spraying out of the question for many individuals. This treatment, however, is not excessively costly and all that is necessary is an appreciation of the situation and the utilization of some method for bringing about the desired results. Some of the more progressive cities of 10,000 inhabitants or more have learned that it is entirely feasible to provide for the systematic

(*Continued on page* 86)

KENSINGTON FURNITURE



A GROUP IN THE SHOWROOMS

Sheraton Mahogany Sideboard and Table with Heppelwhite Chairs, by Kensington.

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings, and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

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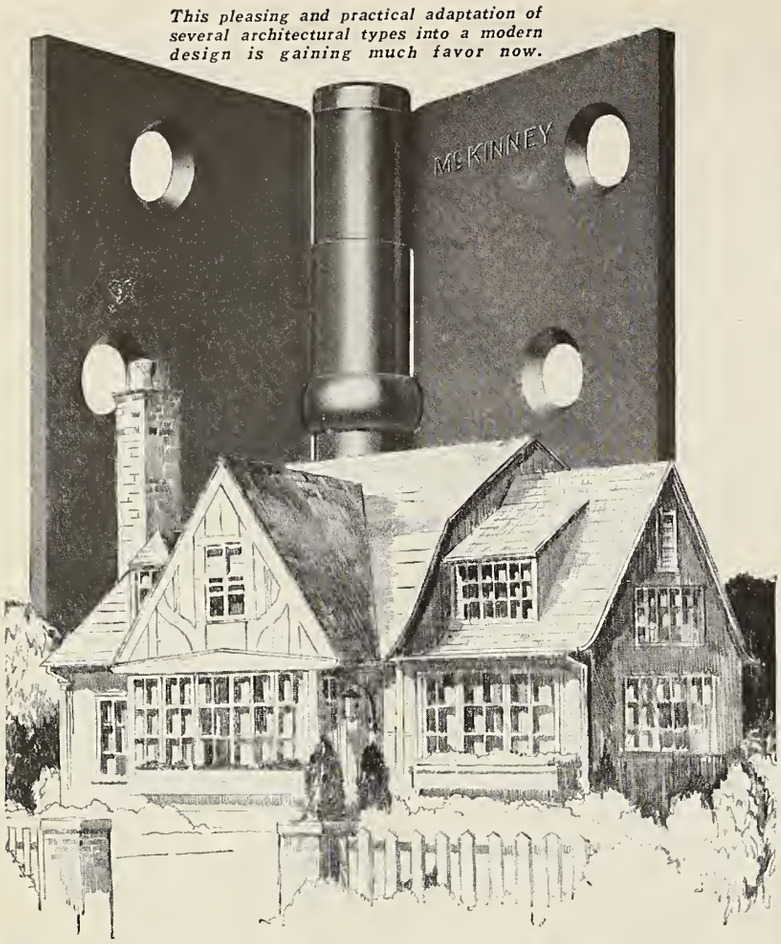
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HARSH TREATMENT *for* TREE PESTS

(*Continued from page* 84)

care of trees either through the street department employing a city forester or a shade tree commission. A city or a large community can easily provide for the spraying of hundreds or thousands of trees because the cost of a power spraying outfit is not excessive in comparison with the value of the many trees. Certain cities have also found it feasible to provide for the spraying of trees on private grounds at approximate cost.

The general care of the trees on the streets is bound to result in more attention being given to those privately owned and if the authorities of a city or village find it undesirable to provide for the care of private trees at approximate cost, reliable tree protecting companies are in the field for all such work and can give better rates for a number of trees, and for that matter they are very willing to look after street trees. In some cases this may be the more economical solution.

There is nothing better to control leaf feeders as a rule than arsenate of lead, used at the rate of about three pounds of paste or one and a half pounds of powder to fifty gallons of spray. Timely and thorough applications of this poison should result in practical freedom from injury by leaf feeders, unless some very unusual conditions exist.

One of the better and most generally used contact insecticides is nicotine sulphate, forty per cent nicotine, used at the rate of one pint to one hundred gallons of water to which should be added six to eight pounds of any cheap soap in order to give spreading or crawling properties to the solution. This is a contact insecticide and must be thrown in such a way as actually to hit the insects. It is most effective upon young insects or those which are comparatively unprotected, such as many of the plant lice.

It is not necessary at the present time to accept unsatisfactory conditions so far as insect control on home trees is concerned. A very large degree of protection may be obtained at a reasonable cost if individuals or communities can be brought to see the possibilities along these lines. This protection, if the best results are to be obtained, should be systematic and extend throughout the trees' entire existence.

THE DELIGHT *of* DAFFODILS

(*Continued from page* 66)

description of his "host of golden daffodils" fluttering and dancing in the breeze as it sweeps across the lake. It is an ideal location for them as they should always be seen in masses—a group here, a group there—for then we are able to get the full benefit of their beauty. The beds and borders of the flower garden should have them interwoven with the perennials. But the rarest pleasure is afforded when we "naturalize" them. They bring sunshine into shady places; they are beautiful in large clumps at the edge of the wood; or as a carpet for some open glade in the woodland itself; with their glory reflected by some stream of water they are doubly beautiful; and in the rock garden against the cold gray masses of weather-beaten rock they bring new life and joy early in the year, a foretaste of the beauty and the joyousness of the coming season.

These sturdy blossoms of early spring do best in a light rich loam with a good drainage. The average garden soil is suitable, but if it is too heavy it may be lightened by the addition of a quantity of wood ashes, humus or leaf mold, or a little sand. Some daffodils, especially those which are most easily naturalized, prefer a turf loam, and do well in the open lawn. They enjoy a fair amount of sunshine, but prefer to be in partial shade part of the day which insures a longer period of bloom. A general rule which may be applied with safety is that the paler a daffodil, the deeper the shade in which it will thrive.

THE PLANTING ARRANGEMENT

The bulbs should be set 3″ or 4″ apart and then covered with 2″ or 3″ of soil, 2″ if it is heavy, and more if it is light and dry. The planting arrangement is a matter of personal choice, they are effective in long close-set single rows or in ribbons edging the beds and borders, in groups along the shrubbery border, or massed in a semi-shady spot, but they are always most effective in groups of five, ten, or more, as fancy directs throughout the border, under trees, or at the water's edge.

As these flowers are very easy to naturalize in the lawn, the meadow, or the woodland which is open enough to allow some sunlight, it is practical to tuck in a few hundred and let them develop as they will. They should be located where they will not be molested by early spring mowing, however, for they should have ample time to finish their period of bloom and ripen or cure themselves if they are to bloom year after year, and increase. They grow more slowly in such locations, it is not necessary to move them about except every three or four years, for in this time they are apt to become too crowded for their own good.

TREATMENT IN THE GARDEN

Those which are planted in the garden where there is a certain amount of cultivation and frequent fertilizing, however, need to be lifted every other year, divided, and reset for they become so matted together that they will send up nothing but lush foliage, and many buds which blast. Before replanting the soil should be thoroughly worked and a little well rotted manure or bone meal worked into it.

In planting daffodils many pleasing pictures may be created if we will remember to inter plant them with perennials and annuals which bloom at the same time, or if we will give them locations under and in front of flowering shrubs and small trees which have a wealth of bloom or graceful young foliage in the early spring. Purple aubrietia and the snowy arabis, two pleasing rock cresses, the creeping phlox subulata both white and pale lavender but never the magenta, forget-me-nots, pansies and violas, columbines, dicentra, corydalis, and meadow rue with their beautiful gray green foliage and interesting blossoms, all make pleasing notes of contrast. While the crab and common apple, the cherries, the plums, the shad bush, forsythia, Japanese quince, dogwood, willows, and similar others make exquisite backgrounds and compose with the nodding masses of

(*Continued on page* 88)



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Written into the log book of every owner who has subjected his Lincoln to the rigors of cross country touring are the outstanding facts of Lincoln worth.

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THE DELIGHT *of* DAFFODILS

(*Continued from page* 86)

yellow, pale creams, and whites of the hosts of daffodils.

So far we have spoken only of the daffodil which calls to most minds those jolly yellow trumpeted flowers of early spring, and have seemingly slighted the narcissus, the name which we usually associate with the pure white varieties. On investigation we find that most catalogues list countless numbers of narcissus and never, never call them daffodils except parenthetically. The reason for this is that narcissus is the correct latin name for the whole family, while daffodil is the familiar title which we have given them as a common name. The family is a very large one, divided and sub-divided into a number of groups, and it is well to become more or less acquainted with these in order that our selections may be representative and have the added charm of variation.

THE TRUMPET TYPE

The first class is the popular *trumpet* type, where the crown or trumpet is longer than the surrounding perianth segments (petals). This class in turn has three divisions, the all yellows of which *Cleopatra, Emperor,* and *Van Waveren's Giant* are the best; the white or creamy colored ones, with *Peter Barr* and *Mme. de Graaf* as leaders; and the ones which have two colors, bicolor, cream white and yellow blended together such as *Spring Glory* and *Empress.*

The second class or division is the *Incomparabilis* type, or the large chalice-cupped sorts, where the crown or trumpet is about a third as long as the surrounding perianth segments. *Sir Watkins, Will Scarlet, Great Warley,* and *Bedouin* are the best representatives of this type.

The third division is the *Barrii* type, or the short-cupped varieties, where the cup or crown is less than a third as long as the surrounding perianth segments. *Masterpiece, Conspicuous,* and *Seagull* are the best of this type.

The fourth division is called the *Leedsii* group, or the eucharis-flowered sorts, whose petals are white, and the cup cream, buff, or orange color. While this class has all of the varying sizes which may be found in the *Incomparabilis* and the *Barrii* classes it depends for distinction solely on the color of its blossoms to differentiate it from the rest. *Czarina, Sirdar, Lord Kitchener,* and the *Queen of the North* are the most distinct beauties of this group.

The fifth division is the *Tazetta* hybrids, which includes several of the new horticultural varieties some of which have several flowers on one stalk. This group is best known to us through the common use of two of its members, the *Paper White* and the *Chinese Sacred Lily,* for winter forcing indoors in pebbles. But there are many more such as *Admiration, Klondyke, Elvira,* and *Mignon* which may be chosen as excellent garden sorts.

THE POETS' NARCISSI

The sixth division is the popular *Poeticus* varieties, of which the most essential characteristic is a rich, pure white perianth. *Cassandra, Ornatus,* and *Horace* may well be chosen for representatives, for they have lovely white petals and beautiful stained and painted cups of red, orange, or scarlet.

The seventh group is made up of the double varieties, which are interesting when used in combination with the single ones, but these, like most double flowers, lack the grace and airy loveliness of the single varieties. *Sulphur Phoenix* and *Van Sion* are two of the best double narcissus.

There might be several more groups made up of the various hybrids, but while they are very interesting and beautiful they belong more to the province of the collector rather than to the average garden lover, and these are not as necessary to create a good display as the other groups.

The following is a notation of the various points which has led to the selection of the different varieties as representatives of their respective groupings:

CLASS 1. TRUMPET DAFFODILS

All-Yellow

Cleopatra — A very large and beautiful bloom. Very broad and over lapping petals. Trumpet bold, long, and a deep yellow.

Emperor — A rich, full, yellow trumpet; and a deep primrose perianth. Excellent for out of doors and also for forcing.

Van Waveren's Giant — The largest of all. Bright yellow trumpet with a primrose perianth shaped like a campanula. A very tall and vigorous grower.

All or almost white

Madame de Graaf — One of the largest; perianth pure white and trumpet a very pale primrose paling to white. Delicate flower.

Bicolor

Empress — A rich yellow trumpet with surrounding petals of sulphur-white. One of the best for naturalizing.

Spring Glory — A long chrome yellow trumpet with a reflexed brim. The perianth is a clear white. Large and beautifully formed flowers.

CLASS 2. INCOMPARABILIS OR LARGE CHALICE-CUPPED DAFFODILS

Bedouin — Large white perianth which is broad and spreading. And a large and expanded cup of glowing orange scarlet. Fluted and crinkled brim.

Great Warley — The largest of this class. A striking flower with its broad white perianth and clear yellow crown.

Sir Watkins — A bold and handsome flower with a sulphur yellow perianth and a yellow cup which is tinged with bright orange.

Will Scarlet — A striking blossom with its fiery orange red cup in the midst of a creamy white perianth.

CLASS 3. BARRII OR SHORT CUPPED DAFFODILS

Conspicuous — A tree flowering and strong grower. Large soft yellow perianth and a short cup edge with orange scarlet. Splendid for naturalizing.

Masterpiece — A perfect formed blossom with a flat and spreading crown of orange and a creamy white perianth.

Seagull — A large spreading perianth of pure white with a cup of canary yellow edged with apricot.

CLASS 4. LEEDSII OR EUCHARIS FLOWERED DAFFODILS

Czarina — The largest and most handsome of the type. A tall and robust grower. Broad white perianth which is twisted

(*Continued on page* 92)

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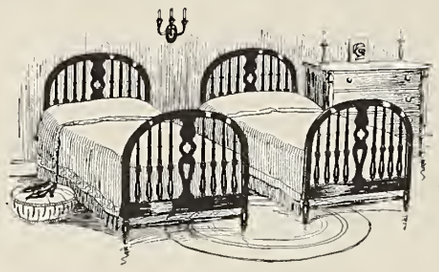
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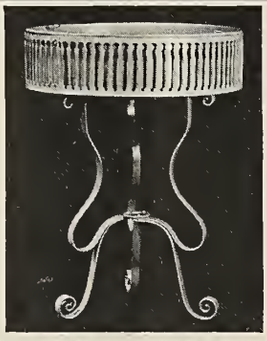
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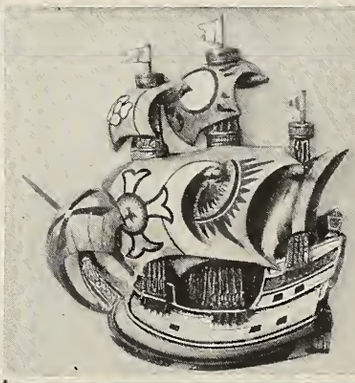


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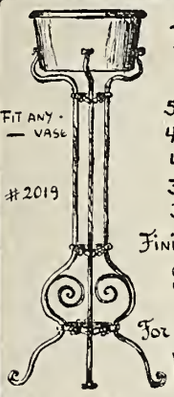
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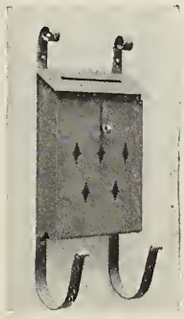
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Read the list, note the credentials, indicate your preferences. I adhere to your requirements and pay express on approval, thus making your final selections free of hypnotic salesmanship. My books show that my customers invariably buy more than they anticipated.

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Luxurious Comfort is the only term that adequately describes the Charming New Model here illustrated. This Design is also obtainable in a complete Suite.

Our Personal Service in aiding patrons to secure just the Design and Coloring that appeals to their individual taste is an advantage not found in the average store where selection is usually confined to the stock on hand.

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SERVICE TABLE WAGON
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(1) Has large broad Table Top (20x30 in.)
(2) TWO Undershelves (to transport ALL the table dishes in ONE TRIP.)
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Write for descriptive pamphlet and dealer's name.

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This shop-mark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

Discontinued Designs in Berkey & Gay FURNITURE *at Authorized Discounts During August*

TWICE each year, a great Furniture Exhibition is held at Grand Rapids. To it come merchants from all parts of the country to select their stocks for the ensuing six months.

Naturally, they want these selections to be fresh and different. They want new things to offer their customers. To satisfy this demand, manufacturers bring out many new designs at each exhibit.

What Are "Discontinued Designs"?

Good furniture never becomes "out of date." Artistically genuine, structurally sound, the passing of time serves only to enhance the worth of a Berkey & Gay piece. The styles of yesteryear are just as lovely today.

But, obviously, we cannot continue to enlarge our lines indefinitely. In order that new designs may be added, others must be discontinued. This very fact helps to preserve the exclusive character of Berkey & Gay creations.

How You May Effect
MARKED SAVINGS

There are not many of the discontinued pieces. But your Berkey & Gay merchant may have some—or some suites of which his stock is incomplete—which he will include in his August Sale. Among them, you may find just the piece to complete a suite or to carry out a desired decorative scheme.

Quick selection is necessary. Reductions from the standard, uniform prices will prevail during *this month only*. Watch for your Berkey & Gay merchant's advertising—or for the card shown below in his window!

Authorized Merchants Will Display This Card—

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Look for it! It is evidence that the store displaying it has been duly authorized to participate in this event. You may buy with confident assurance.

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THE DELIGHT *of* DAFFODILS

(*Continued from page 88*)

and a very large delicate citron colored crown.

Lord Kitchener A large sized flower with a very flat and broad perianth of pure white, and a large crown of delicate pale primrose with a crinkled edge.

Queen of the North A lovely flower with its very broad perianth of white, and a lemon colored cup prettily fluted.

Sirdar A broad overlapping perianth of silvery white and a large straight crown of delicate cream color, fluted and frilled at the mouth.

CLASS 5. TAZETTA HYBRIDS

Admiration Sulphur yellow perianth and a sulphur yellow eye with a scarlet border.

Elvira Three or four flowers on a long graceful stalk. Broad white petals and a golden yellow cup edged with orange. Fragrant.

Klondyke Yellow perianth and a deep yellow cup. One of the deepest and finest of yellows.

Mignon A very distinct flower with its white perianth and creamy white cup edged with a deep orange scarlet.

CLASS 6. POETICUS VARIETIES

Cassandra A very fine flower perfectly shaped. A wide spreading perianth of pure white and a crown which is rimmed with lark red.

Horace A most beautiful snowy white perianth and a dark red cup.

Ornatus A pure white perianth and a broad cup with a margin of scarlet. Blossoms very early. Good for massing.

CLASS 7. DOUBLE VARIETIES

Suphur Phoenix A large double white flower with a sulphur center. Excellent for cutting.

Van Sion Golden yellow. The most common double daffodil. Good for garden groups and also for cutting.

A CHANGE *of* AIR *at* HOME

(*Continued from page 72*)

between them.

The fan can be of the oscillating type. The first swings from side to side and the second is stationary. Of course, the oscillating fan costs more than a stationary fan of the same size.

When you buy a fan, being a motor equipped device, you must know whether your electrical current is A C (alternating) or D C (direct). Don't forget this or you will lose time and effort by having the wrong thing installed and get to hate the fan because you haven't bought it intelligently.

It is best to know, too, whether your voltage is compatible with your fan's capacity, as well as knowing whether your electricity is "alternating" or "direct" current. If alternating, know the cycle and voltage of your current.

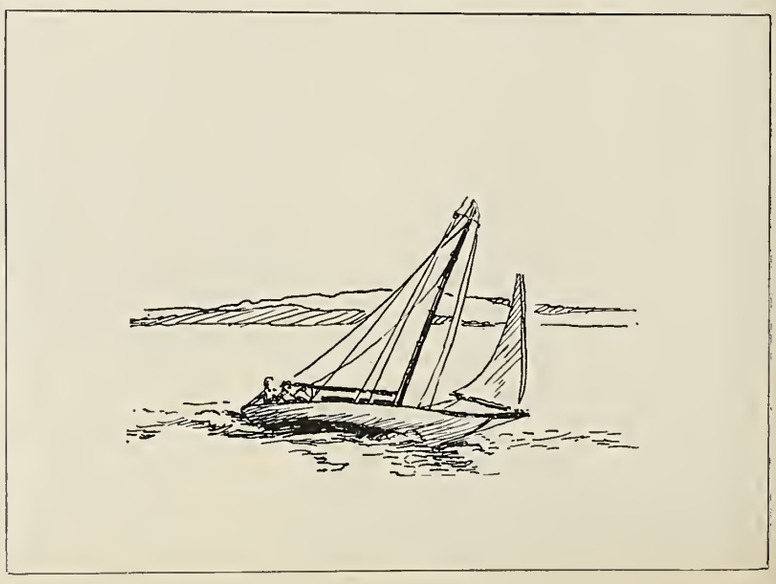
Most fans come in three speeds, which are: slow, medium and fast. This enables you to regulate the air circulation at will and gives you a choice of hurricanes or zephyrs in the home.

In making fan connections, don't plug from fixtures if you can possibly avoid it. Plug from the base board convenience outlets. If you don't know what kind of connection you have there, get the combination plug which has the thread plug as well as the blade plug, and then you can attach the fan conveniently.

At the high rate of ten cents per kilowatt hour (KWH) the fan consumption of current will only cost you three quarters of a cent an hour, a meagre enough price to pay for sweetness of atmosphere, comfort and health; for surely health is the outcome of clean, fresh air.

Fans can be enameled, or finished in any way you like, to be a fitting adjunct to the rooms in which they are placed. Another prime requirement in the fan is the silent element. And the best fans are practically silent. The one in our studio never makes a sound and we dwell together in peace and comfort and we bless it every moment of our lives, especially this season of the year.

One could get romantic over the electric fan because of its bringing fresh air and all the things that thrive on it, but we think we have sufficiently placed before you the all-year-roundness of this device which was once just used in summer.



How to make Home-Made ICE CREAM without cranking



Take the AUTO VACUUM FREEZER in the Car – the ice-cream will be frozen when you get there

A perfect Summer day; a long ride over good roads, far out into the country; a restful little spot off the roadside, under cool, verdant trees; picnic baskets packed with delightful goodies, — and, *home-made ICE CREAM!*

But "how the ice cream?" Why, with an Auto Vacuum Freezer, of course. A quarter million families who own Auto Vacuum Freezers have found that velvety, delicious, home-made ice cream is the easiest dessert to serve at a wayside lunch.

The Auto Vacuum Freezer freezes the ice cream *without cranking*,—operating on the principle of the vacuum bottle. It consists of a beautifully white enameled container and two covers. Only 3 parts! The ice cream mixture is poured in at one end, into a central compartment, and the ice and salt packed into a surrounding compartment opening at the other end. Then the covers are clamped in place, sealing both compartments air-tight. No particle of ice or salt can possibly get into the ice cream.

In forty minutes the ice cream has *frozen itself*, without any cranking, fussing, or labor. There is no churning to let the air in and the flavor out, — and the cream will remain frozen for *eight hours*, without repacking or other attention. The ice cream may be served directly from the freezer, for an Auto Vacuum Freezer presents a decidedly pleasing appearance.

The Auto Vacuum Freezer comes in 3 sizes, 1 qt. at $5; 2 qt. at $6; and 4 qt. at $10. A salesman at any leading hardware, department or general store will be glad to show you an Auto Vacuum Freezer and to explain its advantages more fully to you. Or, if you prefer, we will be glad to fulfill your individual order promptly upon receipt of your remittance and the coupon below.

At leading Hardware, Department & General Stores

Auto VACUUM ICE CREAM FREEZER

THE NO-CRANK FREEZER

12 A-V FEATURES

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Yet this is only one use for *AiR-Way*. Because it turns *any* room into a sun parlor or sleeping porch, many homes are now planned with *AiR-Way Multifold* windows throughout. Your comfortable bedroom, for example, with its cozy warmth and conveniences, may instantly be made a private sleeping porch at night. *AiR-Way* windows slide and fold inside—no interference from either screens or drapes.



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Exclusive manufacturers of "Slidetite"—
the original sliding-folding garage door hardware



Wallace

The household telephone booth has been combined with a group of other closets, and all are fitted with replicas of the old Pennsylvania hardware. R. B. Okie, architect

BUILDING INGENUITY *into the* HOUSE

(*Continued from page* 39)

purposes. Such a table might be employed for the dining alcove just described. If the alcove lacks a window, it is quite possible to use a folding table. But better yet would be its use as a serving table in the little dining room, or as an additional kitchen table to use when baking or preserving or other times when the work is heavy. Such a table might be well placed on the kitchen porch for any of the uses that suggest themselves, or in the children's room to play on.

When not in use, a table of this sort swings up on a hinge into a shallow wall closet. One end of it when used is supported by the sill of the closet, and the other end rests on a stand or leg or pedestal or whatever you like to call it. This folds flat against the under side of the table when not in use, and may be adjusted to rest there by catch or hook, although gravity will keep it in position parallel with the wall closet into which it fits and is attached.

An ironing board arrangement may be had on the same principle and has several advantages. The ironing board is always an awkward piece to lift and carry, and to store when not in use. The built-in type does not need to be lifted or carried. It is stored in a shallow closet when not in use so that it is entirely out of the way and secure. It cannot drop or fall and is not exposed to dust. When it is wanted, simply open the closet and lower the ironing board upon its firm hinge, letting down the strong, sturdy stand that supports it stably and without risk of slipping off or away.

In small houses where the living room and dining room are separated only by a wide-open doorway, the possibilities of built-in furniture again come into play. There are many types of colonnades, bookshelves and other between-room features that may be used in this connection. They may be had in such form that bookcases will be on the living room side, and cabinet on the dining room side, the wood finish to conform to that of each room. Both rooms will seem larger with this treatment and the temperature of the house will be better

(*Continued on page* 98)



Nothing could better illustrate the compactness of built-in conveniences than this desk across a wall recess. Donn Barber, architect

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The New PHAETON REO

Powered with the Famous Reo 6-Cyl. Engine

PIQUANTLY compelling harmony of line masks a masterpiece of mechanical goodness. Smartly arrayed and carefully tailored, but brutally powerful underneath, the Phaeton Reo embodies the elements for every motoring mood.

Alertly responsive to city spurts and crawls, alive to the time-saving opportunities of the paved-ways, and with intense lugging power for the cross-country grind,—the rugged and dependable 50 horse-power Reo engine typifies six-cylinder satisfaction at its peak point.

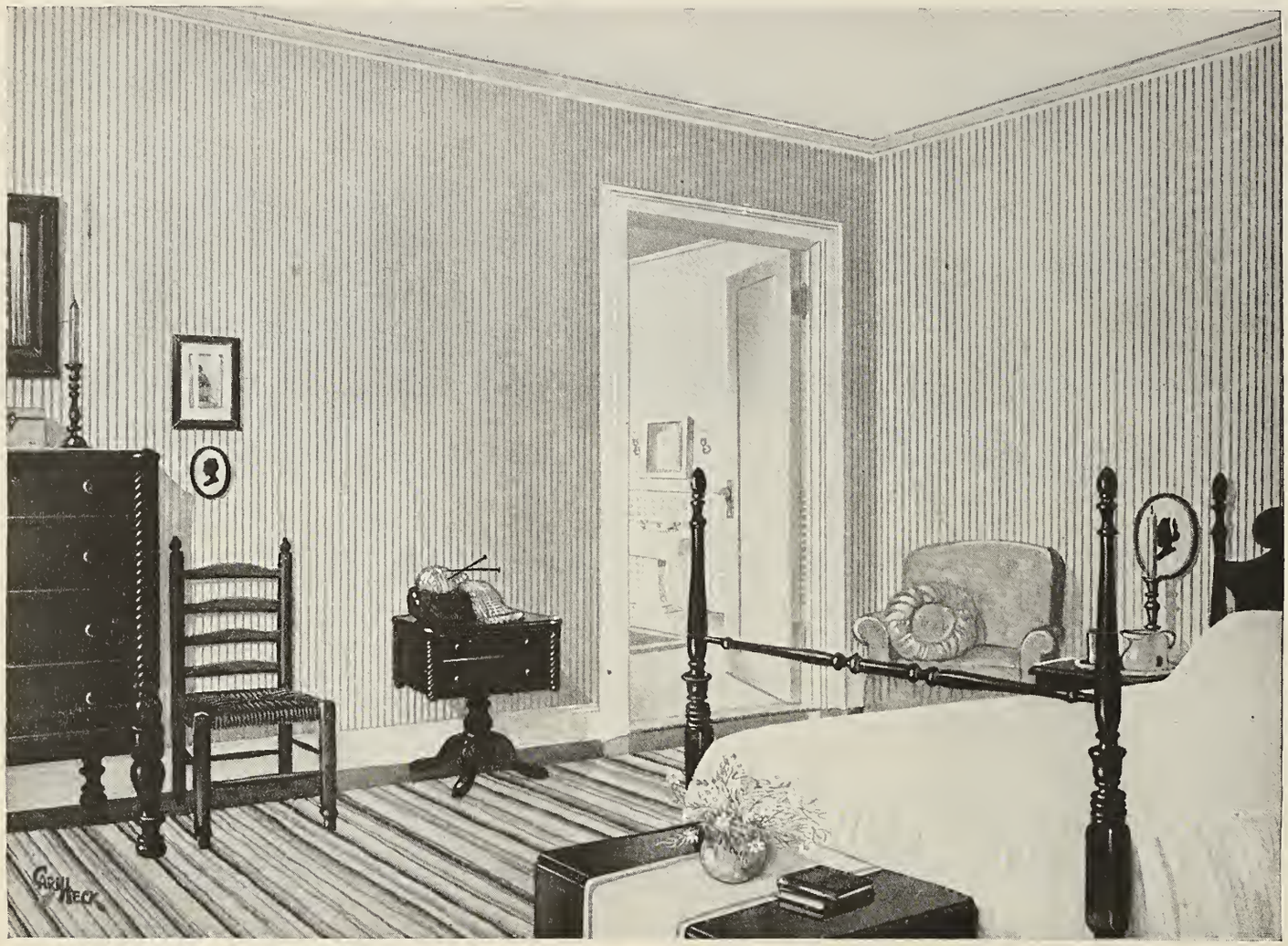
A triumph of automotive engineering is the famous Reo chassis, where the inner frame suspension of power units, 13-plate clutch, amidship-mounted transmission, short drive shaft and sturdy rear axle combine to justify owner-confidence in Reo's certainty of performance.

Standard equipment includes: triple bar bumpers, step and kick plates, motometer, steel disc wheels, four cord tires, parking lights, side-winged windshield, vanity case, cigar lighter, electric clock, and other fitments of convenience.

Write for Booklet "Reasons for Reo"

REO MOTOR CAR COMPANY

Lansing, Michigan



SANITAS
MODERN WALL COVERING

Your walls express your real self

DECORATING a room is almost like making a confession. The selection of the wall covering, especially, indicates pretty well what sort of people live there.

An appropriate use of Sanitas Modern Wall Covering is a beautiful expression of the good taste of the inmates of a home. And it is so easy to use good taste with Sanitas—every pattern and coloring seems to have a distinctive place all its own. Sanitas comes in styles for every room in the house. It is made of cloth, sturdy and durable, and machine-painted with oil colors. It does not fade, crack, tear, or peel. Wiping with a damp cloth keeps it clean and fresh. Sanitas is not an expense, but an investment.

Enamel Finish

in plain colors, striped, mottled, tile and mosaic effects, for kitchen, bathrooms, laundries, etc.

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plain colors, for flat tones that can be paneled, stenciled, frescoed, stippled or Tiffany blended.

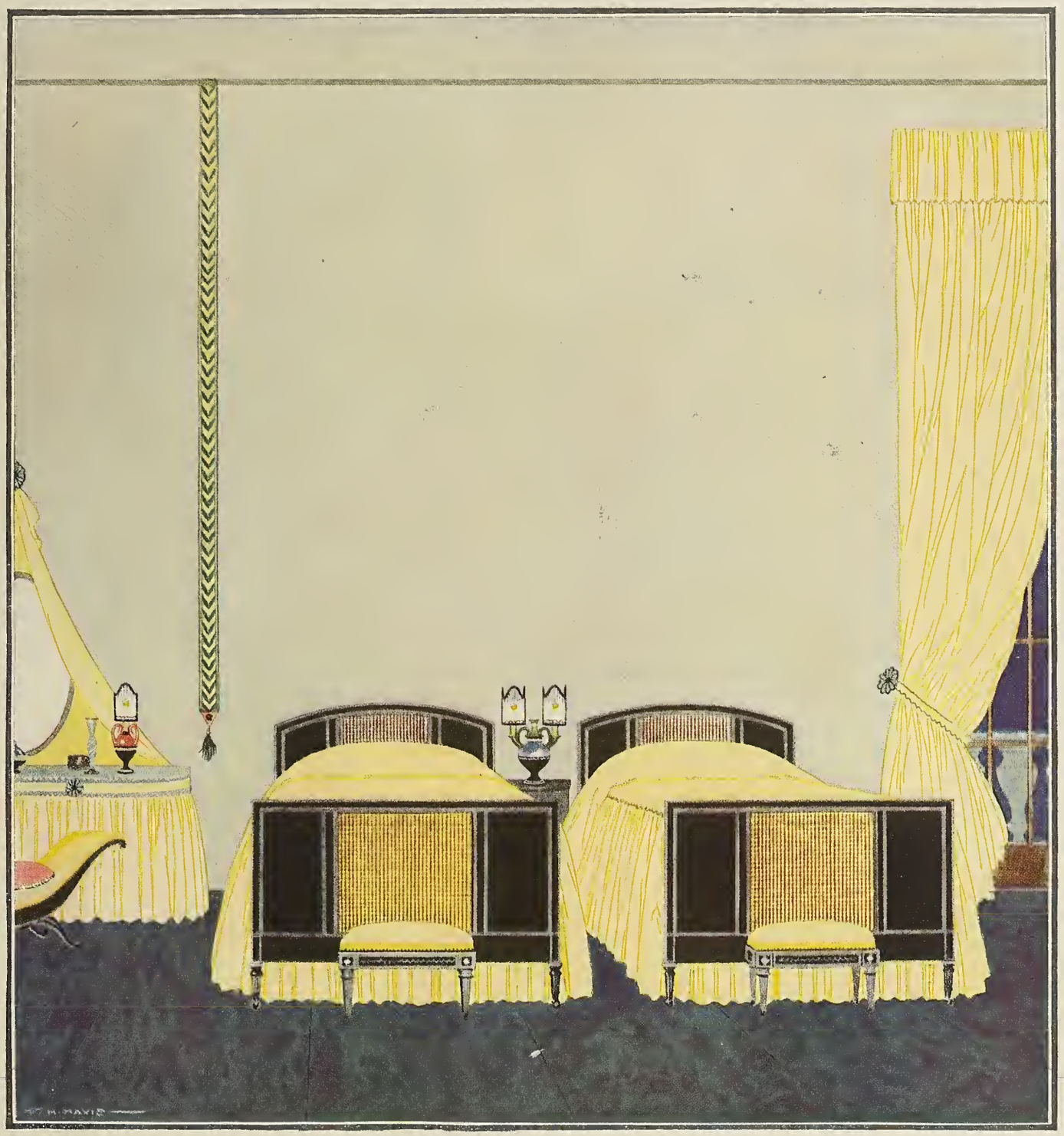
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floral designs, reproductions of tapestry, grass-cloth, chambray, burlap, leather and rough-tile.

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THE STANDARD STP TEXTILE PRODUCTS CO.
BRAND
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Your decorator will gladly show you Sanitas
Write us for samples and booklet

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK
DEPT. 21



REPOSE is suggested instantly in the new Simmons beds by a quiet harmony of line, proportion and color. This unobtrusive unity, however, is never lacking in distinction.

The fine modern feeling for simplicity and spaciousness is realized in chambers equipped with Simmons beds. All the beauty bequeathed by the craftsmen of other periods has influenced the design of a wide range of units adapted to almost any scheme of furnishing and decoration which your taste may favor.

Sleep and rest are doubly certain when Simmons springs and mattresses are used. See them at your dealer's or write for "Restful Bedrooms" to The Simmons Company, 1347 South Michigan Ave., Chicago, or to Simmons, Limited, 400 St. Ambroise Street, Montreal, Quebec.

Pale gold, dull ebony and opal blue are the dominant colors in this simple, yet impressive chamber. Draperies and bed covers are in silk taffeta, or in poplin of silk or mercerized cotton. The benches are taffeta, repp or silk velvet. Opal blue wilton carpet, Italian pottery lamps, embroidered bell pull. The wall is tinted cafe au lait. The beds are by Simmons, Directoire in spirit, in dull ebony with central panel in Simmons cane. They may be had also in soft jade green, old blue, ivory and fine wood finishes.

SIMMONS

Beds · Mattresses · Springs

BUILT FOR SLEEP



Olives from Spain

From Seville, in sunny Spain, where climate and soil combine to make the finest olive growing district in the world come Heinz Queen Olives. The same region produces ripe olives for olive oil. And in the midst of these olive groves there is a Heinz establishment where the fruit is prepared under our strict supervision and the ripe olives are pressed for Heinz Imported Olive Oil.

Olives and raisins from Spain, currants from Greece, figs from Turkey, spices from Java and India, fruits and vegetables from the garden spots of America! The whole world is drawn on for the products used in making the 57 Varieties. And wherever quick handling is necessary to preserve freshness, Heinz kitchens are located right on the spot.

All these world-wide activities are for the purpose of making each food that bears the name Heinz pure and wholesome and good to eat—uniform in quality and sufficient in quantity to supply a world-wide demand for them.

H. J. Heinz Company

57 Varieties

DODGE BROTHERS
TOURING CAR

In the cool of a Summer morning, it is gratifying to take your seat at the wheel, conscious that the Touring Car will do your bidding faithfully the long day through.

It is that time-tried dependability—so vital to the pleasure and economy of motoring—which, more than any single factor, has endeared Dodge Brothers Touring Car to so many hundreds of thousands of owners.

One-eighth of the total weight of the car consists of chrome vanadium steel. Many more pieces of alloy steel are used in vital parts than normal wear requires.

The price is $880 f. o. b. Detroit



© D. B.



SILVERTOWN is the one word that means "cord tire" to the world. No need to add "cord" or "tire." SILVERTOWN means both. But now it is also the one word that means "One Quality Only." For SILVERTOWN is the product of a one-quality policy. We center thought, skill, and care on it, and make it the perfection of cord tires.

THE B. F. GOODRICH RUBBER COMPANY
ESTABLISHED 1870

In Canada—The B. F. Goodrich Rubber Company, Ltd.
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Goodrich
SILVERTOWN CORD

SOLD BY GOODRICH DEALERS THE WORLD OVER

BUILDING INGENUITY *into the* HOUSE

(*Continued from page* 94)

equalized than if shut off by regular doors.

For other parts of the house, built-in tray cases are very economical in plan and use. Their series of shallow drawers makes it possible to utilize practically all of the space. One can readily understand that in deep drawers such as the familiar chiffonier possesses, usually only the bottom of the drawers is used for the accommodation of belongings, while the upper part is just waste space.

Shallow tray cases, as these are called, permit not only an economy of space, but a better classification of belongings and the improved order incident thereto. This makes possible a readier selection of the article desired and eliminates the frequent last-minute s. o. s. at the end of a fruitless search. An ordinary closet door protects these trays from dust and exposure and is in keeping with the rest of the woodwork. Householders find that much heavy and costly furniture may be eliminated from the household requirements in places where builders have considered these things.

For linens, shallow tray cases are particularly recommended. The old way of piling pillow cases upon sheets, and sheets upon counter-panes in a closet, means dislodging the whole business every time one needs access to the lower items in the pile. It is well to have separate places for double and single sheets and for large and small pillow cases, as every housewife knows that it is a strain on the temper to pull down a narrow sheet and shake it out preparatory to dressing the bed, only to find that it is the wrong size. The type of linen case referred to may be built like open drawers without the front end, so that towels, etc., can be taken out without pulling out the trays if desired. Linen cases should be built into the bathrooms, bedrooms or halls, and in dining-room, kitchen or pantry according to conditions. One should not attempt to have tablecloths and napkins in the same place with bath towels or sheets.

Built-in attic steps are a new and useful feature. They are similar to a ladder with a solid wall behind it, the ladder being so hinged as to rest horizontally parallel with and nested in the ceiling when not in use, the wall underneath it harmonizing inconspicuously with the ceiling. It may be readily pulled down when access to the attic is desired, and as readily moved into place.

A well considered window seat has an appeal all its own. In the small house where there is little space for chairs, and in the larger one where bare corners and uninteresting spots are not infrequent, there is good opportunity for this pleasant feature. The lower portion may be used as a chest or closet to conceal various things according to the room in which it is placed. magazines in the living room, toys in the nursery and so on throughout the house. The bay window offers a particularly delightful setting for a window seat, affording secluded places where groups of persons may enjoy slight exclusiveness without complete isolation. Here it fits into space not otherwise required and will give an air of completeness and coziness that everyone may enjoy.

It is possible to upholster a window seat in cretonne or other material in harmony with the rest of the room. There is no special need to do this, however, except as a matter of personal preference, as window seats may be had in stock designs with excellent wood finish, in styles to harmonize with the character of the room. But the use of brightly colored cushions and upholstered seats gives a snap, verve and accent to a room that immediately attracts attention.

Many small houses are resorting to the use of what may be called a utility room. This is a room provided on all sides with alluring closets and built-in features that convert it to various purposes as required. Push a button here, touch a switch there, turn a knob somewhere else, and there you are! The door-bed is indispensable here as it makes possible the combination of bedroom with living room, library, den, playroom and others. Sliding doors are immensely useful in the utility room, making possible new divisions and arrangements. One might have what to all appearances is a simple living room. At meal time, a few motions will reveal a kitchen unit by moving back sliding doors, and a small folding dining table may be let out of the wall. Some of these wall closets might be concealed with draperies or screens or pictures, if desired, although their good wood finish, just like the room itself, makes this quite unnecessary. The little cabinets in the inter-room openings may conceal things that are wanted when the living room has been converted to a dining room or bedroom.

The utility room is haven in all sorts of emergencies. As a makeshift arrangement it should not be permanently suffered to undergo a Jekyll and Hyde transformation every day: one certainly wants to preserve the amenities and traditions of home better than that. But it is nevertheless, for all that, worthy of consideration in planning the house, and offers fascinating possibilities to the imaginative housewife.

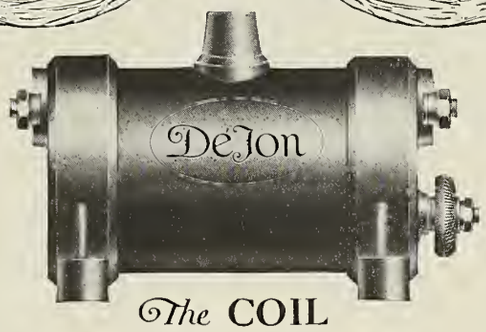
THE FAMILY OF PINKS

(*Continued from page* 68)

destined to go into a rockery; border pinks, with the fragrant *Miss Simpkins* leading in favor where it scents a cove in the long border; D. Plumarius, or the common Scotch, grass or garden pink, with its white and delicate rose-tinted clouds lying along an edge hard by the stiff foliage of blue and white Siberian iris; rock pinks or D. Petraeus, which hold delicate rose colored flowers above little tufts of foliage and seem to enjoy mean soil, so long as it is sandy and moist; and finally the annual sinensis or Chinese pinks and the Heddewiggi, or Japanese, which make up in color what they lack in scent—for they have no fragrance—and which flower till you tire of cutting them and then accommodatingly seed themselves all over the place. Some day we will add Amoor pink—D. Dentosus, glacier pinks—D. Neglectus, Maiden pinks—D. Deltoides, which somehow, have escaped our attention so far, and sand pinks, D. Arenarius. When these flower all in bloom the garden will seem like a reunion of the Pinks family.

Practically all these kinds are easy to raise from seed and can be further increased by seeds and layers. The annual sorts—the Chinese and Japanese varieties—can be treated as biennial, raised from seed in July or August, set

(*Continued on page* 100)



The COIL

DéJon

Starting, Lighting and Ignition System

is created to be the perfect complement for those fine motor cars whose quality is never compromised. Symbolic of DéJon perfection is the superior construction of the coil, the heart of a car's electrical system. It is designed and bakelized against insular breakdown. It unfailingly gives a hot spark in frigid weather without sacrifice to high speed performance.

DéJON ELECTRIC CORPORATION
Builders Ignition Technique
POUGHKEEPSIE, NEW YORK





The New

Belber

doubles the convenience!

THERE are many wardrobe trunks which contain a fascinating array of drawers and pockets and little conveniences. You will find all the most desirable of these in Belber Safe-Lock Wardrobe Trunks. And more!

The new Belber Safe-Lock is a strikingly attractive feature found in no other trunk. It eliminates the nuisance of bending over or of breaking your nails to lock or unlock unwilling catches. It is surprisingly simple—quite different from the usual complicated locking devices.

To unlock—turn the lock up as illustrated above. To lock, turn it back down and the trunk is locked in four places at one time! No tugging or straining at all.

In addition, every Belber Safe-Lock Wardrobe Trunk contains the improved Belber features of greater strength, refinement and smart, attractive appearance.



Belber Bags and Suitcases combine smart styles with convenient designs and durability that is most unusual. Specials for both men and women.

Prices are reasonable, from $40.00 to $175.00

Our booklet, "The Style in Wardrobe Trunks —and how to pack," explains these features, gives you helpful information on packing and shows you the kind of trunk with just the conveniences you want. Write for it—free.

Belber

SAFE-LOCK WARDROBE TRUNK

THE BELBER TRUNK & BAG COMPANY, Philadelphia

World's largest manufacturer of fine traveling goods

THE FAMILY OF PINKS

(*Continued from page* 98)

out in the border in September or October and carried over with a light winter protection. They will bloom from July on till frost, if faded flowers are kept cut. In fact, we have carried over the same plants for two years and still received abundant flowers. These pinks should receive a light small stake and be bound loosely with raffia, otherwise they will sprawl and drag their flowers in the dust.

The cheddar pinks—whose name reminds us of excellent cheese—grow into flat low mats in a short time when given good soil. They begin to raise their buds on thin, wiry stems in mid-May and by the first of June the green-gray foliage is hidden under solid dabs of white and light and darkish pink. Since the plants increase so fast it is necessary to give them yearly division so that the centers won't die out. Cheddar pinks can be used for the border and will appreciate a rich soil, although it is more pleasant to furnish them with a position that approximates their habitat—the top of a wall, or a space between rocks or along the edge of a broken flag walk. The position should afford good drainage. The cheddars and the garden pinks—D. plumarius—share with the other members of the family a penchant for lime in the soil. All of these should be spaced a foot apart when finally set out.

Sweet William, of course, is easily raised and the percentage of seed germination would have done Roosevelt's heart good. It is quick and abundant. Keep the seedlings growing along and in September place them in the border where they are to bloom next year. After they have finished blooming, rip them out and fill the place with annuals held in readiness—a shoal of blue larkspur faced down with golden calendulas, or a mat of French marigolds or a covering of scarlet verbena and lavender ageratum, or one might even use sweet alyssum. Sweet William can be cut back after flowering and carried over more than one season, but the second year's bloom is not satisfactory as the first and, besides, new batches of plants can so easily be raised from seed you save yourself from the desired colors. Although the pheasant eyed types are amusing, they are not nearly so effective en masse as those with a single color.

Under the head of the border pinks come several desirable varieties, *Miss Sinkins*, clove pinks and others under well-known names. These are hardy. Their flowers are quite large and their fragrance very satisfying except to those who have hay fever. They should be used as edging plants in borders and in this position stand up quite stiff and wiry, needing no support. Later on in the season they get scrawny and the plant should be divided each year lest the middle part die out. Favorite varieties can be increased by layering, which consists in slitting the under side of a stalk just below a joint and burying it with a handful of soil. This done in July, the layer will take root and be ready for cutting apart from the parent plant in September.

The firm of Allwood Brothers in England have succeeded in creating a new race of hardy border pinks which come in a variety of colors and approximate in size the envied and aristocratic hothouse carnation varieties of this family. They have a further advantage: the average border pinks, D. plumarius, give a comparatively short season of bloom whereas the Allwoodii pinks, being a cross between the common pink and the perpetual flowering carnation, flower from June until autumn. They come in white, pink and purple, and variations of these colors and in single and double forms. They require a sunny position and a soil that is not too heavy. Those Allwoodii pinks are now available in America.

HOW *to* BUILD *a* POOL

(*Continued from page* 62)

center of the wall. Then, in case of freezing inside or outside the pool, the pressure will not be a direct thrust against the walls but a glancing thrust, which is much less dangerous. Precautions of this kind may seem far-fetched. They are often eliminated and the pools often survive. They add little to the cost and are certainly worth their expense in the peace of mind they give the pool owner.

Usually forms are set on the inside of the side walls only, the ground on the outside being cut down sharply and cleanly to serve as an outside form for the concrete. Under ordinary circumstances, the concrete is composed of one part cement, two parts sand, and three parts crushed stone or gravel, and is mixed thoroughly with water until it achieves a jelly-like consistency. It is then poured into the excavation until it fills the side wall trenches and bottom to a level half way through the floor. Woven wire reinforcement is then laid on the half-poured floor and reinforcing rods set in the center of the side wall spaces, as shown in the drawing. Then the pouring of the floor is completed, after which the forms for the side walls are put in place, their bottom edges just touching the surface of the floor. The concrete for the side walls must be poured immediately so that it will effect a perfect bond with the fresh concrete below.

Before any concrete work is done the inlet and outlet pipes must be put in place. As this opens the way to a discussion of the plumbing, and inasmuch as the rough shell of the pool has been poured, the concrete will be allowed to "set" for a while, so to speak, and this other phase of the construction disposed of.

Water has to be gotten into the pool somehow, and out again. In very small pools, where the inconvenience of the thing does not matter, plumbing can be dispensed with and the basin filled with a hose and emptied with a rubber tube syphon. This method cannot be recommended, however, in any but extreme cases, because it interferes too much with garden leisure. And furthermore, it offers no means of keeping a continuous flow, however slight, coming in and going out. This continuous flow is almost essential. It prevents stagnation, gives movement and sparkle to the water, keeps water plants and fish healthy, and is in every way a splendid influence.

The inlet pipe may be an inconspicuous opening in the side of the pool, a fountain, or a bubbler. A fountain inlet requires a pipe brought up (generally) in the center of the pool to a level just above the water line. The nozzle can be adjusted to make a spray, jet or solid stream. A bubbler, simi-

(*Continued on page* 102)



The Standard of Comparison

"That's One Reason Why We Chose a Buick"

The sense of security contributed by her knowledge that Buick Authorized Service is everywhere within convenient reach is another advantage enjoyed by the woman who drives a Buick.

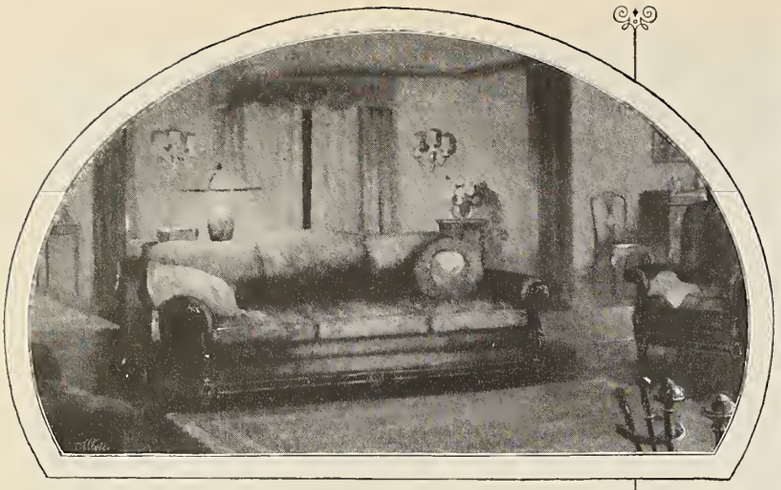
Wherever she may live, wherever she may drive, she always knows that somewhere close at hand is this authorized service, established for the sole purpose of giving to her and to all Buick owners the uninterrupted use of their cars.

Nor does the infrequency with which her Buick requires such service lessen to her its value. She likes to feel that it is always present, always ready should by chance an emergency arise.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

BUICK MOTOR COMPANY, FLINT, MICHIGAN
Division of General Motors Corporation

Pioneer Builders of Valve-in-Head Motor Cars Branches in All Principal Cities—Dealers Everywhere



Ready when friends call

Sometimes on long, lazy evenings with the second pipe well alight and the hero of the story in the book you are reading just remarking to the lady in blue that they must have met somewhere before, there is a sudden ringing at the door. Then the cheerful voices of friends—the greetings of welcome and the settling back for a visit.

A Davenport Bed is the popular haven at such times as this. Four or five group themselves on its snug cushions, relaxing to its gracious comfort. And later, when happy hours of visiting must give way to hours of restful sleep, the Davenport Bed offers the comforting embrace of a restful bed, with real bedsprings, real mattress—all that a good bed means.

Davenport Beds are charming and inviting pieces of furniture. In graceful outlines and with exquisite skill the designers have builded into them a tone of luxury and beauty that adds to your joy of living.

The Davenport Bed is a modern addition to the furnishings of the home, saves space, and is easily converted from davenport to bed and back again. In both capacities the Davenport Bed is eminently practical.

Your furniture merchant will gladly show you many designs and combinations of upholstery and woods from which you can readily make a selection.

Our brochure shows photographs of nearly a hundred styles. Write for it.

DAVENPORT BED MAKERS
OF AMERICA
Standard Oil Building, Chicago



The DAVENPORT BED
SERVES BY DAY AND BY NIGHT

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HOW *to* BUILD *a* POOL

(*Continued from page 100*)

larly installed, gives the effect of a boiling spring by having its opening from 1″ to 3″ below the surface of the water. By these means, then, the pool is filled and kept in motion.

To keep the pool from running over, and to keep the water line at a uniform level, an overflow pipe is used. This pipe can be installed in several different ways. The method illustrated in the drawing on page 62 is a trifle more elaborate piece of pipe-fitting than the usual devising, but it does away with one drain pipe, and is neat of arrangement and simple to operate. It is an overflow and drain-off combined. By examining the drawing it will be seen that when the "drain valve" is closed the water from the pool will flow unimpeded up and down the pipes marked "overflow". Now, the cross pipe at the top of this arched arrangement is fixed at the same level with the desired water line of the pool, so that the water will not begin leaving the pool until it has reached the height of the cross pipe. To avoid turning this contrivance unwittingly into a syphon, and thus draining the pool completely (just why it should do this is rather involved and difficult to explain, and doesn't matter; it simply does it), it is necessary to drill a little hole in the top of the cross pipe to prevent a vacuum forming inside.

DRAINING THE POOL

Of course, when the valve handle marked "drain valve" is opened the water stops going through the arched overflow arrangement and rushes through the larger pipe below, emptying the pool in short order. In connection with this overflow and drain-off pipe line it is essential that a fine wire mesh screen be fitted over the pipe opening in the pool, else there will be trouble.

The valve for the inlet pipe should be located close to the drain valve in order that both valves may come within the same valve box. The box, if made of wood, should be thoroughly creosoted, and it should rest on a bed of cinders, as shown in the drawing, so that any water dripping from the pipes or leaking in through the cover will drain off easily. The box may be located at any distance from the pool so long as the cross pipe of the overflow arrangement is fixed at the proper level to keep the water line of the pool where wanted. The character of the lid, then, should be determined by the character of ground surface around it. If, for instance, the surface there is paved with flagstones, a manageable flagstone, fitted with a countersunk ring-bolt, might be used for a cover; if the surface is turf, a cast iron lid painted dark green would be best perhaps.

DETERMINING PIPE SIZES

The pipe sizes in all cases should be governed by the size of the pool, the size and strength of the inlet stream, and the speed with which it is desired to empty the basin. Each pool is a distinct problem in this respect, and the problem for each one should be solved by a competent authority in these matters.

To get back to the pool proper, there are finishing touches to perform which have as much to do with the practical working of the pool as they have to do with its appearance. When the concrete has "set" and the forms are removed, it will be seen that the concrete surface inside the pool is not particularly smooth. In certain types of gardens this will not matter, nor will it matter if water plants are to be grown in the pool and water transparency, therefore, no object. However, in cases where a smooth finish is wanted, and where an added precaution against leakage is desired, a coat of rich cement may be put on the bottom and sides. This cement grouting on the bottom can serve as the means of getting a slope from all parts of the pool to the outlet opening, this being obviously important.

TILE-LINED POOLS

When the pool is to be lined with tiles, the tiles are set on this cement grouting. If the tiles are the very small, "mosaic" variety, they may be pasted on sheets of paper in the pattern desired, faces down, then set in mass onto the cement. Tile setting of any kind is work for an expert.

All the directions given so far may be applied to garden pools of almost every shape and size. The principles outlined are generally the **same** in every instance. Pools that are variations from this most ordinary type are raised pools, pools with curved basins, and pools with puddled clay bottoms. Yet even these require the same safeguards against frost, the same kind of reinforcement, the same schemes of drainage, and the same plumbing arrangements—all, perhaps, with some slight adaptation to their peculiar needs.

Most of the construction described above is underground and out of sight. The shape of the pool and its coping are the things most noticeable from above, and it must be admitted that these things are pretty often commonplace and absurd.

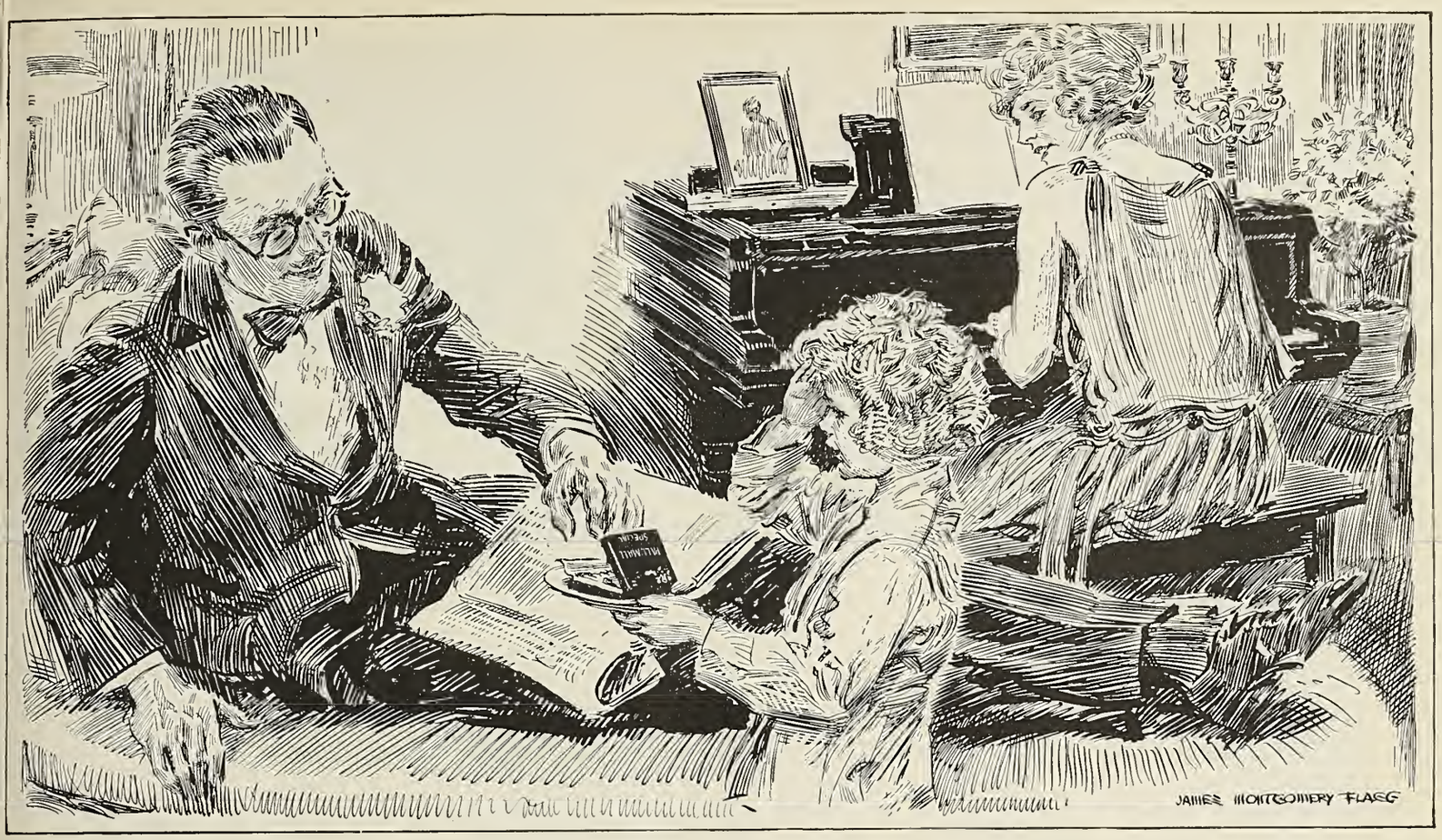
The size of the pool should bear some relation to the size of the space it occupies in the garden and by its importance in the scheme. There is no strict rule about this; it has got to be felt to a large extent. Generally a pool in the center of a garden may be smaller than one at the end.

THE MATTER OF SHAPE

The worst possible shape for a pool is that of a rectangle in which the length and width dimensions while different, are so nearly similar that their relationship is utterly undistinctive. If the shape is rectangular it should be exactly square or definitely long. Oval pools are difficult to build, as well as to handle in the garden's design. Round pools seem to be at their best when the outside line of the coping forms a square or when they are set in a square space; the combination of these two primitive shapes being always pleasing. Other shapes than these should be studied carefully and given skillful treatment to avoid the possibility of becoming ridiculous. Naturalistically irregular shapes in obviously artificial pools fool nobody and fill sensitive observers with disgust.

The matter of copings is one that is usually overdone. In a very grand garden there is an excuse for conspicuous copings of cut marble, but rarely is there an excuse for them elsewhere. According to the other treatment in the garden the pool may be coped with brick, tile, flagstone, or even turf. In the drawing on page 62 the top surface of the coping is shown to be flush with the surface of the ground adjoining. The effect of this arrangement in an unpretentious garden is infinitely more satisfying, and more graceful than one in which the coping is raised. The coping should have something of an

(*Continued on page* 106)



Here they are Sir! the world's most distinguished cigarettes—*in a special new size*—20 *for* 30¢

DIEU ET MON DROIT

Try them tonight for your Luxury Hour

-that easy chair hour after the day's toil, when every man feels entitled to taste life's best.·· Soon you will smoke them *exclusively*

PALL MALL *Specials*
New size-plain ends only
20 *for* 30¢

No change in size or price of PALL MALL *Regulars* [cork tip]



For the connoisseur's taste—and the thrifty man's purse—here's the best cigarette news in many a day.

Famous Pall Mall—the most distinguished of all cigarettes—is now available in a special new size—20 for 30c.

At "a shilling in London—and a quarter here," Pall Malls have always been the world's best cigarette buy. But the makers of Pall Mall have evolved new economies in manufacture which leave the quality intact, while materially cutting the cost to you. Hence, the new "PALL MALL SPECIAL"—twenty genuine Pall Malls for 30c—a triumph in volume production.

A *trimmer* cigarette than the Pall Mall Regular—a little smaller in girth, but with plain ends *only*—and with the same exquisite blend of the choicest Turkish tobaccos that has always made Pall Mall incomparable.

Try Pall Mall *Specials* tonight for *your* Luxury Hour.

20 *for* 30¢

[WEST OF THE ROCKIES 20 *for* 35¢]

Graulite Answered
The Urge of Necessity

"YOU absolutely must curtail the time of these wood finishing operations," was the demand made of the wood finishers.
"We *absolutely* cannot do it using shellac, varnish or paint," was the answer.
"Then get something else."
There wasn't anything else—then.

Today, that something else exists—it is Graulite

Take first the question of time saving

—this is the schedule for finishing standing trim for two rooms of average size:

First	Day	—Apply stain and allow to dry
Second	"	—Apply filler—allow to dry
Third	"	—Sand Paper
Fourth	"	—Apply coat of Shellac
Fifth	"	—Sand Shellac
Sixth	"	—Apply coat of varnish, then allow to dry
Seventh	"	—Sandpaper the coat of varnish
Eighth	"	—Apply coat of varnish and allow to dry
Ninth	"	—Rubbing down the last coat of varnish

TOTAL TIME—Minimum...60 Hours

Here's the difference with Graulite

—same two rooms to get exactly the same result as to appearance and permanence:

First	Day	—Apply Graulite—allow to dry a few moments then wipe off residue (Requires no sand papering).
Second	"	—Apply coat of wax, which requires only four hours, or Graulite Surfacer, which requires eight hours.

TOTAL TIME—Maximum...12 to 16 hours

Saving with Graulite—at least 60%.

The result, it is true, is the same but there is a beauty to the appearance of a Graulite finished room or of any woodwork that is new and pleasing. "What a relief to get rid of that varnished look—the grain in that wood seems to rejoice" is the exclamation of interior decorators who have used Graulite.

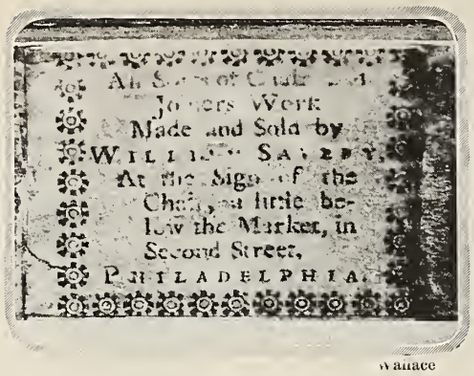
Graulite is for all kinds of wood—oak, mahogany, walnut, birch, ash, maple, cypress, hard pine, gum and hemlock. And because of its remarkable durability, toughness, wear and water resisting qualities, Graulite is particularly adapted to floors, table tops, chairs, wainscoting, in fact for everything of wood. You can walk on a floor treated with Graulite immediately after it has been applied.

Send for Graulite booklet

Home owners, tell us what kind of wood you intend to use and we will submit samples covering your requirements. Architects, write for large panels and specifications. Manufacturers of furniture, tell us your problems—we can save you money.

W. F. GRAUL COMPANY, INC.
41 Pleasant Street Northampton, Mass.

GRAULITE
The Master Finish for Wood
Not a Paint *Not a Varnish*



The label on the Savery chair in the Pennsylvania Museum; chair shown on page 44

A CABINET-MAKER of COLONIAL AMERICA

(*Continued from page* 45)

indicate his establishment at an early age in Philadelphia, and that he married there when only twenty-two, it would seem more probable than not that he was a Philadelphian born.

In Colonial times there were more cabinet-makers working in America than one generally supposes. Many of these attained excellence in their work. Some of these early craftsmen were native Americans and others were newly come from England, setting up their shops in Boston, in New York, in Philadelphia and in other cities in the colonies. Without doubt William Savery served his apprenticeship to one of these. Romance would like to have us think it was, perhaps, to some relative of Reese Peters, the Mrs. Savery-to-be.

Savery's early pieces cannot, with the exception of a chair which has come down to one of his lineal descendants, be identified. Even this chair, were it not known to have been from Savery's shop, is not distinguished in any particular manner of quality which differentiates it from the more ordinary products of the chair-makers and cabinet-makers of 1725-1775. Good, honest workmanship is probably the extent of Savery's early contribution in the history of American furniture. Then came the newly published volumes of the famous English cabinet-makers, and undoubtedly Savery, as was the case with other contemporary American cabinet-makers, was greatly inspired by these. There was, for instance, Thomas Chippendale's "The Gentleman and Cabinet-maker's Director" which was issued in parts in 1754 at a shilling apiece, the complete work in book form appearing in the edition of 1762. Then Ince and Mayhew's "Designs" made its appearance in 1760, while the well-known works of Decker and others followed. Such earlier books as Batty Langley's "Guide to Builders" (1729), Langley's "Treasury of Designs" (1740), "Gothic Architecture" (1747) undoubtedly had found their way into the hands of American cabinet-makers. Batty Langley's "Builders' Director" (1767) was also influential. All these were illustrated by well-engraved plates, but were published at so low a price as to be available to all. A study of William Savery's masterpieces in furniture reveals the influence of the designs of Chippendale, and also those of Robert Manwaring (London, 1765-1775), in his work, an influence which certainly had not asserted itself when the chair of which mention has been made, was built, which object proclaimed its indebtedness to the Dutch style (at its height 1725-1750). The tripod stand and the tilt table ascribed to Savery have identical guilloche designs, both from plates published by Batty Langley.

The pieces in the Palmer Collection which may definitely be ascribed to Savery consist of three high chests, (called highboys, though not the true highboy type), two dressing tables (called lowboys, though different to the true English type) and a secretary desk. A tripod stand and a pie-crust tilt table and a pier table in the Metropolitan Museum collection seem also more likely than not to be Savery pieces. There is also what appears to be a Savery dressing table in the collection of the Minneapolis Museum of Fine Arts and one figured in a sale at the Anderson Galleries, New York, last year. This was described in the catalogue as follows: "Oblong top with refined ogee molding; indented at corners. Front fitted with long molded drawer and deeper drawer below, set in a finely scrolled apron and flanked leg, two smaller ones; trimmed with scroll pierced (flat) brass bail handles and escutcheon. The lower central drawer richly carved with rosetted shell motive and dainty acanthus leaf scrollings. Inset quarter round fluted pilasters, supported on beautifully proportioned cabridle legs having finely bracketted and acanthus scrolled knees and virile (bird-) claw and ball feet... in its fine original condition, and even the handles have retained their original condition". This piece has a plain apron while the two Savery dressing tables in the Metropolitan Museum have elaborately carved aprons, the more beautiful example being the one Mr. Palmer acquired from the estate of the late Richard Canfield, whose collection of rare pieces of mahogany was one of the finest in private hands. The dressing table in the Van Cortlandt Manor collection has already been mentioned and recently a fine high chest of drawers was exhibited in Philadelphia by the Rosenbach Company. Undoubtedly the time is not far distant when a census of Savery pieces will be made, and one could not suggest a more interesting furniture exhibition than a loan collection of examples by William Savery. It would then be possible for the public to appreciate how fully he deserves as much glory as Duncan Phyfe has recently received!

Savery employed mahogany and also Virginia walnut, a wood easily mistaken for mahogany, in his work. One of the dressing tables, (lowboys) in the Metropolitan collections is of mahogany and the other is of the Virginia walnut. The Metropolitan high chests of drawers

(*Continued on page* 106)

Those End-of-the-Season CLOTHES—

Around about the first of August, summer clothes seem to undergo a mysterious change. They were so smart, so crisp, so satisfying just a week or two ago. Now there's something wrong with every one of them . . . a bit droopy. . . a thought faded . . . don't go together, somehow. . . you haven't a thing to wear!

It's still too early to look for autumn clothes—you've months in the country yet. But it's just the time to run into town, choose a length or two of shining crepe, of soft moire, of lovely clear-toned satin, and whisk a brand-new frock out of the top of a clever little paper envelope—a Vogue Pattern!

Since our wardrobes don't wear out all in the same spots, Vogue has chosen things for you for sport, for the street, for the afternoon, for the evening. And here they are for you on this page—your end-of-the-season clothes.

The smart little pleated suit (Dress No. G-7211; Cape No. G-7212), may be in white crepe for the country; in which case you'll decide on a blouse with the less-than-elbow sleeves that are the alternatives for the slender, well-cut, full-length sleeves sketched for town. For town, too, you may take the model in, say, navy blue—for Paris is saying navy blue in every cable, and no shade is as becoming to the average woman. Black would be useful, too, and quite as chic as ever. The whole suit is charmingly easy to make, of course—no making to it.



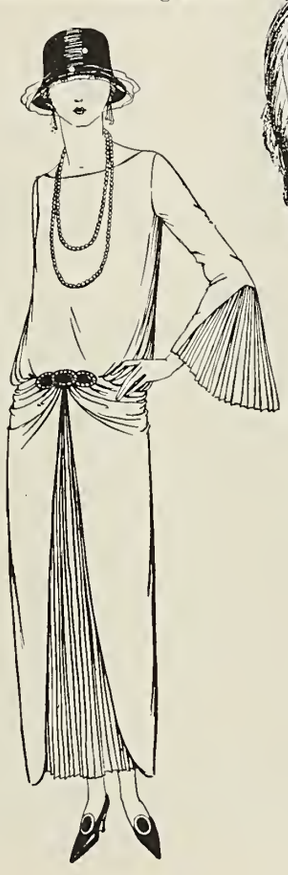
G-7213



G-7211
Cape G-7212



G-7204



G-7214



G-7202

To make a new crepe afternoon frock with a touch of drapery—or to combine two worn frocks into one—you might try No. G-7214. If you were to leave off the sleeves altogether, you'd have a little dinner dress that you'd find ever so useful. Speaking of dinner dresses makes us think of No. G-7204—such a lovely graceful thing with its shining satin drapery and its Chantilly cape-back collar. You'd be simply amazed to see how easy it is to make—skirt in two pieces, blouse in two pieces, and that engaging collar in one piece, cut out of fourteen-inch lace—haven't you a bit on hand that would make it?

Last of all, for genuine usefulness, how about a dress of moire? Paris continues to use it for simple frocks and others not so simple, and so can you. For no frock in the world could be simpler than No. G-7202, (all in one piece except the sleeves), while No. G-7213 is an example of the not-so-simple, yet quite-as-charming. Paris talks about tiers in both coats and dresses for this winter, those smart flat tiers that moire makes so beautifully and keeps in place so well, tiers cut with a hint of the circular, just as you see them here. . . . Which gives you the assurance you've been looking for that your end-of-the-season clothes won't have to go into retirement with the golf balls. But—Vogue Patterns never do!

Coats and separate skirts $.65 each; frocks $1.00

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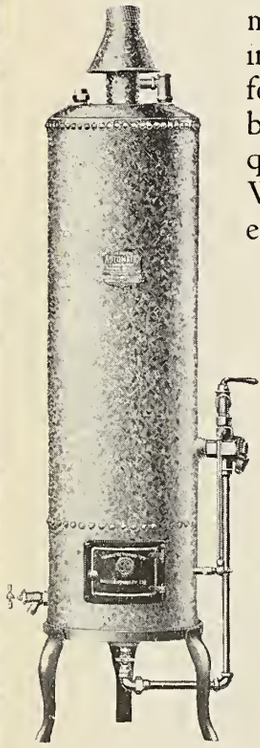
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A CABINET-MAKER *of* COLONIAL AMERICA

(*Continued from page* 104)

(highboys) and the secretary desk are of mahogany. as is the tripod stand and the tilt table. Here one may be reminded that although the high chests of drawers and the dressing tables such as these pieces by Savery are commonly called highboys and lowboys, the true highboy and the true lowboy known in English furniture in the latter part of the 17th Century, had long before passed out of fashion (early 18th Century) and these "highboys" and "lowboys" of the last half of the 18th Century were really indigenous to America, creations of our own cabinet-makers and in their construction retained the cabriole legs that superseded the twined legs of the true highboy and lowboy of the English cabinet-maker.

An examination of the accompanying reproductions of photographs of Savery's furniture will show how strong were French and Chippendale influences in Savery's high chests of drawers. On the tables the carving of the skirts is fully worthy to be placed along with the best work of the English cabinet-makers of the Chippendale period. In Chippendale's "The Gentleman's and Cabinet-Makers Director", plate CLXI, is described and pictured an "Inigo Jones Bookcase" which seems to have been studied with good effect by Savery as regards some of his carved ornament. Robert Manwaring's designs, "The Cabinet and Chair-maker's Real Friend and Companion" (London, 1775) contains a plate of designs (Plate XXXI) which Savery referred to in working out the fretwork of his secretary desk in the Mertopolitan Museum. (In connection with this piece, which Mr. Palmer discovered in Camden, New Jersey, one may note that the original flat brass handles had given way to ones of later pattern).

EARLY AMERICAN FLAMBOYANCY

After 1760 the American high chests assumed a much more ornate character than in earlier years. The superb high chest with the central foliate and rococo carved cartouche and finials of urns with flames and the one with cartouche missing are fine examples of this elaborate style. It is more or less a tragedy that the cartouche and finials, once seen by Mr. Palmer on the high chest, when it was in a former owner's possession, now without them, should have disappeared.

There is scarcely as much as a forlorn hope that they will ever turn up. Mr. Lockwood suggested that the central cartouche of the Savery high chest was inspired by the carved cartouche over the pulpit of St. Peter's Church, Philadelphia. The original owner for whom the high chest was made appears to have been James Moulder, a captain of artillery in the Revolutionary War, one of the soldiers who crossed the Delaware for the Battle of Trenton.

THE SEARCH FOR SAVERY PIECES

Second Street in old Philadelphia appears to have been especially affected by Colonial furniture makers. In addition to Savery's address card which has been referred to, there is extant one of "James Gillingham Cabinet and Chair Maker in Second Street between Walnut and Chestnut Streets Philadelphia", a label discovered pasted on the back of the seat of a chair constructed after a design shown on Plate X of Chippendales "Director." Gillingham's card recalls to one that in earlier years American furniture makers were divided into chair-makers, cabinet-makers, carvers, joiners, etc., later coming to combine these crafts as probably did Savery and as did such still later cabinet-makers as Duncan Phyfe. That Savery's shop appears to have been known as "The Sign of the Chair" cannot be held to indicate conclusively that his earlier efforts were entirely directed to chair-making, but it is possible that they were. There is much, we hope, which time will discover to us concerning William Savery's handiwork. It may be that a more widespread interest awakened by calling attention to this early master may uncover many pieces bearing the ear-marks of Savery's genius. We may, at some later day, be able to confirm our belief that the pier table in the Metropolitan collection is Savery's, and that perhaps a second pier table in this museum, one found in a Baltimore house, was fabricated in Savery's atelier.

William Savery was fifty-eight when his name was placed on the Militia muster roll of Philadelphia in the 4th, 6th and 8th classes. Mr. Halsey tells us that these militia classes of the Chestnut Ward, Philadelphia were under command of Thomas Bradford, and that opposite Savery's name as his excuse from complying with the muster call the explanation has been written in the word "old". Whether age or Quaker tenets kept him at home we do not know, but if he was not at the front, he was not behind in his civic obligations for this is the year in which he paid his £14⁹ 16s 6d tax so cheerfully. Seven years later he breathed his last, not guessing, perhaps, that he would pass to an enviable immortality in the history of American art craftsmanship.

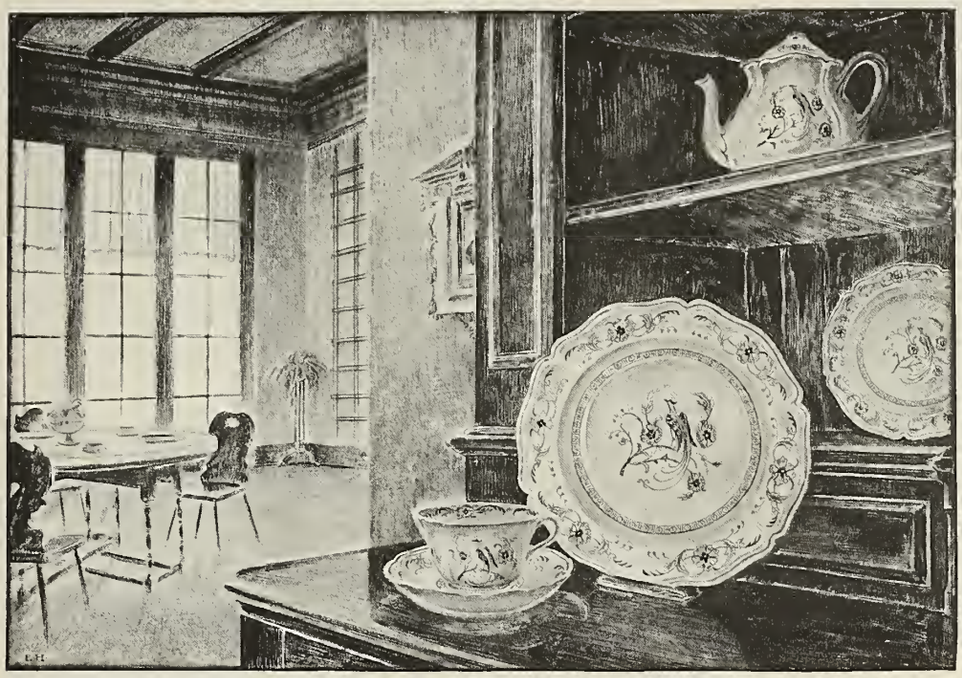
HOW *to* BUILD *a* POOL

(*Continued from page* 102)

overhang to create a shadow, the overhang being 1″ on an average. Then, to complete the fine effect of a flush coping the water level should come to just under the coping or, if the coping is unusually deep, to within 2″ of the top.

The cultivation of plant and animal life in a pool is another story, or several; but it may be said that tadpoles and goldfish help to keep the water clear and discourage mosquitoes.

The winter care of the pool is important. It should be emptied if it can be given a waterproof covering. It is common practice, also, to leave the water in it, put boards over the top, and on the boards pile a quantity of manure. Seepage through this covering will then produce a valuable supply of liquid manure that may be bucketed out in the spring and used to a splendid advantage in the garden. All supply and drain pipes that are not below frost line should be drained off. After all of which, as winter sets in, one can only hope for the best.



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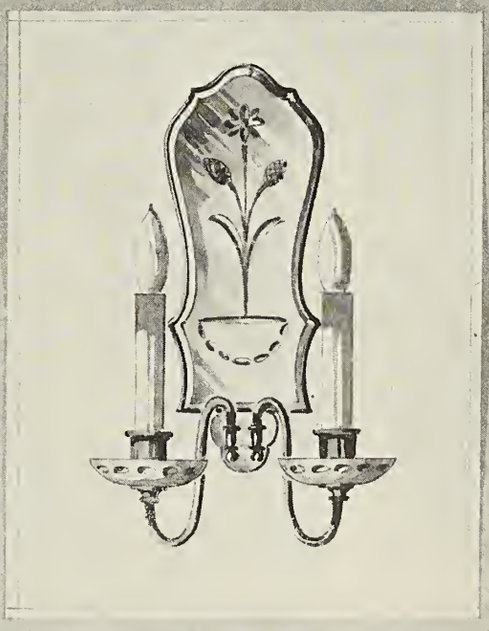
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GENERAL ELECTRIC

BACK *to* LOG CABINS

(*Continued from page* 71)

Now you are all ready for your grand finale, finished flooring, doors, setting your casement windows into place, putting on your hardware, making enough closets, cupboards and shelves to please your wife, and constructing appropriate furniture for your place. For the love o' sweet Heaven, man, don't turn your self-respecting cabin into an asylum for decrepit city furniture, leaking out its insides. "Excelsior" may be an excellent slogan for an Alpine village but it's a darn poor one for an untrammeled vacation in the woods. Any man who can build a cabin can certainly make furniture to fit into the general harmony of things and this is a good place to use up all you have left of your slab lumber with the bark on.

Your doors are mighty picturesque fashioned of either lengthwise or cross-strips of this shaggy lumber stained with a forest green stain—a color finish that amply repays the little labor and time it takes to apply. One coat brushed in well is sufficient, and far better than two coats applied now—though next year you may want to touch up your frames here and there where they have sun-faded somewhat.

While you are wielding the brush and the can of stain, get the rest busy on calking—a long job and one where the whole family can lend a hand. The amount of oakum you can fill in depends, naturally, on how well your logs are fitted in the first place. But if there is any left over, keep it—inasmuch as for a couple of years your logs are going to shrink a little and your calking will have to be looked to until they've reached a size which is comfortable to themselves. There are other chink-filling devices besides using oakum, but nothing anywhere near so satisfactory. Oakum not only makes your cabin snug and tight but it is also a preventative of bugs, moths and vermin—similar to the friendly office performed by the tar paper between the floors.

By the way, in answer to your question, "What's the use of dressed lumber in a cabin?"—the floor is one place where it seems desirable. We had the same notion as you have—all rough lumber. After one season, however, of getting along with rough flooring, which, despite all efforts at tight laying in the first place, shrunk to admit all the flies in the neighborhood every time we had a fish dinner, we decided unanimously on a matched floor of dressed lumber, stained a rich dark brown to match our footprints on a rainy day. Between the rough floor and this we laid tar paper, letting the ends come up well between the flooring and the walls to keep out any undesirables that might try to effect an entrance in this way.

Your final chores which, by rights, ought to be got at as soon as your cabin is ready for habitation, is the oiling, inside and out with two coats of linseed oil—the first coat being thinned out about twenty percent with turpentine. Not only does the oil finish help to preserve the wood and—theoretically at least—render it less liable to checking, but it retains for your cabin its new and colorful appearance. Remember that logs do not weather artistically as do shingles. They merely turn dull and drab and seedy looking. Upon my canoe trips, I have investigated any number of cabins of trappers, rangers, and settlers in general and have yet to find one whose beauty was enhanced by its dingy weathering.

Just a hint, to close: If you don't complete everything about your cabin the first season, don't worry over it. Take the construction of your little dream home in the woods as a pleasure and not a sentence at hard labor. Leave some chores to go back to next year. Nothing is so restful during the strenuous season of trying to make both ends meet and tying a knot in 'em as to close your eyes upon all evidences of civilization about you and dream of the good licks you are going to put in on your woods cabin the minute you can break away from the demnition grind.

Here's to your success. Let me know how you come on!

Yours,
ALDRICH.

DEAR Mac:—

Your wife's idea of Heaven being a fireplace with a porch around it may not be exactly orthodox, but it's a mighty comforting picture. Anyhow, it suggests what are likely to be the mainsprings of your log cabin. As it is all I have to go on until I hear from you of further developments of the dream house in the woods, I am sending you a few pictures of our materializations along the fireplace and porch idea—at Pals' Cove-on-North-Shore.

By the way, in your letter you have cited the only argument against a porch on a cabin, namely, that the pioneer archetype hadn't any. I have heard that argument several times before and I have found that two words will refute it, "Too bad!" At least if it is not adequate refutation, its serves the same purpose—it silences the arguer. Probably the pioneer mother had no time to take advantage of a porch in the day time, and as for utilizing it at night as we do in our age, it simply wasn't done in pioneer etiquette. The pioneer, even the modern variety, is strongly averse to sleeping even with the window ajar.

Nobody can tell you what sort of a porch you want until you have told him what you want it for. Every variety may be adapted and worked out in logs and, however much of an iconoclast you are, you want the thing to conform in some measure to the design of your cabin. If all you want is a platform hooded by an extension of roof to keep the water from dribbling down your neck when you poke your head outside the door to see when it's going to clear up—look about you for some oddly shaped, crooked formation on your trees, some naturally curly or permanently-waved limbs, and utilize them for brackets, bark and all. Which brings me to the observation that you want a porch with the bark on. There may be one or two practical arguments against it, but they are weak and wavering against the strong assertions of greater beauty and harmony with the surroundings.

Your ideal of the cabin is to have it a lovely thing that seems to spring up naturally, and the porch is the chief factor in bringing this about. As the columns of the trees lead to the porch, so this latter leads to the more complete shelter of your hearth and home. It's the connecting link—whether missing or no.

Of course the shaggy cedar bark is the ideal, and unless there has been an overdemand for railroad ties in your neighborhood, you are likely to be able to corral all the cedar you need for porch-posts—and possibly the railing. Other material you will need is a load of white pine or spruce slab lumber from your nearest sawmill if possible. In lieu of this commercially worthless stuff, you will have to put up with a better and far less artistic

(*Continued on page* 110)



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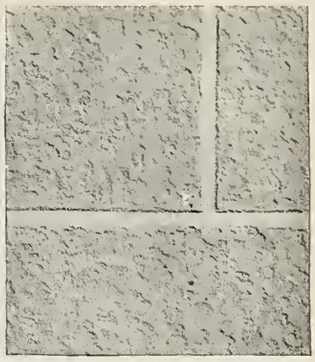
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BACK *to* LOG CABINS

(*Continued from page* 108)

variety of lumber. You know what I mean by slab side, don't you? The cast-off stuff, rough sawed, with great patches of bark left on here and there. Prepare to be almightily snubbed by the mill hands when you ask for such a thing—and your sanity doubted. You may even be gently prodded toward the doorway and urged to get some air. But—stick it out!

You get an effect with this stuff in your cabin "trim" and furniture, the doors and shelves, that is simply great—but more of this anon. For your porch you will utilize it for barge boards, or, if you plan this for a sleeping room or outer living room, you will use it to back your balustrade solidly before screening. One porch shown here is so backed, the boards being stained a forest green—against which the rich brown of the cedar posts stands out in bold relief.

The barge boards of The Crow's Nest are of this same picturesque roughness, the spots not covered with bark being touched with the forest green stain that seems the natural effect of sunlight through a drift of leaves, the graining giving varying tones.

Individual effects are gained by a fancy design of the balustrade and by a grouping of the pillars instead of having them spaced regularly. The architect's cabin, "Squantum," of which I told you before, has an interesting shelter formed by the roof's extension, supported by posts in groups of three direct to the ground itself and placed far enough in to give wide eaves. It gives a very definite and interesting impression of the Japanese. The simplest and probably the most "cabinish" way to build your porch is to extend the gable end, chalet-fashion, and support it by pillars. From both views—inside and out—this is usually satisfactory, especially upon a small cabin.

In The Crow's Nest this effort is enhanced a lot by the roof of split saplings, carefully matched and placed by a real craftsman at logwork.

Just a word about your roof line by the way. If possible—which means if the level is practicable—have your porch roof an extension of your main roof. If this would mean that you bumped your fool head each time you crossed the porch, flatten the pitch of your porch roof. The average cabin porch looks like a barnacle on a ship's side. Just keep in mind the fact that this ante-room is an honest-to-goodness integral part of the house itself, not a makeshift or an afterthought. Accent the "log" part all you want—but make it a "loggia" not an "apologia".

THE FIREPLACE

Like a kid with a couple of pieces of candy, I've saved the best for the last. When you say "fireplace" to me you have got me started rocking my hobby. I feel, very comprehendingly, that our nearest log cabin neighbor, a dear little Frenchwoman, speaks truly when she graciously asks her visitors to gather about "the heart". It surely is the heart of the wilderness home and those who gather about it reflect its varying moods. I defy anybody to be downright grouchy when the fire roars and races crackling up the broad chimney—and I've yet to see anyone who does not dream as he sits quiet before the glow of red embers. Ever notice how they seem to breathe and fade—breathe and fade? It's the most heart-opening phenomenon I know of. Get a group of people before a deep fire-hearted bed of throbbing embers on a stormy night—and they will be telling each other their middle names before long.

But don't think this joyous harmony is gained by a tossing together of rocks helter-skelter, chinked with gobs of mortar. Funny thing, isn't it, that while the town house must have the most perfect care in the design and construction of its fireplace, which is used only a few times during the winter—and then for effect rather than because of need—the fireplace of the vacation lodge upon which the joys of your days of freedom depend, is usually apologized for as "something we stuck together in a week"? And doggone it, you feel in duty bound to admire it though everything is out of plumb but the cracks.

Quite understandable too. Don't think you have an easy job on your hands, or one that you can unhesitatingly turn over to any of your amateur helpers on the job. It has got to be the most carefully thought out and lovingly constructed part of your dream house. It is in the fireplace, too, that individual taste finds its greatest opportunity for expression. So, make up your mind that nothing in your cabin is so difficult, so fascinating, so satisfactory in results as a successful fireplace.

Just keep in mind three *sine qua nons:*

It must be in harmony not only with the architecture of the cabin but also the woodsy environment.

It must be beautiful in its proportions—not only of a general size and shape to suit the room, but also in its related parts.

It must be completely practicable—it must draw well.

As long as you keep to native material the first of these will be difficult to escape. The rocks of your fireplace are going to look as if they belonged in that place, if they actually do belong there. One of the fireplaces of which I send you the picture, built of rock found within easy hauling distance, is so identical in coloring, and carefully attained ruggedness with the cliff visible just beyond it through an open window, that it gives the wall of the large living room the effect of having been hewn out of the cliff itself.

Now as to proportions: if you have not an intuitive feeling for proportion, by heck, I don't know what you are going to do about it. Ask your wife. Women usually have a good eye for balance. Or, get a consensus of opinion—and then do what you intended to in the first place. Too small a fireplace and chimney for the size of your room gives the whole the air of a playhouse—too large leaves you breathless with a sense of being overpowered.

I don't want to give any rigid mathematical suggestions, but the actual proportions of our fireplace to the longest dimension of the room seem to be about one-third. This is generous and will give the effect of massiveness without being overwhelming.

Another uniform characteristic of our fireplace is that the openings are built up from the floor. More practical from every standpoint—especially if you are going to utilize your fireplace as an adjunct to the stove in cooking (as you are sure to do). It heats the room better and it is, we think, more attractive. However, wallow on the floor if you want to when you cook—it's really a matter of taste.

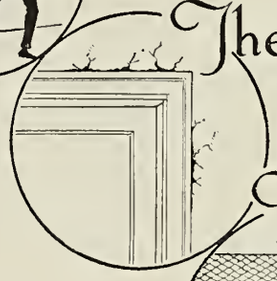
Not so the practicable aspect of your fireplace, however, for there is nothing more detrimental to the general morale of the best sportsmen in the world than

(*Continued on page* 112)



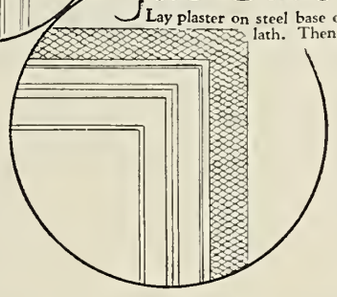
The Cause

carelessly slammed doors subject plaster to blows



The Effect

cracked plaster around much used doors



The Cure

Lay plaster on steel base of metal lath. Then it can't crack

THE opening and closing of doors subjects surrounding plaster to shocks. Not hard blows, it's true. But *never-ending* vibrations, day after day, year after year. That is why cracks so frequently appear around much-used doors and windows.

To avoid such unsightly defects, stronger construction is necessary. That is why the plaster in so many new homes is being made crack-proof with

Kno-Burn
METAL LATH
"The steel heart of plaster"

The steel strands of the lath reinforce the brittle plaster in every direction.

To prevent cracks use Kno-Burn around windows and doors, in all corners, throughout bath rooms and on all ceilings under inhabited rooms.

Fireproof construction of frame buildings is now possible. Incombustible plaster and Kno-Burn Metal Lath form a fire-resisting barrier that has been officially given a one-hour rating. Metal lath should also, for safety's sake, be used over heating plants and at chimney breasts, under stairs and around stair wells.



Ask Your Architect or Builder

how to make plaster crack-proof and frame homes fire safe with Kno-Burn. Or send for Home Building. You will find the suggestions practical and valuable. Free, of course.

NORTH WESTERN EXPANDED METAL CO.

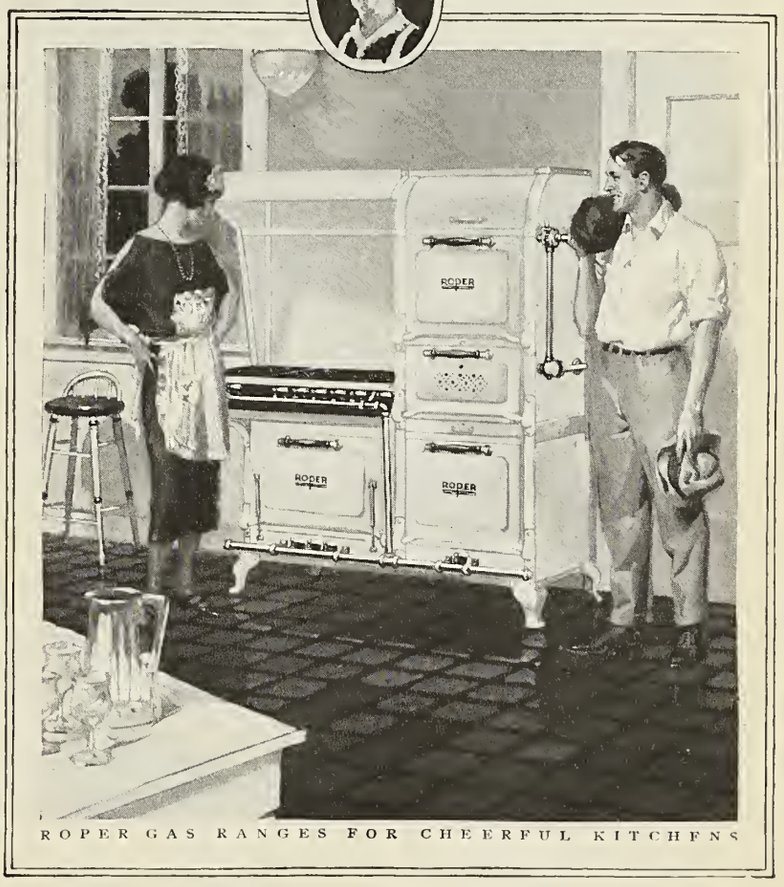
1237 Old Colony Building, Chicago

ROPER

Every Roper Gas Range is inspected by a woman



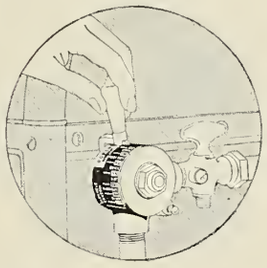
before it is certified by the Roper quality mark—the Roper purple line



ROPER GAS RANGES FOR CHEERFUL KITCHENS

In Every

line of endeavor there is a leader, whose product is outstanding in quality. In gas ranges, this quality leader is Roper. For 38 years housewives have confidently turned to Roper for the ultimate in gas range beauty and convenience.



THE ROPER OVEN CONTROL in connection with the Roper Ventilated Oven insures the perfection of care-free cooking.

Roper gas ranges have always been—will always be—built to the highest ideal of home service. They may be seen wherever better household utilities are sold — priced from $35 to $300.

The Roper Recifile—the latest contribution to the fine art of cooking, will be sent on receipt of 35 cents.

GEO. D. ROPER CORPORATION, *Rockford, Ill.*
Pacific Coast Branch:
768 Mission Street, San Francisco, California

ROPER
GAS RANGES
(*formerly* ECLIPSE)

BE SURE THE ROPER PURPLE LINE AND THE ROPER OVEN CONTROL ARE ON THE GAS RANGE YOU BUY

Copyright, 1923, by Geo. D. Roper Corporation



Prettier Teeth

If you fight the film

While you leave teeth coated with a dingy film, their luster cannot show.

Look about you. Note how many teeth now glisten. And mark what they add to good looks.

The reason lies largely in a new method of teeth cleaning. Millions now use it daily. Accept this ten-day test we offer, and learn what it does for you.

Why teeth lose beauty

A viscous film clings to the teeth, enters crevices and stays. The tooth brush alone does not end it. No ordinary tooth paste effectively combats it.

So much film remains. Food stains, etc., discolor it, then it forms dingy coats. Tartar is based on film. Those cloudy coats hide the teeth's luster.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. That's why so few escape tooth troubles.

Germs breed by millions in film. They, with tartar, are the chief cause of pyorrhea. And that became alarmingly common.

Better methods now

Dental science studied long to correct this situation. It found two film combatants. One of them acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods by many careful tests. Then a new-type tooth paste was created, based on modern research. In that were embodied these two film combatants for daily application.

That tooth paste is called Pepsodent. Leading dentists the world over now advise it. Careful people of some 50 nations are employing it today.

Multiplies two agents

Pepsodent does two other things which research proved essential. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise ferment and form acids.

Avoid Harmful Grit

Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

Thus every use gives manifold power to these great natural tooth-protecting agents.

This test amazes

This 10-day test of Pepsodent amazes and delights. The results are quick and conspicuous.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Watch the other good effects.

In one week you will realize what this new method means. You will see results which old ways never bring. Cut out the coupon now.

10-Day Tube Free 1197

THE PEPSODENT COMPANY,
Dept. 157, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

.....

.....

Only one tube to a family

PAT. OFF. Pepsodent REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

BACK *to* LOG CABINS

(*Continued from page* 110)

being smoked out of home. And there is no sense in having it smoke. Putting up with such an active agent in ruining a vacation is all tommy-rot. Find out a little about the rule in building the darn things before you start.

Now I am not going to launch forth into detailed dissertation upon every step in building the fireplace—though by the sweat of my brow and the blistering of my hands I've earned the degree of master mason. These fireplaces are hand-done, let me tell you, and the smallest of 'em contains about eight tons of masonry—cement, sand and stone—while the most massive we have put up has purt' nigh forty-odd tons. It's a beaner, though, if we do say it. But now here is a hint: Your firechamber first of all has its sides drawn in toward the back and the backwall of it is inclined forward. Above this and before the flue is started, an adequate smoke chamber—the width of the firechamber—should be built. Now for your flue. It should be in area, from one-sixth to one-tenth the area of the opening of the fireplace.

This depends chiefly on your surroundings. If you are hemmed in by a high cliff or tall trees the nearer one-sixth the better—but if you are in a clearing, with everything in favor of your chimney, one-tenth will be sufficient. I may say that in all of our fireplaces, we have split the difference, the settings of the cabins being medium open. All of our flues are one-eighth the opening of the firechamber.

In my letter anent the materials you were to order, I believe I confessed that I purchased the best dome damper on the market and also enough firebrick to line the opening. This is not a necessary expenditure but it certainly has been worth the cost to us. Your warmed open chimney is going to lure every chilly mosquito and fly in the neighborhood the minute your fire is out—one reason for a damper whose main benison is shutting off the cold or damp down-drafts in the room in stormy weather. As for the firebrick—if you had ever seen the results of your hard labor spall away under the chafing of intense heat, or if one of your innocent bystanders were hit in the eye by a bit of exploding native rock—you would understand why I prefer the unsportsmanlike but "safety-first" firebrick for lining.

Just a word about the pictures I am sending—for no black and white prints are going to give you even a notion of what may be done in the way of artistic effect. Of course we are blessed along Superior with most gorgeous colors in our rock formations, enhanced by every variety of brilliant lichen—but there are mighty few places in this best-of-all-possible countries where one cannot satisfy his craving for a colorful fireplace. And don't be afraid of rocks with moss and lichens on them if they are sound. I hate to give the impression of feeble-mindedness in our community, but we have actually chosen the rocks in most cases for the beauty of their colorings and if this was due chiefly to the growth upon them, we have aided and abetted said growth by wetting it from time to time with a sponge kept for that purpose. About five minutes a week devoted thus to the shrine of Beauty repays you—if you like that sort of thing. It gives a little more the impression of a woodland grotto—that's all.

In one of the larger fireplaces here, the rocks, selected because of their vivid coloring are rounded into delightful shapes through hundreds of years of Superior's mighty wash. The balance in the careful avoidance of symmetry is worked out with the love of an artist for his work. Above, timbers carved and stained, add fantasy in touch.

A somewhat smaller design, long and narrow, is most interesting in the unique effect obtained by utilizing straw in the mortar, as it was used in the exterior and interior plaster finish years ago. The boulders inset in this give strength and charm of design and color.

The fireplace of The Crow's Nest, so dubbed because it is perched atop a cliff and overhangs a ravine, is a particularly rugged example of what can be done with our native rock.

Now, have a very definite notion of your fireplace before you start your cabin, for it must grow up along with it. As to the various steps in the log construction, the best I can do for you there is to follow out the building of our cabins, whose problems would at least be as numerous as yours—and enclose a few pictures so that you can see how it goes and what you are up against in deciding on three rooms. Best as ever to yourself and the Girl who sees heaven as a fireplace with a porch around it.

ALDRICH.

ON HOUSE & GARDEN'S BOOK SHELF

THE WARES OF THE MING DYNASTY. R. L. HOBSON. CLOTH, 4 TO. xvi + 240 PPS. *Illustrated.* New York: Charles Scribner's Sons.

The period of the Ming Dynasty in China 1368-1644 A. D., must be considered as the most important in Chinese ceramic art. Through the reigns of the seventeen emperors enthroned during these 276 years, the potters art advanced in degrees of perfection. The interesting story of this recondite period is told in "The Wares of the Ming Dynasty" by R. L. Hobson, Keeper of the Department of Ceramics and Ethnography of the British Museum, a superb new book illustrated with 128 remarkably fine plates, eleven of which are in color. Mr. Hobson is one of the world s foremost authorities on oriental ceramics and this new book not only exhibits his remarkable scholarship, but it is written in so clear and interesting a manner that it must appeal to the layman as well as to the collector, and great skill has been shown by the author in compressing the story of Ming Wares into the pages of a single volume without any omissions that would strike the most critical of connoisseurs. We have in this new work a book which is without rival in any language as an introduction to Chinese ceramic art. So carefully has the author presented his materials, so free are his pages from speculation, that it is safe to say this book will not be supplanted as a summary of our knowledge of the wares of Ming. Typographically the book is an adornment to the library of the art lover.

Although to us of Western tradition the Chinese porcelains and pottery of

(*Continued on page* 114)

"Stop Depreciation BEFORE IT BEGINS— BUILD WITH CYPRESS AT FIRST"

Tide Water Cypress

"The Wood Eternal"

"is the World's Standard Specialty Wood for its particular uses—not merely an alternative commodity."

We recommend Cypress only where it is best for you. Builders and prospective builders will be intensely interested in the following excerpts from the U. S. Government Report on Cypress—Bulletin 95, Dept. of Agriculture, Forest Service:

"CYPRESS is put to almost every use as an interior trim for houses....natural color or stained....contains little resin.... thus affords a GOOD SURFACE FOR PAINT, WHICH IT HOLDS WELL....popular....for kitchens, where it is subjected to dampness and heat....*shrinks, swells or warps but little*....For the parts of houses exposed to the weather it serves equally well. AS SIDING IT PRACTICALLY WEARS OUT BEFORE IT DECAYS....made into porch columns it retains its shape, *holds paint,* and has sufficient strength....It is placed as cornice, gutters, blinds....and railing, and is *much used for Porch Floors and steps*....Much CYPRESS lumber is employed in the construction of *SILOS* ....The FARMER puts the wood to many uses....ITS LASTING PROPERTIES FIT IT WELL for curbs.... *Resistance to decay* fits it for stable floors and timbers near the ground, as well as for....gates, and especially for fence posts....one of the best available woods for picket fences, because it *shows paint well* and holds it for many years, *but lasts a long time without it*....widely used for this purpose ....in regions remote from its range....It is PRE-EMINENTLY FITTED for (*greenhouse construction*)....where it is called upon to *resist dampness, excessive heat, and all the elements that hasten decay*....sash, frames, benches, boxes, and practically all else....the builder needs....,etc."

(YOU Know the Conservatism of Govt. Reports)

When planning a Mansion, a Bungalow, a Garage, a Sleeping Porch, a Pergola or just a Garden Fence, remember—

"With Cypress You Build But Once"

SOUTHERN CYPRESS MANUFACTURERS' ASSOCIATION

1210 Poydrass Building, New Orleans, La., or 1210 Graham Building, Jacksonville, Fla.

INSIST ON TRADE-MARKED CYPRESS AT YOUR LOCAL LUMBER DEALER. IF HE HASN'T IT, *LET US KNOW IMMEDIATELY.*

If You Could SEE the Atmosphere in Your Home



WHY do you take a deep breath when you step outdoors? That's right! Your system craves the pure, fresh air. But WHY is the outdoor atmosphere so different from that in your home? The difference would surprise you if you could only SEE the atmosphere.

The vitalizing element of the atmosphere in most homes is largely destroyed by overheating or stagnation. Fire poisons and personal contamination—enemies more prevalent than are realized—render the air still more unfit for breathing, sap your vitality, and increase your susceptibility to disease.

The mission of the FarQuar System is to provide stimulating warmth and maintain an atmosphere that is pure, fresh, and invigorating,—a result realized through scientific construction based on established principles of hygienic heating.

Therein lies the difference between ordinary heating systems and the FarQuar,—a difference that means renewed vigor and better health.

Some Exclusive FarQuar Features

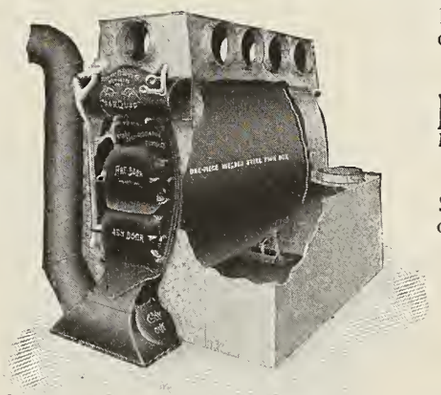
An electrically welded, seamless steel fire-box prevents escape of fire poisons; a positive automatic control insures uniform temperatures with once-a-day firing; large air capacities insure mildly warm temperature; adequate ventilating system evenly distributes heat, prevents stagnation of air, and promptly removes all personal contamination.

Now you see WHY the FarQuar System accomplishes results impossible with any other heating method.

If interested in a better atmosphere in the home, ask for FarQuar booklet free to home owners and builders.

The Farquhar Furnace Company

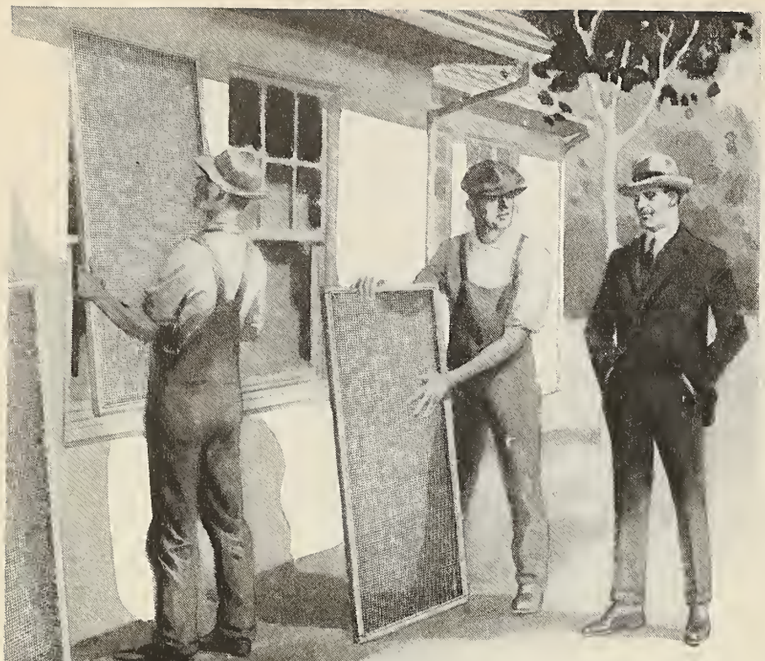
708 FarQuar Bldg., Wilmington, Ohio.



Enthusiastic users often become interested in the sale of

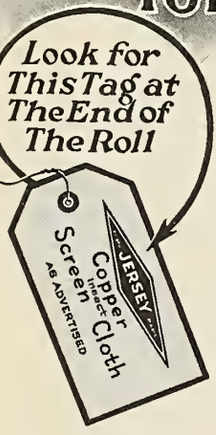
THE FARQUAR SANITARY HEATING AND VENTILATING SYSTEM

Some choice territory still open. Write for particulars.



Copper Screen Cloth for your new home

Look for This Tag at The End of The Roll



There are some places about a house where materials of a low first cost may be used with economy in the long run. But screen cloth for windows, porches and doors is not one of them. Don't take chances with your protection against insects.

Jersey Copper Screen Cloth will give you the maximum of service at a minimum of expense. It is made of copper 99.8% pure. It cannot rust as do iron and steel. It will not disintegrate as do cloths made of uneven alloys. It is not soft like ordinary copper cloth, because it has been made stiff and strong by a special Roebling process.

While the first cost of Jersey Copper Screen Cloth is slightly higher, the difference is insignificant when compared with its durability, also the cost of paint, repairs and extra labor, which must be expended on some other kinds of screen cloth is avoided.

Use Jersey Copper Screen Cloth (16 mesh, dark finish) for your door, window and porch screens. Look for the red and black tag when you buy custom made screens or screen cloth from the roll.

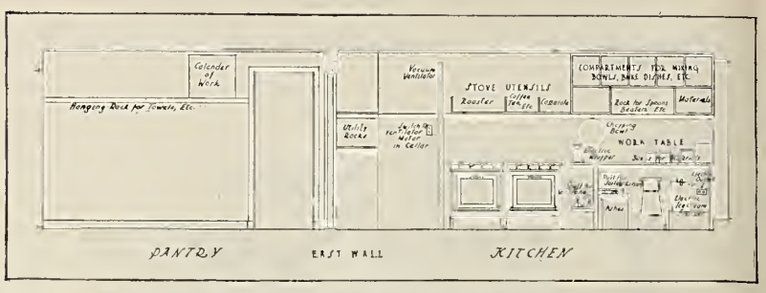
If you cannot readily obtain Jersey Copper Screen Cloth in your locality, write us. We will send you on request a booklet "A Matter of Health and Comfort", regarding screen cloth which you will find worth reading.

THE NEW JERSEY WIRE CLOTH CO.
South Broad Street
Trenton New Jersey

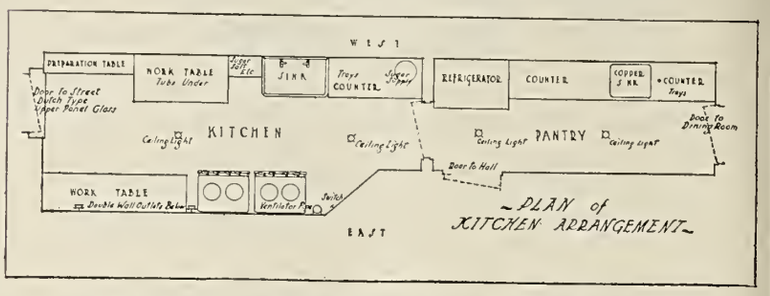
JERSEY
Copper Screen Cloth
Made of Copper 99.8% Pure

PLANNING *the* MODERN KITCHEN

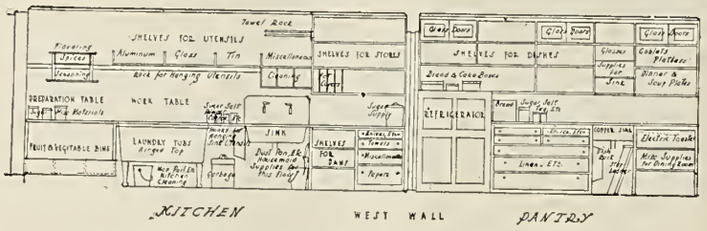
(*Continued from page 56*)



The three plans on this page show an ideal arrangement of kitchen equipment as designed for a typical kitchen by the Home Assistant Association of New York



The proximity of work table to stove on one side and preparation table, work table and sink on the other makes a compact, step-saving disposition of all the equipment



In city homes and apartments where space is at a premium it is necessary to use every inch of shelving and to have it conveniently located and designed for a definite use

no silver and china are brought into the kitchen, but washed and replaced ready for use again in the pantry, the serving dishes, etc. being placed directly in the warming oven, which has doors on both sides, where they may be easily reached in serving hot foods from the stove.

Wherever possible, the use of a combined dish and serving cupboard, which opens through to the dining room is a valuable element in the plan of any average sized kitchen. A relatively close position for the stove and sink at opposite ends of the cupboard with the dining room door nearby, afford maximum ease in serving a meal and cleansing dishes. A warming compartment is often built into the cupboard successfully.

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page 112*)

Ming have seemed remote since they preceded the wares of the Ch'ing Dynasty of the reigns of the familiar K'ang Hsi, Yung Chêng and Ch'ien Lung emperors, they are, from the Chinese point of view, comparatively modern.

In his introductory chapter Mr. Hobson says:

"In the long vista of Chinese history which stretches back in an unbroken line far beyond our era, the Ming dynasty seems relatively near and modern. The supreme periods of the major arts had passed. The great painters of the T'ang (618-906 A. D.) and Sung (960—1279 A. D.) dynasties were already invested with the halo of antiquity; and though there were still names which added lustre to the annals of Chinese art, the Ming dynasty is best known to us for the development of one of the minor crafts.

"The porcelain of Ching-tê Chên, with which the name of China is universally associated, reached its full maturity under the Mings; and later generations had little to add to its development except perfection of detail. Chinese writers and collectors of after times speak of the Ming porcelains with deep respect; and some of the Ming reigns have been unanimously voted the classic periods of porcelain manufacture."

It is, indeed, only recently—and Mr. Hobson has had much to do with bringing this about—that Ming wares have begun to be understood, that we have realized the superiority of the finest Ming pieces to those of other periods. Mr. Hobson says:

"It would now seem that we have to deal with two distinct types of (Ming) porcelain, the one a finely potted, delicately finished article. . . .and the other a thick and heavy, or at any rate roughly finished, ware suitable for transport by sailing ship or caravan to Western markets. The extremes of these two groups are certainly as the

(*Continued on page 116*)



August Is Hot?
Not Here!

SO the Banff-Windermere Highway is open at last! It took five years to make those fifty-seven scenic miles, right over the middle of the humped-up Rockies with snow on their stubborn heads.

But now, you can do six thousand miles; see twelve American and three Canadian National Parks; and never meet any obstacle worse than a view you've just got to get out and snapshot.

There are other new roads, opened this year—the Lackawanna Trail, from Scranton to Binghamton—the Williamsport Trail to Washington—the Shenandoah Valley road from Staunton to Luray. All the good old favorites, too—that marvellous Columbia River Highway—the Adirondacks—the White Mountains—California—Quebec—

There's just no sense in staying still and being hot. Or sticking to the nose-to-tail-light post roads where you've tried what they have for breakfast at every one of the inns.

Come on! . . . . And if you're not sure of where to come to, consult the Condé Nast Travel Bureau that knows just as much about motor roads as it does about steamships, railroads, hotels and inns.

Just tell us the size of your car and the length of your purse and we'll make a tour to fit.

The Condé Nast Travel Bureau

25 West 44th Street **New York City**



This home recently completed at a total cost of $9,690, owner has been offered $15,000; built from National plans and specifications

How to Beat the High Cost of Building

There never was any better time to build a home! Get *started right*: and your new house can be built just as you want it, for exactly what you plan to pay, and according to today's standards in modern construction. Use the *free* services of a nation-wide building organization; read the offer made here:



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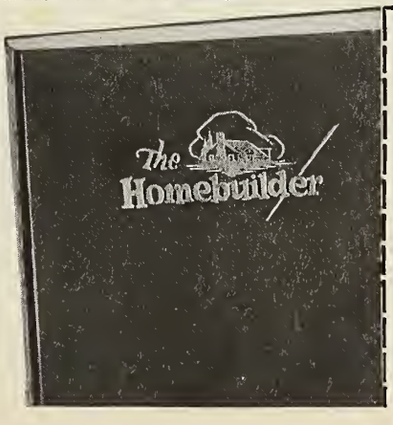
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SPEAKMAN SHOWERS

ON HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 114)

poles apart, but they are none the less of one and the same family. Between them is a wide range of porcelains of varying quality which fill the gap and lead us gradually from one extreme to the other."

In disentangling the threads of the story of Ming wares Mr. Hobson exhibits a positive genius. He describes the growth of the Ming technique and its essential features in detail, and in a manner that will enable the reader, aided by the fine and well-chosen illustrations which accompany the text (and which *do* illustrate it!) to distinguish for himself and to appreciate the points of Ming porcelain. Special attention has been given by Mr. Hobson to surface decoration, as the most prominent feature of Ming porcelain is the use of the pictorial and polychrome designs as opposed to the monochrome glazes of the earlier, Sung (960-1279 A. D.), period. Ming is not, says Mr. Hobson a home for stray pots, in which every mongrel piece, which has no fixed attribution, can find a refuge, nor is it a *locus penetentiae* into which anything wrongfully posing as Sung or Yüan (1280-1637 A. D.) should be degraded when found out.

That Mr. Hobson's monograph authoritatively answers the question "What is Ming?" may not please everyone for the reason that it is not agreeable to some to welcome an attempt to eradicate errors which have so many vested interests tangling its roots. Mr. Hobson does not hesitate to express himself on this as follows:

"Specimens of this ware (K'ang Hsi 1662-1722 A. D.) have been bought and sold and collected as Ming; and auctioneers in selling them to-day are chary of giving them another name, lest some old-fashioned owner should charge them with 'carelessness'. Worse still, they have been published as Ming in large and expensive books. This is particularly true of those fine porcelains which have grounds of the precious green-black, green or yellow enamels; and one has seen these confidently described as Ming even when touches of rose-pink and the opaque blue of the *famille rose* appeared among their enamels. It has taken years of wearisome repetition to smother, though not yet finally to annihilate the 'Lowest oft' myth; and it is safe to say that a generation of enlightenment will be needed to get rid of this particular Ming fallacy."

As the preface to Mr. Hobson's book states, "the text is based primarily on information obtained from Chinese sources and the occasional notes made by Europeans who visited China in the Ming period. To this must be added the deductions which can be made from the study of well-authenticated specimens, and, of course, the valuable work enshrined in the books which are mentioned in the bibliography. The first twelve chapters are occupied almost exclusively by the porcelain of Ching-tê Chên; the next four by the porcelain and pottery made at other centres. For the convenience of printing, all the Chinese characters have been collected together in the final chapter, to which reference is made in each case. . . .The bulk of the illustrations are drawn from private collections, but reference is made throughout to important examples which can be seen in public museums . . . .In the colour-plates an attempt is made to illustrate the chief Ming colours." It would be difficult to overpraise Mr. Hobson's book.

GARDNER TEALL

THE PARISH-WATSON COLLECTION OF MOHAMMEDAN POTTERIES. By R. MEYER RIEFSTAHL, Ph. D. Published by E. WEYHE.

There has long been need of a convenient reference work on the early Mohammedan potteries of Persia in the 10th and in the 11th Century, of Mesopotamia in the 12th, of the Classic period in Persia from the second half of the 12th Century into the 13th, and of the Sultanabad potteries dating from the end of the Classic period, a work at once scholarly, well-illustrated, embodying the results of 20th Century research and a work which would prove as interesting to the layman as to the connoisseur and collector. Dr. R. Meyer Riefstahl has given us just such a work in "The Parish-Watson Collection of Mohammedan Potteries", one of the most beautifully printed and finely illustrated art volumes that have appeared in many years.

European pottery is almost entirely derived from the ceramic art of the Near East—the salt-glazed stonewares of Flanders and the lower Rhine are an exception. Dr. Riefstahl traces the development of Mohammedan wares in a clearly written and thoroughly interesting manner. "The wonderful evolution of pottery in Italy from the thirteenth to the sixteenth century", writes he, "is based on Mohammedan inspiration. The polychrome faience and maiolica potteries produced everywhere in Europe during the seventeenth century are derived from potteries that traced their descent back to the Near East. In the seventeenth century the blue-and-white Chinese pottery and, on a smaller scale, the Ming five-color ware, were copied by the Dutch in the diverse Mohammedan techniques. Later, these wares were made in all European countries. Chinese inspiration did not supersede the Mohammedan until the invention of porcelain in Meissen in the early eighteenth century. Our modern movements in art, with its desire for beautiful color and expressive simplicity, reacts again towards the Mohammedan. The work of mediæval Near Eastern potters has an especial appeal for us."

Not only is this appeal an æsthetic one, but the potteries of the Near East convey and confirm many important facts of the history of their period. Fortunately American Museums and private collections are rich in examples of Early Mohammedan potteries. Many of these pieces are reproduced in the superb illustrations in Dr. Riefstahl's volume, whose color plates are truly unsurpassed.

In the earlier pages Dr. Riefstahl sketches the general historic background, skillfully showing the connection of Mohammedan pottery with its Assyrian, Archaemenid, Roman and Sassanian predecessors, as well as its influence on European art, to which reference has already been made. One finds in this book vivid pictures of Persian civilization in the 12th and in the 13th Century, a civilization which the decorations on Persian pottery of the period depicts or suggests. Not the least valuable portion of the book is Dr. Riefstahl's explanation of the technique and processes employed by these early potters.

"Mohammedan potteries are entirely different from both the Greek and the Chinese," writes Dr. Riefstahl. "They seldom surprise by beauty of line or perfection of material; their sandy pastes and glazed earthenwares are very brittle, poor and fragile."

(*Continued on page* 118)

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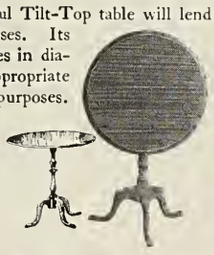


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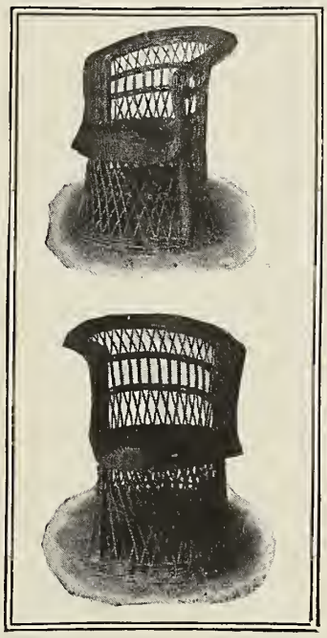
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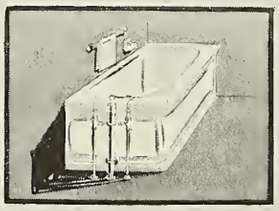
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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 116)

From the 7th to the 9th Century Chinese ceramic wares found their way into the Near East. From A. D. 833 to 838, the city of Samarra was the home of the Caliphate, and here have been unearthed abundant evidence of this fact. However, the Sassanian lusters were essential Mohammedan as the Chinese were unacquainted with this technique.

Harun al Raschid made the City of Raqqa his capital when Bagdad became unsafe for the Caliphate, but Dr. Riefstahl points out that the old poetical attribution of the Raqqa wares to that Caliph's reign (A. D. 786—809) must be given up in view of the fact that all the Raqqa so-called were excavated from quarters of the old city that were not constructed until the 11th, the 12th and the 13th Century.

In the second half of the 7th Century the Mohammedan conquerors were firmly established on the ruins of the preceding Sassanian Empire. Buchara and Samarcand were occupied in 674 and 676. The early years of the 8th Century found the Caliphate firmly established in Transoxonia. In politics, literature, art and science the Arabic influence swept over Persia and Turkestan. But before long Turkish control asserted itself and the power of the Caliph of Bagdad dwindled to the confines of his rose garden. With the consequent decrease in Arabian influence, the old Persian traditions in literature and art were revived, marking the golden age for Persian literature.

The 12th and 13th Century potters in Persia invented a new technique, that of overglaze painting, which greatly increased, as Dr. Riefstahl tells us, the possibilities of polychrome decoration and of elaborate design. This brought the beautiful Rhages potteries into being, reflecting, so many of them, the contemporary styles of miniature painting in Persia. Dr. Riefstahl has much of especial interest to say on this subject.

The sultanabad wares close the history of the Classic period in Persia, and Dr. Riefstahl tells us that nothing new is created in Persia during the 15th Century, the most interesting potteries coming from Turkestan, Buchara and Samarcand. Chinese influence was again felt in the 16th Century and called forth new efforts, but these did not, like the early Mohammedan wares, become a source of inspiration for Europe, and these 16th Century Persian wares have therefore only a local interest.

Other sections of Dr. Riefstahl's volume are taken up with "Pictorial Representations on Rhages Pottery", "The Story of Bahram Gur", the adventurous hunter king (A. D. 420-438), one of the most picturesque figures in Persian history, legend and literature, (whose exploits were celebrated by Firdusi, Nizami, and other Persian poets), and "Textile Patterns on Mohammedan Potteries". The detailed descriptions of each of the plates, the Bibliography and the Survey of Dates Referred to are all that could be desired, and the Index is especially to be commended. In passing one wishes to congratulate the publisher for having produced so valuable a work in so harmonious a form.

GARDNER TEALL

THE PHYSIOLOGY OF THE ASCENT OF SAP. By SIR JAGADIS CHUNDER BOSE, DIRECTOR OF THE BOSE RESEARCH INSTITUTE, CALCUTTA. LONGMANS GREEN & COMPANY.

The manner in which the sap ascends the stems of plants has long been a puzzle to botanists and may long continue to be so, though its solution has been attempted by many brilliant minds. The difficulties that surround the investigations of the subject are in some cases almost insurmountable. The problem is not merely that of how the plant secures sufficient moisture for its vital processes, but the greater one of how it is able to provide and move that great transpiration stream which, entering at the roots, is lifted upward in the stem for many feet and finally is evaporated from the leaves. It is, of course, known that all plants transpire many pounds of water for each pound of dry weight produced—in the alfalfa, for instance, more than a thousand pounds are required—but the exact method by which the sap is able to ascend so rapidly is still more or less of a mystery.

Early investigators of the ascent of sap ascribed the phenomena concerned to the vital processes of the plant, thus taking the problem from the physicist as not capable of being investigated by any means at his command. Gradually, however, the majority of students have reached the conclusion that when the purely physical processes of capillarity, osmosis and evaporation are thoroughly understood, their combined action will provide an adequate explanation for the phenomena involved. Dixon in 1914 proved to his own satisfaction, at least, that the evaporation from the leaves, coupled with a little-understood but powerful cohesion of water in the transporting tissues was sufficient to account for the rise of water in any plant.

To such ideas the author of the present volume, who is widely known for his experiments on the irritability of plants, does not subscribe. He goes back to vitalistic causes for his explanation and asserts that the ascent of sap is a psychological process which is maintained by co-ordinated cellular activity throughout the plant. He speaks of nerves of the plants and insists upon the physiological continuity of the plant mechanism. By a series of searching experiments he has studied the effects of anaesthetics, poisons, varying temperatures, drought, and other stimuli on the movement of sap and concludes that the rate at which it travels in plant tissues is much too rapid to be accounted for by osmosis. He assumes, therefore, a sort of pumping action or "pulsating activity" in the cells to explain the acceleration observed. By means of an electric probe he claims to have located these pulsating cells, in the dicotyledons, at the point where wood and bark join, that is, in the cortex, and has measured their pulsations with a sensitive galvanometer.

It is possible, however, to interpret some of the responses observed in more than one way. When a drooping leaf, ten inches high on a stem, becomes erect after the stem has stood in water for a time, he assumes that the water has travelled upward ten inches, but it is quite as likely that the intake of water has replenished the lower cells in the stem and that the effect, rather than the water, has travelled to the cells of the leaf. When a pipe a mile long is full, or nearly full, of water, a small addition of water at one end will cause a flow from the other, without the addition travelling the whole length of the pipe. As to the statement that the water moves through the stem much more rapidly than it could by osmosis, it may be said that all the water gets into the plant in the first place by osmosis through the root hairs; in fact, so rapidly do these structures absorb water that a considerable pressure, known as root-pressure, is soon set up in the stem

(*Continued on page* 120)



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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 118)

and is manifested in the "bleeding" of grape-vines in spring, in the exudation of sap from many trees, in the excretion of water from the tips of grass-blades during the night, and in many similar occurrences. In this connection it is also puzzling to come upon the statement that excessive transpiration does not increase the rate of ascent of sap. One wonders whence the extra moisture comes.

It is difficult, also, to reconcile with the observed facts the statement that the ascent of sap is most active in the cortex. By standing any young shoot in colored water for a time, the path of ascending water will be indicated by the stain and this is always most noticeable in the vessels of the wood or xylem showing the path of greatest movement to be here. Nor does the removal of a ring of bark or cortex retard the ascent of sap. The process of "ringing" certain plants to increase the size of the fruit recognizes this. Moreover, it has frequently been shown that water will rise in stems that have been recently killed, proving that here at least, pulsating cells are not necessary. The very presence of vessels in the wood may be assumed to be for the transportation of water. It must be added that the vessels of many plants have a lining of protoplasm and that this lining has often been assumed to have some influence on the ascent of sap. The idea that pulsating cells have no part in the movement cannot be summarily dismissed though their activities may not prove to be of the first importance.

It is not likely that the statements made in the book will go unchallenged by students of plant physiology, but they cannot fail to interest them. The advocates of physical processes will now re-examine the evidence in the light of these new discoveries. Whatever the final outcome, all will be indebted to the author for the many ingenious methods he has devised for studying the problem.

In most cases the plants have been made to record their own responses and nearly a hundred photographs of such records and of the machines employed in securing them are included in the book. That responses to stimuli occur in plant parts that are usually regarded as lacking in motion now appears to be an established fact. The author deserves much credit for the fertility of invention with which he has attacked the problem and for the painstaking manner in which he has carried the work through.

WILLARD N. CLUTE

GARDEN PLANNING, BY W. S. ROGERS. DOUBLEDAY, PAGE & CO. This is a book on gardening planning for the amateur, to be read with a bundle of stakes under one arm and a measuring tape in the free hand. Still, there are passages in it to be read over whenever he pauses to rest in the shade. There is this, for example, which contains the essence of garden design:

"It is well for the gardener to start with an open mind. He should look for suggestions from the site, not omitting to take into account its immediate environment. The best gardens are personal: they take their character from their makers. I am sometimes asked 'What style of garden would you suggest for my plot?' and I am tempted to reply, 'The commonsense style.' The exact treatment for a given plot is not to be laid down by rule. The gardener may not recognize the possibilities of the site at first glance, but he will do so when he has carefully studied it."

Now, if every beginner in garden planning were to weigh the wisdom of those words and put them into practice gardens would grow which might be on friendly terms with their situations and be rid of the stiffness and the affectation and the self-consciousness which characterize so many gardens today. "Suitable" and "sensible" are homely words, perhaps, but they represent the most desirable traits a garden can have. For instance, as Mr. Rogers says elsewhere in his book, "One frequently hears the term 'a natural garden.' I might state here that a natural garden within the limits of four square boundary walls in the sense of a garden which shall deceive the spectator into believing that he is looking at a piece of pure nature, is unattainable. Nor is it desirable that we should strive to make that sort of a garden. Yet nature cannot be left out of the question. The gardener provides the home and the occupant and there his work ends. He must rely on the hand of nature to fill in the outlines, which she can do far better than he can tell her."

That is the truest kind of talk, and every amateur, before he plans his garden, should consider it seriously in relation to his own problems. It is splendid advice, but, unfortunately, good as it is, it is not enough from which to design a beautiful garden. To do that something has to be felt. Some almost inexpressible feeling for form and for the right use of materials has to be acquired before a gardener can make a garden which lies on the level above the commonplace. This is not said to discourage the amateur but to remind him that the designing of grounds and gardens is not all a matter of rules and regulations. The imagination has to get into it somehow. It softens one theory of design here and hardens another there, and as it receives assurance from repeated experiences it becomes bolder. Then, when its owner comes upon the warning, which Mr. Rogers makes repeatedly in his book, to avoid symmetry, he will say, "But in this particular place perfect symmetry seems to me the only thing to have; at least, I'll try it." And the chances are he will be right. At any rate he will have used his own judgment against a contrary opinion.

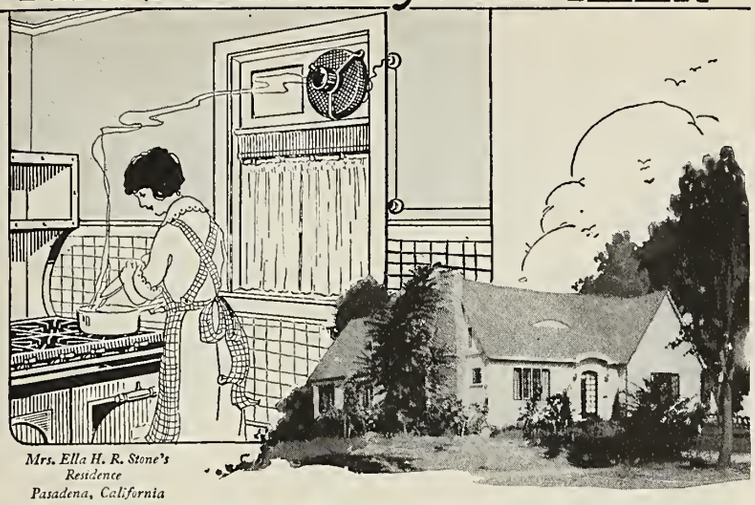
In the matters of practical construction Mr. Roger's advice, while it does not sparkle with originality (it is probably his intention to avoid the unusual) is sensible and sound. When he illustrates certain details of design, however, such as the shape and the arrangement of flower beds, and the disposition of trees, paths and water, the good taste of his examples is very often questionable. On page 80 of his book there is offered as a design for a flower bed—a star; on the following page an array of shapes equally absurd.

Toward the back of the book plans are shown of small plots varying in size and shape and including almost every type which might be found in the average suburb. The planning is generally not good. In fact, the remark made above that the designing of gardens and grounds is not all a matter of rules and regulations is pretty well substantiated by the solutions of the various problems. Theoretically the arrangements are sound enough, but actually they are stiff, pointless, and, in the location and arrangement of flower beds particularly, of a "geometrical" and quite ridiculous artificiality. The drawings themselves are masterpieces of cruel and unsympathetic rendering.

Briefly, the good points of the book are outweighed by its bad ones. It is a pity; for much of the text, as has been noted above, contains excellent instruction.

(*Continued on page* 122)

Mrs. Stone Buys An ILGAIR



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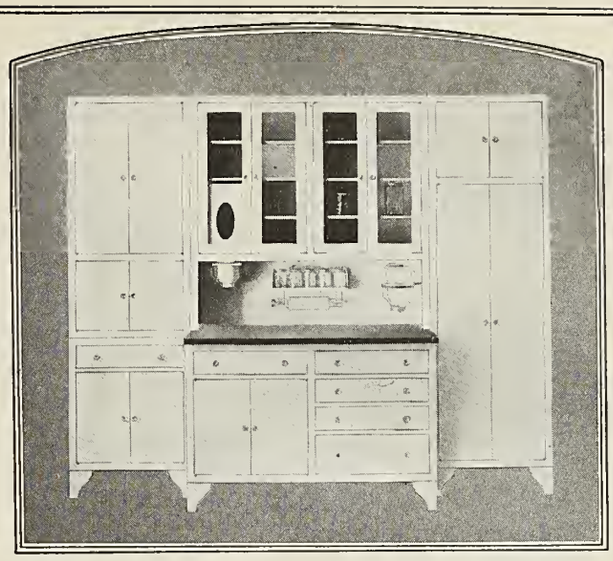
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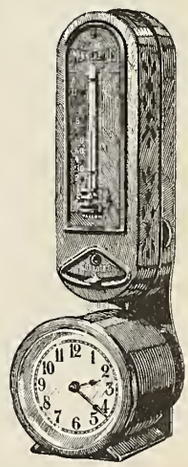
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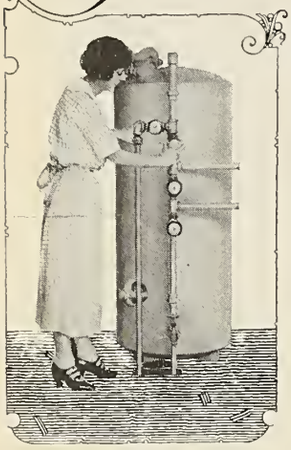
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ON HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 120)

THE VEGETABLE GARDEN, By ADOLF KRUHM. DOUBLEDAY, PAGE & CO.

It is a question whether a book on vegetable gardening should be written for reading or for reference. Mr. Kruhm, in this volume for the amateur, has effected a fairly successful compromise. His chapters **progress right** on from "The Economic Value of the Kitchen Garden", through "How to Maintain Fertility" and "The Midsummer Garden" to "Fall Work in the Garden." It is not difficult to learn all about the culture of carrots, say, merely by looking up "carrots" in the index and finding a brief but complete discourse on the subject. Thus you may read through the book simply to gain a general knowledge of vegetable gardens, or you may find with perfect ease the particular plant or practice which interests you at the moment.

There is one stumbling block to reading the book through from the very beginning. In his eagerness to make vegetables-fresh-from-your-garden seem the only kind fit to eat the author draws such a lurid, distasteful picture of store vegetables that one's appetite for both this sort of food and the book itself is apt to be somewhat diminished.

HOUSE PLANTS, By PARKER T. BARNES, DOUBLEDAY, PAGE & CO.

For all those who have experienced difficulty in getting plants to grow indoors there are words of real encouragement in the preface to this volume for the amateur. The reader is assured that only those plants are mentioned in the book which are *sure* to succeed, and that if a selection is made from the various kinds enumerated failure is next to impossible, unless it be brought about "by carelessness and inattention to the first principles of cultivation." The culture of all these plants, from cactuses to carnations, is thoroughly described, and granting a supply of sunlight and carefully controlled heating arrangement, it seems perfectly reasonable that the high hopes Mr. Barnes asks the reader to entertain might be fulfilled.

THE BLOSSOM CIRCLE OF THE YEAR IN SOUTHERN GARDENS, by Julia Lester Dillon. Published by the A. T. De La Mare Co., Inc.

This little book of Mrs. Dillon's is an extremely practical thing, done in a personal, intimate style. It is chiefly valuable as an outline of the plant material suitable for the Southern States, though it is more than an outline in this respect. It tells what plants will thrive in that section of the country and describes the ways in which these plants may be most effectively used, and the advice given is largely a product of the author's own experience. The horticultural directions are arranged according to the months, which is a sound method and always gratifying to the amateur.

FORESTRY FOR PROFIT, by Theophilus Tunis. Published by G. P. Putnam's Sons. There are numberless woodlots throughout the country which might be turned from an expense into an asset if their owners could only be persuaded that this were possible. Mr. Tunis' methods are new, and they seem as logical as they are unique. The author has actually demonstrated their practicability, and with remarkable success, on his Lotuswood plantation. The cardinal points of his system are good drainage, careful preparation of the soil, proper spacing and selection, regular cultivation, and annual pruning of species and varieties for a rotation and gradual thinning of the marketable product. The book is well illustrated.

OLD FASHIONED SONGS OF A HOUSE AND GARDEN, by Florence Van Fleet Lyman. Published by G. P. Putnam's Sons. Behind this slight collection of verses is an earnest desire to express the author's affection for her home. It is eminently successful. We all have feelings in varying degrees and voice them, audibly or not, in our own particular way; so we cannot help recognizing our own type of devotion in these "old fashioned songs" of Mrs. Lyman's and being touched accordingly. The illustrations show an unusually attractive house and garden, and the frontispiece shows the author under an arch of the roses named after her brother, Dr. Walter Van Fleet.

THE BURGESS FLOWER BOOK FOR CHILDREN, by Thornton W. Burgess. Published by Little, Brown, and Co. Wherein Peter Rabbit and his friends are sent adventuring among the wildflowers for the horticultural benefit of that popular creature's youthful following. Though it must be somewhat bewildering at times to be told that practically every plant one encounters is encumbered with several names. It cannot help but be confusing to anyone, but to a child especially, to learn that "the flower Peter was looking up at was the Wild Morning-glory, or Great Bindweed, also called Hedge Bindweed. In some places it is called Lady's Nightcap." But such is the penalty we pay for succumbing to a loosely handled, if sometimes picturesque, nomenclature. It is in books for beginners, like this one, that some start might be wisely made toward simplification. Otherwise we like Mr. Burgess' idea and the way he has presented it, with its delightful story and its many, many pictures—most of them well colored.

LISTS OF PLANT TYPES, by Stephen F. Hamblin. Published by the Harvard University Press. While these splendidly organized lists are especially useful to the professional designer they make a valuable book of reference for the garden amateur. The lists are separated into three sections: Trees, Shrubs and Woody Vines, and Perennials and Annuals. Under shrubs, for instance, there are lists for all the different heights, then there are lists for all the different habits, for all the different types of leafage, all the different colored fruits, all the different flowers, lists for those which grow in certain kinds of soil, for those which require certain kinds of cultivation, and finally there are lists for the different uses to which the shrubs may be put. It is not as involved as it seems. No common names are given nor any descriptions.

HOW TO KNOW WILD FRUITS, by Maude Gridley Peterson. Published by the Macmillan Co. The shrubs and small trees which bear colored fruits are among the most decorative in the landscape scheme, yet we have actually made use of very few of them in our gardens and on our grounds. That is one reason why this book comes along at an opportune time. Its aim is to enable us to get acquainted with them. The plants which bear decorative fruits are listed in six different groups: those whose fruits are red or reddish purple, black or dark purple, blue, yellow, green and white, and the identifications are made easy by descriptions and carefully drawn illustrations. To know these plants, and to use them, is to achieve unusual beauty in our fall and winter surroundings.

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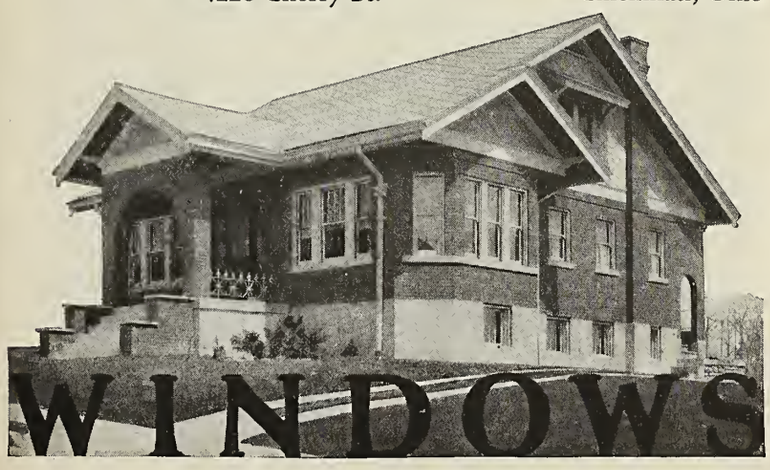
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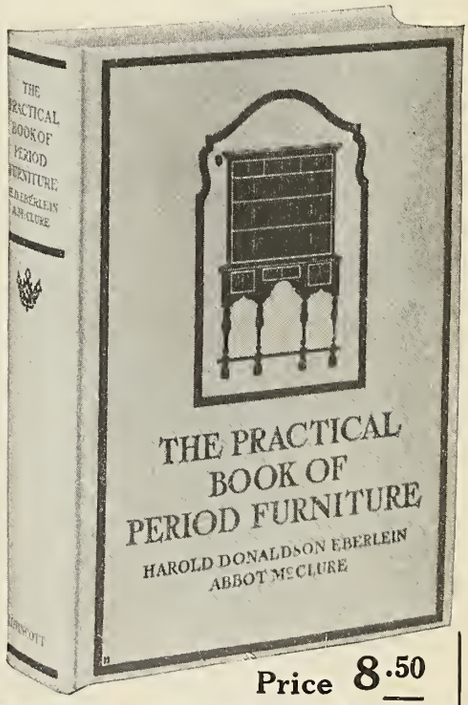


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A typical metal festoon in the Adam style

THE FURNITURE of the BROTHERS ADAM

(Continued from page 78)

husk, flower and fruit, scroll, mask, oval, fan and ribbon, animals' heads, legs and paws; painting, gilding, painted medallions and panels, carving in low relief; caning, upholstery. Mounts of classic design.

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Leg: Delicate, straight and tapering, round or square, fluted—grooved channels, reeded—raised from the surface like rods or reeds; classic models characteristic.

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An Adam room where every detail has been considered is needed fully to appreciate Adam furniture, but many Adam pieces find delightful places in rooms like those of Colonial days when delicacy and ladylikeness were assumed companions. We must indeed "mind our manners" with such formal and accurate surroundings. Loafing, even lounging, is inconceivable. It is "company furniture."

When we recall that Adam designed sedan chairs, Austin Dobson's lines sing in the mind:

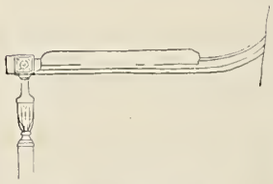
"The Ladies of St. James's go swinging to the play"—and we seem to catch the flirt of a fan through the window of a lacquered chair, and the scent of the nosegay a lover offers by the way. "One great reason for the success achieved by the Brothers Adam," according to Mr. Eberlein, "was that they deemed no detail too trivial to receive their personal attention and care. They felt it both their duty and privilege not only to design houses but to supervise their interior decoration, and they did not regard a commission as completed until they had designed all the furniture, supervised its making and witnessed its placing in the positions they had planned for it." MR. AND MRS. G. GLEN GOULD



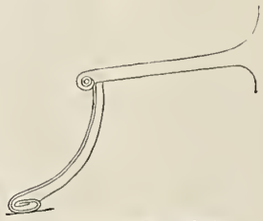
A furniture mount without back-plate



Ornament for a panel of a commode



An upholstered chair arm with vase supports



Adam style chair with sloping support



English arm chairs in the Adam style made between 1780 and 1795. The vase-shaped arm-supports continued in the rounded, tapering and grooved legs are characteristic of this style. The curved back and reversed curve of the back legs are interesting. From the Metropolitan Museum of Art

LEAVENS Furniture

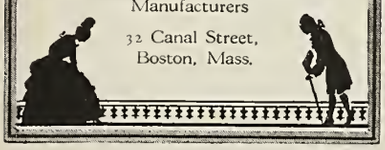


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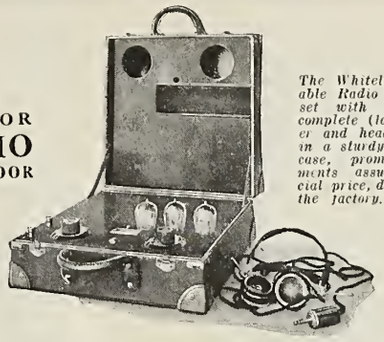
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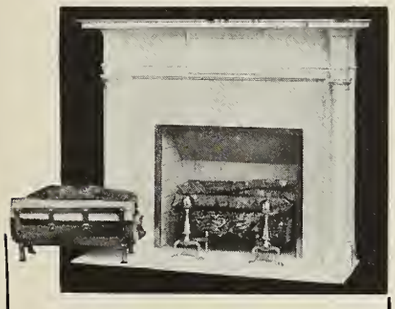
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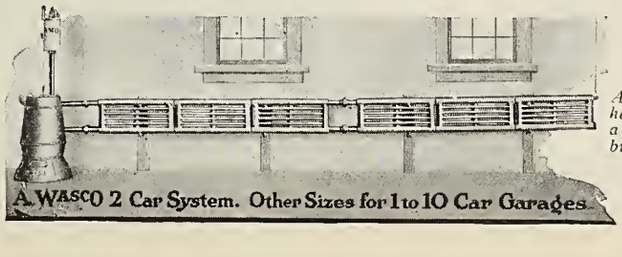
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A Garden that Smiles All Summer Long

MIDSUMMER usually finds the garden almost destitute of color, unless special plans have been made to tide over this time of dullness.

Years ago Hicks Nurseries adopted the motto of "Planting all the time to save time." We know that you do not want to wait several months for things to grow, so we inaugurated

Hicks Plantateria

where you can find perennials and annuals, roses and vines, growing in pots; these can be carried away to brighten with gay colors the dull spots in your garden. Some plants are grown in clumps that can be lifted easily and transplanted without danger of loss. This new Hicks plan, and the available plants, is explained on page 47 of

Home Landscapes

A new book just revised by Mr. Henry Hicks. It covers the broad subject of trees, shrubs, hardy plants and fruits, in a fascinating fashion. Several paintings by Miss Amy Cross and Walt Huber add to the artistic value of this new edition. A copy will be mailed on request.

HICKS NURSERIES

Box H, Westbury, Long Island, New York



The picturesque garden house of the H. Gregg Danby alteration, seen from the rear. Its location can be found on the plan on page 59

NEW HOUSES FOR OLD

(*Continued from page* 61)

of the qualities most to be desired in an alteration.

The architect's own house is seen from the small snapshots to have been a ruinous affair, of bleak exterior and strange profile. The unimaginative mind might well have found it impossible to visualize a sane and comfortable looking house from such an uncompromising point of departure.

The curious broken gable, however, was not obliterated, but preserved in the remodeling. The box-like protuberance in the first snapshot was given a gable end of its own and converted into the service wing, and the original main entrance is still the main entrance of the new house. To the right of the service wing, and partly hidden, in the picture, by a tree, can be seen the unchanged profile of the tall broken gable. Vines and planting have overcome the stark bleakness of the original house and made it into a country dwelling of real charm and domesticity. Of the plan of the main portion little remains in its original form but the arrrangement of the windows.

The third alteration is of the transformation type, though little of architectural elaboration is apparent in the finished building. Much has been done in the way of architectural treatment of the site, and the rear has been turned from an appearance of actual squalor to one of livable attractiveness.

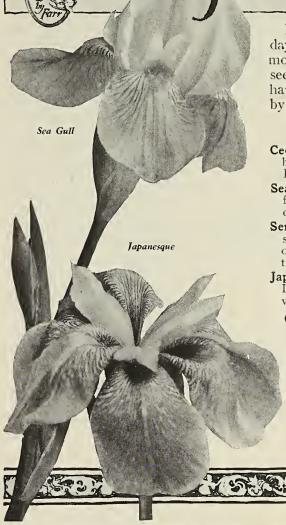
If one can imagine inspecting the original house, perhaps on a gray and chill day, it must be admitted that not only imagination but courage were necessary to embark upon the work of architectural salvage. Nothing, in this case, was added to the area of the plan, which makes it an unusually helpful example of what can be done with a forlorn old house, and at no excessive cost.

I do not think that architects have ever received their proper tribute of appreciation for this kind of work, for it has a sociological as well as an architectural aspect, in the era in which we are now living. Increased expenditure in living costs in many directions means enforced curtailment in others. Conservation is one of the first principles of economy, domestic or national, and the skillful remodeling of otherwise useless dwellings represents a definite form of conservation, although it brings comparatively little attention to the architect whose patience and ingenuity gives us new houses for old.



The garden house seen from the sloping meadow. This illustration shows the extent to which the original house was remodeled for Mr. Danby

Farr's Four New Irises





During the blooming season I spend hours and days in my field of Irises, selecting and crossing the most promising varieties in an effort to secure worthy seedlings. To the score or more varieties that I have introduced and that are accepted as "standard" by Iris growers everywhere I am happy to add these

Masterpieces of the Garden

Cecile Minturn. Standards and falls cattelya-rose; light beard. Large dome-shaped flower; height 2 feet. Each $5.

Sea Gull. Standards white, dome-shaped; falls white, faintly shaded blue and netted with narrow blue lines or veins. Height 2 feet. Each $3.

Seminole. Standards soft violet-rose; falls velvety crimson; brilliant orange beard. Large, dome-shaped blooms; of medium height, and a strong grower. Honorable mention by the American Iris Society, June, 1920. Each $2.50.

Japanesque. Six petals spread horizontally like a Japanese Iris. Standards lavender-white, flecked lilac; falls deep violet-lilac edged pale lavender; coppery beard. Each $3.

One plant of each of these four varieties for $12

Better Plants—By Farr

features the Irises and Peonies that have been rated at 6 points or more by the American Iris Society and the American Peony Society; perennials for fall planting, new hybrid Lilacs, Philadelphus, Deutzias and other shrubs are also included. A copy will be sent on request.

BERTRAND H. FARR

Wyomissing Nurseries Co.

106 Garfield Avenue **Wyomissing, Pa.**

Lovely Californian Bulbs

I offer these native bulbs in an exquisite little catalog that you will thoroughly enjoy. It is yours for the asking.

Throughout the East these rare *Dog's Tooth Violets* (or as they are prettily called where they grow wild, "Deer Tongue Lilies") grow as well as they would here. The same is true of *Camassias, Trilliums,* some of our *Lilies* and the *Lady Slippers.*

Purdy's Hardy Perennial Plants from All Over the World

is the title of my other catalog—one of the most useful books published. You will keep it for reference. Here are some of the things which seem to be most in demand:

Irises. My collection includes the very best of the new high priced sorts; also the best of the older sorts at prices which anyone can afford.

Phlox. Not so many, but very fine plants of the best sorts.

Michaelmas Daisies. My assortment far surpasses any other American offering. It includes the finest recently introduced sorts from England.

Hellebores or Christmas Roses. I offer a number of good varieties this year, while next year's offering will be a rare new collection of the finest varieties ever put before the gardening public.

Oriental Poppies. Strong plants of fine sorts and a number of new super-sorts.

My collection of perennials includes a host of rare plants, and varieties for every garden use.

Forty years' export business has taught me how to pack for long distance shipments. I guarantee safe arrival. Catalogs free on application to

Carl Purdy, Box 50, Ukiah, Cal.

Delphinium Time

EVERY garden lover knows the stately Delphinium or Larkspur. No other perennial lends itself more readily to picturesque grouping and enchanting garden effects. Few other plants reward more lavishly the care and interest of the grower.

Now, while they are in bloom you can more readily sense their infinite beauty and choose your particular favorites—or perhaps leave the choice to us.



We have a particularly fine stock of strong field grown plants for delivery this fall. These will afford you a wealth of bloom from June to October.

As the supply of plants is limited early ordering is advisable.

Choice Selected Hybrids	$2.50 per doz.
Belladonna, Light Blue	3.50 " "
Bellamosum, Dark Blue—white eye	3.50 " "
Named varieties—50c each	5.00 " "

Our catalogue lists the choicest selection of hardy perennials, many of which are excellent planted in contrast with Delphinium.

Outpost Nurseries

DANBURY ROAD, RIDGEFIELD, CONN.



This Perpetual Rose Garden Is For Sale

TO own it, is quite like buying a hat. You leave the order to "send it up," and then leave all the rest to us.

We will take care of all the building bothers ments, and turn over to you a complete greenhouse all ready for your perpetual rose garden.

Always — the year around — you can have an abundance of roses and other flowers. Flowers by the armful — yours for the picking.

Most of the materials of which it is built were bought at last Fall's low prices. You get the full benefit of that saving. Thirty days after we have your order, the house will be delivered.

Shall we drop around, and talk it over?

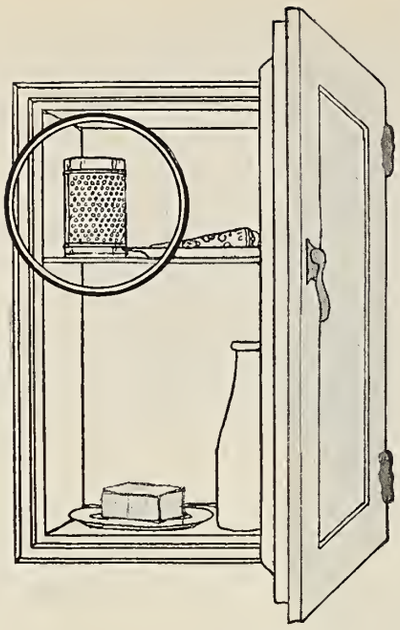
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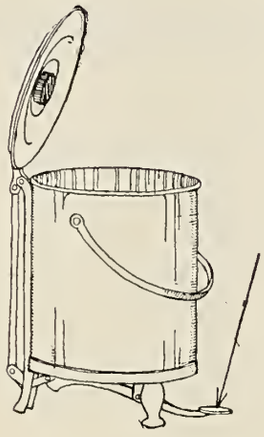
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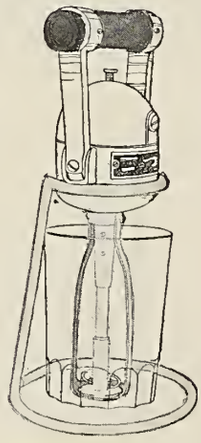


This perforated container absorbs all ice box odors and keeps kitchen cupboards and linen closets dry. From the Kanak Co., Inc.

A MODEL KITCHEN *and* SOME NEW EQUIPMENT



The lid of this white enameled can may be lifted by pressing the foot lever. Hygeia Can Co.



A portable electric mixer, called "Whip-All," for egg whites, cream, puddings and "beverages"



The kitchen of the Better Homes house in Washington, D. C., is completely fitted out with the latest and best labor saving devices



Dreer's Gold Medal Hybrid Larkspurs

A copy of Dreer's Midsummer Catalogue sent on request. Please mention this publication.

DREER'S
Midsummer Catalogue

A 56-page book offering a complete line of seasonable Seeds, Plants, Bulbs, and Sundries, including:

Hardy Perennial Flower Seeds

This is a good time to sow these to produce strong, vigorous plants for next year's blooming. This is also the ideal time to sow such things as Daisies, Pansies, Wallflowers, also such favorite greenhouse flowering plants as Cinerarias, Primroses, etc.

Vegetable and Agricultural Seeds

A complete list of the best kinds that can be sown at this time of year.

Pot-grown Strawberry Plants

We offer a splendid selection of the most luscious perfect-flowering sorts, which, if set out now, will produce a full crop of fruit next June.

Winter and Spring-flowering Bulbs

We offer a really select line of Hyacinths, Tulips, Narcissus, Crocus, Lilies, Snowdrops, etc. Order now and they will be sent on arrival from Europe and elsewhere.

Garden Requisites of every sort

The most approved garden tools and implements:—Lawn Mowers, Lawn Sprinklers, Rubber Hose, etc.; the most effective Insecticides and Fungicides, Fertilizers, etc.

HENRY A. DREER, 714-716 Chestnut St., Philadelphia, Pa.

Don't Miss this Chance

If by any chance you overlooked the opportunity to buy Schling's Quality Bulbs at the import prices offered in June and July, we have good news for you!

Although some of the stocks are now exhausted we are still able to offer a limited number of the collections listed below at these

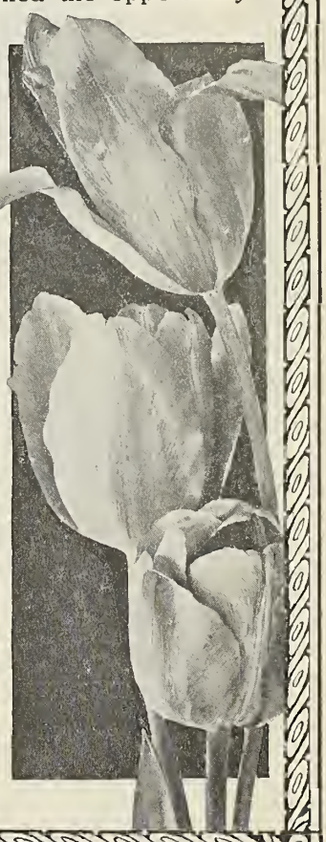
Truly Remarkable Prices!

*100 Darwin Tulips, finest assortment	$3.50
*100 Breeder ("Art") Tulips, finest assortment	4.50
100 Single Early Tulips, finest assortment	3.50
100 Double Early Tulips, finest assortment	4.00
*100 Parrot or Dragon Tulips, finest assortment	4.50
100 Hyacinths, Red, White, Blue or assorted	6.00
100 Daffodils, Double Varieties	6.00
100 Daffodils, Large Trumpets (Jonquils)	5.50
100 Poets Narcissi	4.50
100 Crocus, Finest Assorted	1.50
Total Value	$43.50

Special Offer **Above Collection of 1000 Choicest Bulbs $38.00**
(or 500 at $20.00)

*Bloom in May and June. All the rest bloom in April and May—the Crocus earliest of all, as soon as the snow melts.

N. B. No orders accepted at these prices later than August 31. Bulbs will be delivered in September, on arrival from Holland.



Schling's Bulbs

26 West 59th St. New York City

GALLOWAY POTTERY
Gives the Essential Touch



A Bird Bath will make a delightful spot in your garden bringing the birds with their merry note. Vases and shapely Jars form charming contrasts in nature's setting.

Our collection of enduring Terra Cottas also includes Flower Pots, Boxes, Fonts, Sun Dials, Gazing Globes, Benches and other interesting accessories for the garden, sun room and house.

A catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

GALLOWAY TERRA-COTTA COMPANY
3218 WALNUT STREET, PHILADELPHIA.



Sprinkles like rain in an eighty foot circle

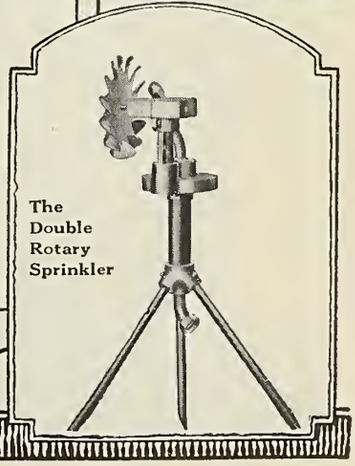
The Double Rotary Sprinkler perfectly solves the watering problem for homes, golf courses, parks, etc. Constructed on a new and better principle; requires little attention.

THE DOUBLE ROTARY SPRINKLER

Sprinkles the natural way, "like a gentle shower". Simply and durably constructed; all parts interchangeable. Approved by noted authorities. Can be regulated to cover a radius of 15 to 80 feet, according to pressure.

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PETERSON

has published another valuable book, including Peterson's Master Lists of Peonies and Iris, conveniently classifying these two most famous flowers in broadside form. Your copy is ready. Write for it. You will find it easy to select the varieties you want intelligently. In it we are offering the world's best groupings of both of these splendid flowers.

Peterson's Peonies are in a class by themselves — strong, hardy and vigorous. Noted for their brilliant hues, coloring and fragrance.

Peterson's unique guarantee states plainly "We will replace with three, any plant blooming not true to description." We will also replace any article that might be received in bad condition.

Peterson's Iris speak beautifully of their own merit. We classify colors in both Peonies and Iris, seasonable blooming periods, and fully describe each kind and variety, representing the gems of the best Peonies and Iris known.

Our New and Special Offer

This year we remove the only remaining uncertainty by definitely specifying actual number of eyes each size of plant must have. This removes the guess, and adds a new and certain feature to our own make-good method of doing business. We now give you five different sizes of Peony roots to choose from and specify the minimum number of eyes each size must have. You know in advance just what you are getting. Iris shipped after July 1. Peonies after September 1. Orders for one and two eye Peony divisions must be received before October 1.

We Prepay All Delivery Charges

This removes another uncertainty. Even though you know the exact variety you want, our unique guarantee of 14 years assures you of getting them. You also know the number of eyes you will get and the exact cost of delivery.

Send for Peterson's book. Use our Master Lists of both Peonies and Iris in making your selection. They are helpful and valuable — just ask for the book. It is without cost to you.

Wm. A. Peterson, *Proprietor*



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Add a Greenhouse and Make a Better Home

ROWS of great chrysanthemums, golden oranges 'mid banks of verdure, gorgeous poinsettas and fascinating crotons can be the mid-winter joy of thousands of homes and also many apartment building roofs, at comparatively small expense.

Include in your new building or remodeling plans a conservatory, small or large, according to your means, detached or attached to the home. You will be surprised how much the low cost will increase values and add to life the joy of beauty and nature's sunshine.

Of course, you will want the better glass, that specified by leading greenhouse designers, and made by the American Window Glass Company. It is special machine made and of greater tensile strength, perfectly annealed and with that clarity and evenness so necessary to successful plant culture, of the same high quality that distinguishes the window glass made by the same company from ordinary glass. Our elliptical trade mark is on every box of the genuine.

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Every aspect of rose growing discussed authoritatively and entertainingly by one whose years of experience enable him to know just what information is of greatest value to the beginner and the advanced amateur grower.

Dr. Edmund M. Mills, President, Syracuse Rose Society wrote on May 5th, "I have received and read the new edition, 'How to Grow Roses.' If I could put only one rose book in the hands of a Rose Amateur, it would be 'How to Grow Roses.' It is practical and at the same time poetical. I have a large rose library but it is the best illustration of 'multum in parvo' that I have."

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To Grow and Bloom in Your Garden

A careful selecton of Peonies gives you increasing beauty, value, and joy each succeeding year.

Your special opportunity to secure choice and new varieties in both scarce and standard sorts well worthy of a place in your planting plans.

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Producers of plants that grow and bloom
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"Little Wonder" Hedge Trimmer

Trade Mark Reg. U. S. Pat. Off.

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This new, wonderful device makes hedge trimming a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

Saves Time, Labor, Money

In use on thousands of estates, homes and institutional grounds. Strong, durable and perfect in operation. Equipped with lawn clipping attachment it becomes doubly valuable to every owner who wants his hedge and lawn to look right.

3 sizes, 30"; 40" and 60" blades — $25 to $35
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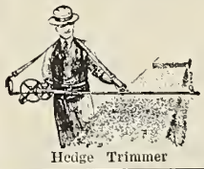
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Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.

If your dealer cannot supply, we will ship to you prepaid from the factory.

Write for descriptive circular and testimonials.

Live dealers and agencies wanted everywhere.



Hedge Trimmer

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Do You Know What is Lacking in Your Flower Garden?

HAVE you a continuous display of flowers from February until November, and do you want flowers in your home during the winter months?

Let us solve your problem by sending you our special bulb collection for indoor and outdoor growing at $15.00 parcel post or express paid.

The Bulbs will be sent during October, in time for planting and forcing.

HOME COLLECTION

12 Chionodoxa	12 Double Early Tulips
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12 Double Narcissus	12 Breeder Tulips
12 Polyanthus Narcissus	12 Rembrandt Tulips
12 Poetaz Narcissus	12 Darwin Tulips
12 Jonquil Narcissus	12 Botanical Tulips
12 Scilla Siberica	12 Anemones
12 Scilla Campanulata	12 Ranunculus
12 Single Early Tulips	12 Alliums
	12 Gladiolus (Early.)

Total 300 Bulbs in 25 different classes and 100 different varieties for $15.00. Half this collection $8.00.

Cash with order or 20% deposit. C. O. D. charges will be added to the bill. On orders received before August 15th with full cash payment, we allow 5% discount.

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American Bulb and Nursery Co.

Bellingham, Wash.

The Brand Peonies



Originated by
O. F. Brand
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America's
Foremost
Hybridizers
of the
Peony

New Brand Peony
Mrs. Archie M. Brand

Of the twenty-two Peonies receiving the highest rating by the American Peony Society, four—or nearly 20%—were produced by us. Our new creations, as viewed in our fields this year by thousands of visitors, are even of a higher standard than our earlier productions.

If you are interested in Peonies of the highest type of excellence, that will give you the greatest pleasure and satisfaction to grow in your own garden, you should, by all means, get our beautiful new catalog and see our offerings before placing an order.

Brand's large, new and beautifully illustrated catalog—the most complete and exhaustive ever written on the peony catalog, that cost us over fifty cents each to print, is free for the asking, to every intending peony purchaser.

We also have a complete assortment of the most beautiful varieties of other growers, both American and European.

The Brand Peony Farms, Box 20, Faribault, Minn.



How To Always Have Bottled Sunshine

IF a flower-filled glass-covered-garden isn't bottled sunshine—then what is it?

Of course, while August's sun pelts down, you may wish there wasn't so much in the bottle, so to speak.

But what of the raw, snowy, blowy days to come? Think what a joy it would be to have an ever fragrant, always blooming garden opening from your dining room.

Think of its joys; its solace; the care-free health givingness, fussing around in it would mean.

Now is the time to build it.

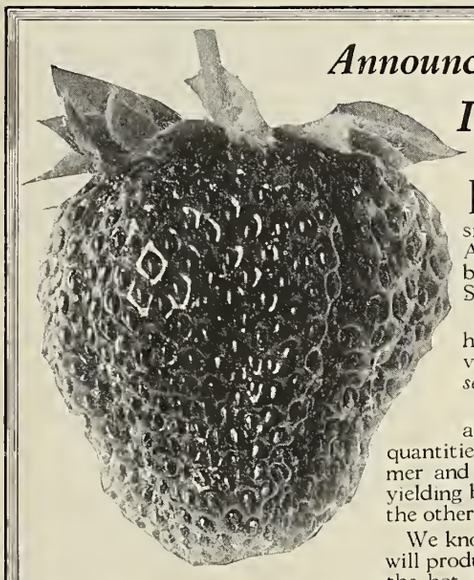
We will do the entire thing, taking all bothers off your hands. We'll call if you wish, or glad to send you our booklet entitled—Owning Your Own Greenhouse.

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Announcing A "Find" In Strawberries

IN INTRODUCING this latest achievement in small fruits, we challenge America to show a better berry than Lovett's All Season.

For the first time, we have a *truly* everbearing variety making good *all seasons*.

It begins bearing in June, and continues to bear large quantities right through the summer and fall, the fall crop better yielding by far than that of any of the other everbearing varieties.

We know of no other variety that will produce the crop of fruit during the hot dry summer months that this does. In size, this berry equals the best of the June berries.

Please note natural sized fruit illustrated above. This is just one of the many remarkable varieties offered in

Lovett's "Midseason Hints"



is the title of our new catalog, No. 108, devoted largely to encourage the planting of pot-grown Strawberry plants. It will help you to handsome crops of everbearing varieties within sixty days after plants are set out.

Throughout August, set out pot-grown plants of all varieties in any rows or beds that have borne their crop of early vegetables.

Next Spring will see you rewarded with handsome crops of luscious fruits of the June bearing varieties.

Write for Lovett's "Midseason Hints" to-day.

Lovett's Nursery Box 152 Little Silver, N. J.

Lovett's for Small Fruits



A few of our 77 Evergreen Varieties

In August PLANT EVERGREENS

August is the ideal month for transplanting Evergreens. To make success doubly certain, select Rosedale Trees which have been transplanted again and again. Each transplanting has pruned the entire root system, forcing a vigorous growth close to the trunk.

You can save years of waiting by ordering our Large Trees. Your choice of 77 varieties of Evergreens, to say nothing of Shade Trees and Fruit Trees. Our Catalogue tells all about them. It also describes the choicest Hardy Perennials, including Iris, Phlox and other universal favorites. A postal request will bring your copy.

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"Outfitters for the Home Grounds"

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All the newest European and American introductions

A FEW high points about Movilla history and plants. Highest awards by American Peony Society. Highest awards by American Iris Society.

Movilla plants are unsurpassed for vigor and freedom of bloom.

Descriptive Catalog and Price List on request.



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Beautiful Dustless Weedless Roadways

There is nothing that adds more to the beauty of town or country than dustless, weedless roadways—smooth, compact, easy of travel.

Solvay Calcium Chloride will maintain these ideal road conditions at slight expense and a minimum of labor. Solvay is a white, odorless, harmless, chemical salt which absorbs moisture from the air, lays the dust, kills the weeds and binds the road surface.

***On tennis courts,*—gives a fast, resilient, weedless surface, free from sun glare.**

The Solvay Road Book will interest you. We will be pleased to forward a copy on your request.

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A Garden of Roses

is an unending source of pleasure. Our suggestions may help you.

Write today for our new 52 page illustrated catalogue No. 194. If you live east of the Mississippi, it is free; if west, please enclose 25c in stamps.

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Woodmont Nurseries, Inc.
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"The Pioneer Landscape Nurseries of New England"



"Pedigreed" Bulbs

Imported from Holland

Hyacinths, Tulips, Crocus, Narcissus, etc., unrivaled in size, beauty, delicacy of colors and vitality—the result of years of intensive "breeding" by specialists.

Order your bulbs for Fall planting now! And be sure they are "Shumway's"—a guarantee of expert breeding, careful selection and highest quality.

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Established 1870

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Lists and describes many varieties of imported bulbs. Beautifully illustrated.



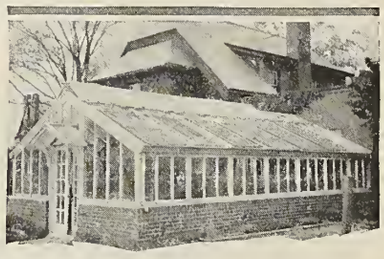
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THESE high grade wire products will give ample protection as well as improve the appearance of any estate, yard or garden. The fabric, made of heavy gauge wire, is hot galvanized after construction which gives it long-wearing qualities not found in any other fence. Made in chain link and ornamental (clamp construction) types in heights up to and including eight feet.

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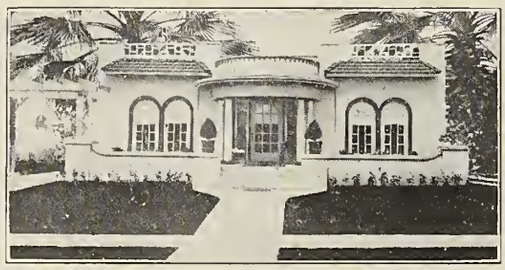
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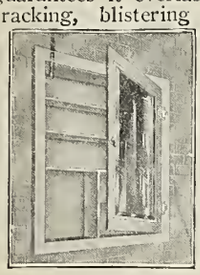
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Canton, Ohio

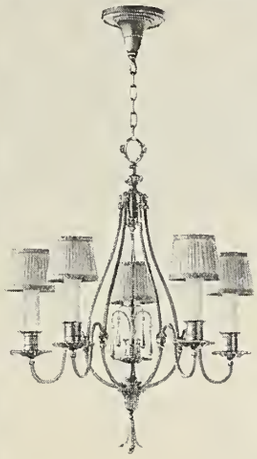
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Effective use is made of touches of color and crystal pendants, and materials and workmanship are of the best.

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$10.00	$10.75

TRUSCON COPPER STEEL STANDARD CASEMENTS

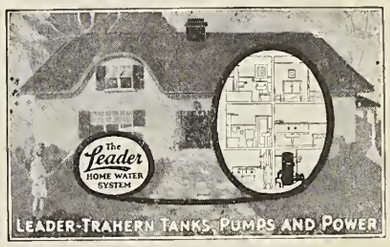
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The roof is slate gray, walls French gray, trimmed in green, and sash of ivory white. If you wish your bungalow to match a more somber setting, we suggest a roof of Cabots' moss green with walls of brown.

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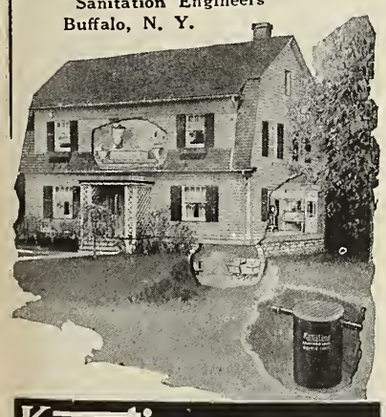
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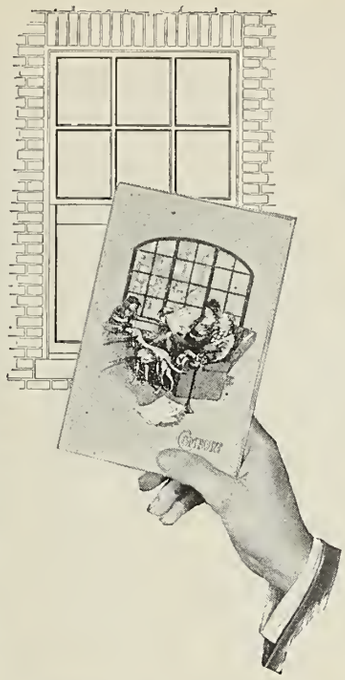


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Contains 400 illustrations of special flower types, plans and suggestions for landscape work, a complete gardener's calendar of the year's activities, planting and spraying tables, and a portfolio of beautiful gardens in various sections of the United States. 127 pages.

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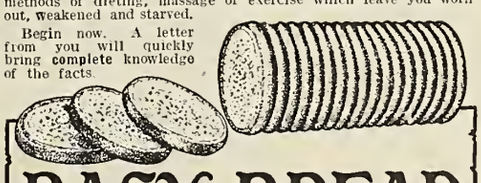
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Write today for our FREE Book —"How to Have Running Water" and learn how easy it is to Install and operate Hoosier Water Service.

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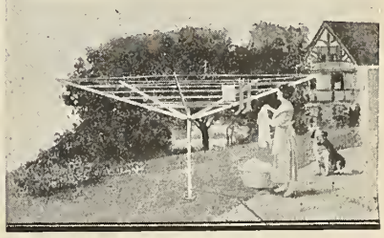
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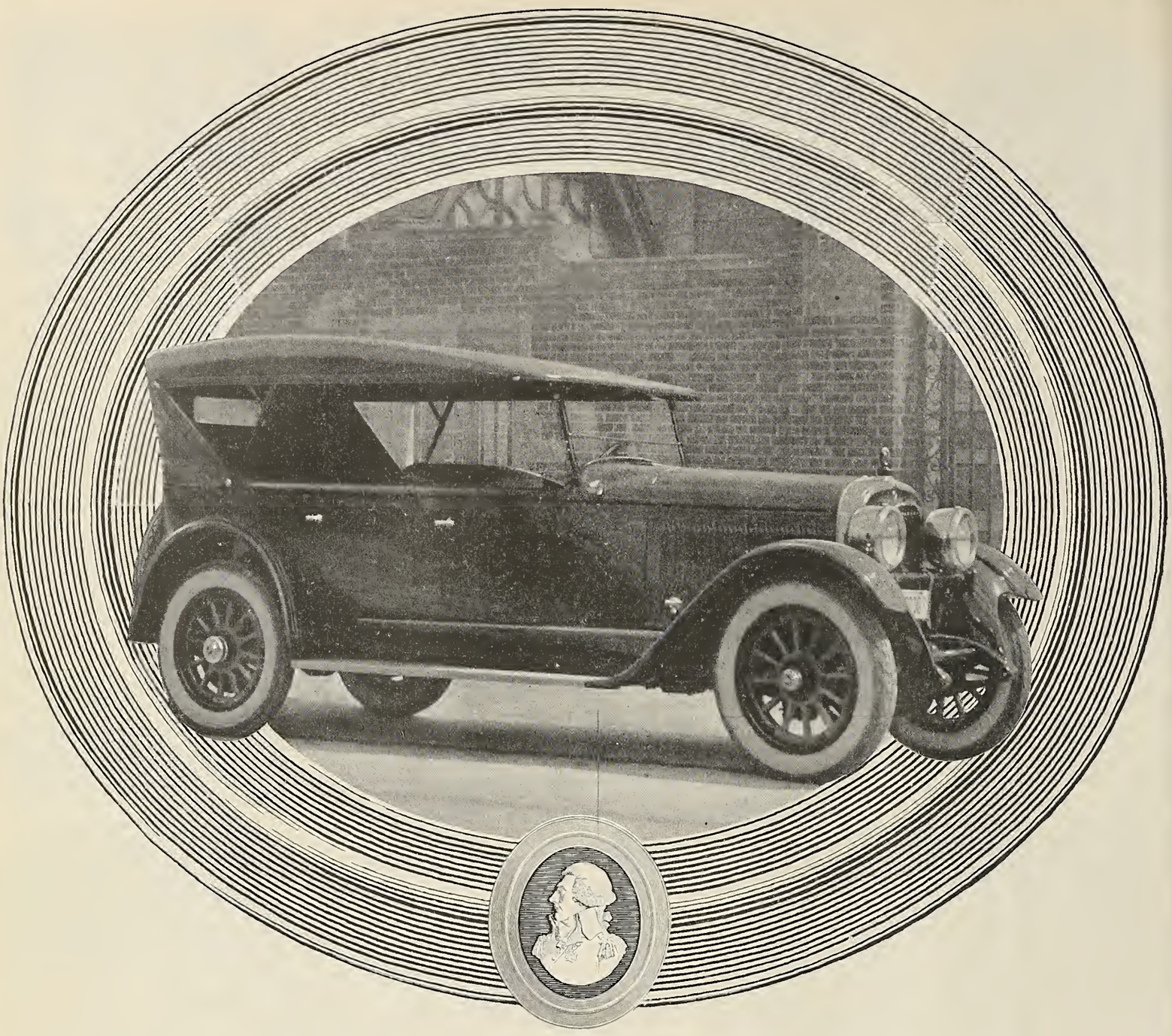
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The Hill Champion Clothes Dryer, with 150 feet of line, is not only a time and labor saver, but because it can be removed easily it allows you to have your clothes area free except at drying times. Most efficient means of outdoor drying known. Made a little bit better than seems necessary, but the years of service experienced by users of Hill Clothes Dryers prove that quality pays.

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It is a car that has the virtues of the many and the flaws of none, a car that is built to last and serve economically far beyond the accepted span.

In design, it is established and perfected; in beauty, staunch and perennially good; in power, supple, quiet and supreme.

Its comfort transcends other fine cars they have owned; its maintenance cost is pleasurably low.

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To LaFayette owners, this car is no longer an imaginary thing. It is a reality that is theirs to enjoy today and every day for many years to come.

Steadily the conviction that the LaFayette is one of the world's finest motor cars is finding wider and wider acceptance as the experience of LaFayette owners becomes known

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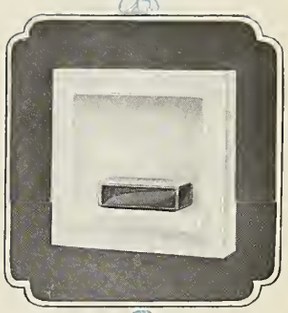
Convenient —yet never in the way

So convenient . . . . everyway . . . . these Fairfacts Fixtures, built, as they are, right in your bathroom walls. Solid, snow-white china, their diamond-hard surfaces refuse to crack, stain or discolor. A touch of a cloth and they are spotlessly clean. Truly, they are the finishing touch to a perfect bathroom.

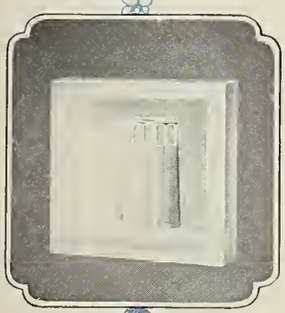
A charming little booklet, "The Perfect Bathroom," has been prepared explaining and illustrating the wide variety of Fairfacts Built-in Fixtures . . . including various models and sizes of soap dishes . . . tumbler holders . . . toothbrush holders . . . towel racks . . . shelves . . . paper holders (both for sheets and rolls) . . . sponge holders . . . safety grips . . . and many combinations that add the last touch to your comfort and luxury. It is yours for the asking. Write for it today to The Fairfacts Company, Inc., Dept. D, 234-236 West 14th Street, New York City.



Soap Holder with Safety Grip



Soap Holder



Tumbler Holder

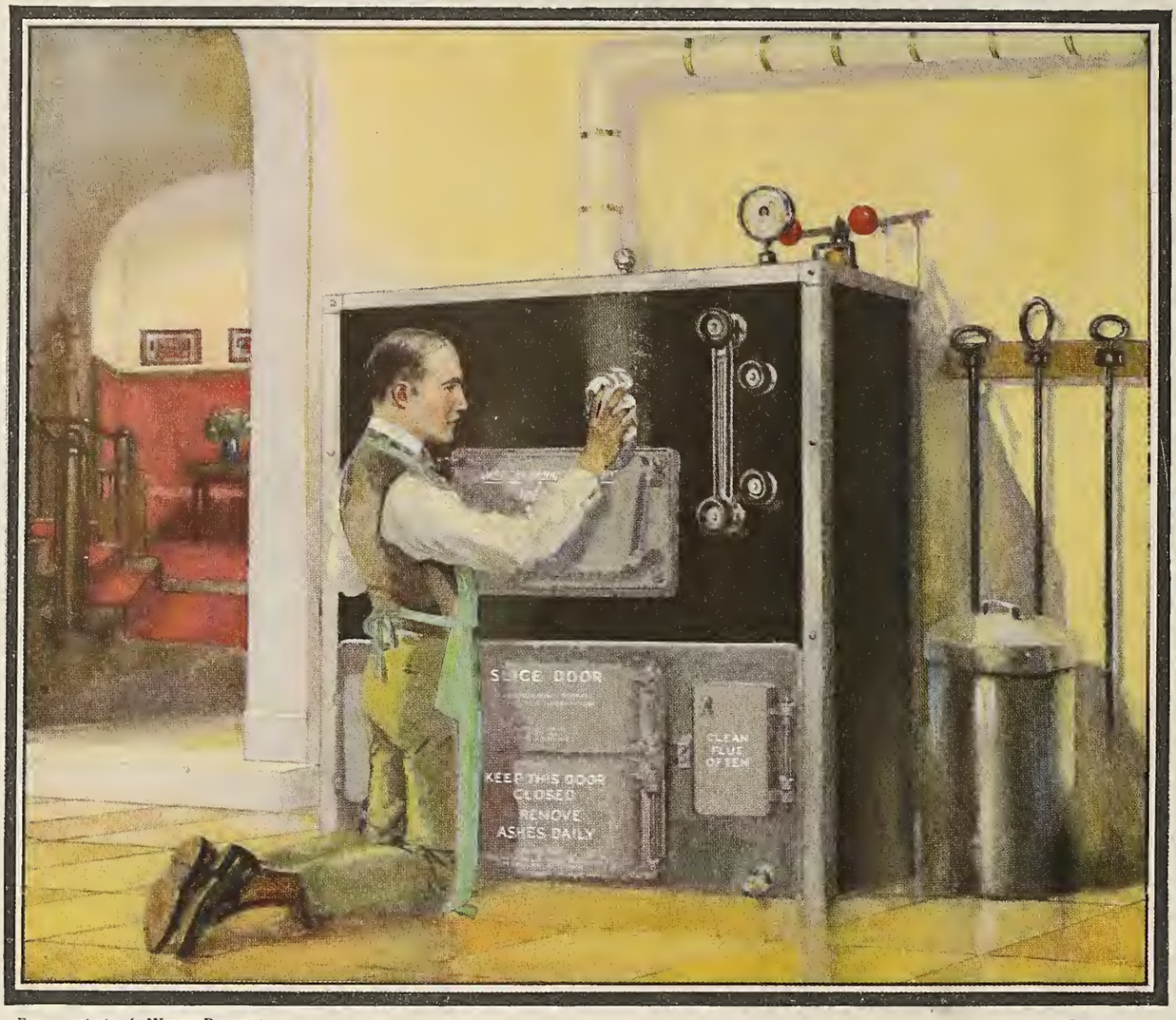


Sponge Holder

Look for This BATHROOM Fairfacts FIXTURES *Trade-Mark*

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS



From a painting by WILLY POGANY

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The Pride of a Locomotive Engineer

EVEN though an IDEAL TYPE A HEAT MACHINE be abused, it still will long outlive an ordinary boiler.

But beauty and cleanliness invite special care; and the delight of a furnace man in his Heat Machine is akin to the affectionate pride of a locomotive engineer.

You, too, will feel the same sort of pride in your IDEAL TYPE A HEAT MACHINE which you feel in a fine new car.

And your pride will not be diminished by the discovery that it costs only slightly more than an ordinary boiler and pays for itself in the fuel it saves.

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IDEAL Boilers and AMERICAN Radiators for every heating need

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HOUSE & GARDEN



Autumn Decorating Number

September · 1923

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The Conde Nast Publications Inc



From a painting by WALTER BIGGS

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What! Company in the cellar!

YES, INDEED. Invite them down. No reason why they shouldn't see the cellar if you have an IDEAL TYPE A HEAT MACHINE.

The IDEAL TYPE A, being itself so clean and handsome, has caused hundreds of cellars to be cleaned up and dressed up; it has turned the wasted part of the home into a usable and useful part.

"It is the most efficient heating plant on the market, and is very easily kept clean," writes Leland H. Lyon, New York architect, whose home is in New Rochelle, N.Y.

"Many men, when visiting me, are amazed that the room in which the IDEAL TYPE A stands should be so entirely free from gas or dust. I have several electrical devices in the same room and there is, at no time, any appreciable amount of dust on the motors."

Why not, like Mr. Lyon, add another floor —the cellar—to the serviceable part of your home? The IDEAL TYPE A will do it, *and will pay back its cost in the fuel it saves.*

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IDEAL Boilers and AMERICAN Radiators for every heating need

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Residence—Herbert Henrici, 2216 E. 77th Terrace.
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Bishopric Stucco

For exterior walls	Bishopric Stucco Base
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For insulation	Bishopric Insulating Base

A fibreboard of the finest quality is the background of Bishopric. (Felt for the Insulating Base.) Tough, waterproof, and durable, it is heavily coated with asphalt mastic, air-tight, vermin-proof, fire-resisting. Into this selected woodstrips are embedded under great pressure. The whole is Bishopric Base. The word has a definite meaning. It means the best obtainable wall foundation for stucco.

On and over and in between this Base, dovetailed and key locked, go Plaster for ceilings and walls inside, and Stucco on walls outside: both Bishopric.

Bishopric combines into a one-rock unit for building "for all time and clime."

Designed first of all for superiority, actual practice has demonstrated the economy of Bishopric. With economy goes beauty because the distinctive solid colors of Bishopric Stucco together with its dashes and finishes blend with the landscape.

The tensile strength of Bishopric Stucco is enormous. Its beautiful colors are permanent.

Reports show the saving made possible by the use of Bishopric Base.
Bishopric withstands the rigors of both heat and cold, its proper insulating properties being the reason and the answer.

Bishopric is adapted to every type of construction, for the Home first of all.

We have "Bishopric For All Time and Clime" a booklet for you, illustrated with photographs and floor plans of beautiful homes built of BISHOPRIC. Yours for the asking.

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The Bishopric Manufacturing Company of California, Los Angeles, California

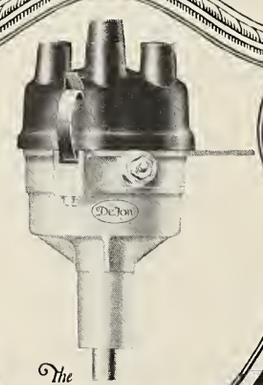


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Starting, Lighting and Ignition System

Dé Jon is created to add the final touch of perfection to those motor cars in which quality is the paramount achievement. Indicative of the care and soundness of Dé Jon engineering is the large type Distributor. It is designed with stationary housing and movable breaker plate, and is simple, strong, quiet, easy to time and readily accessible.

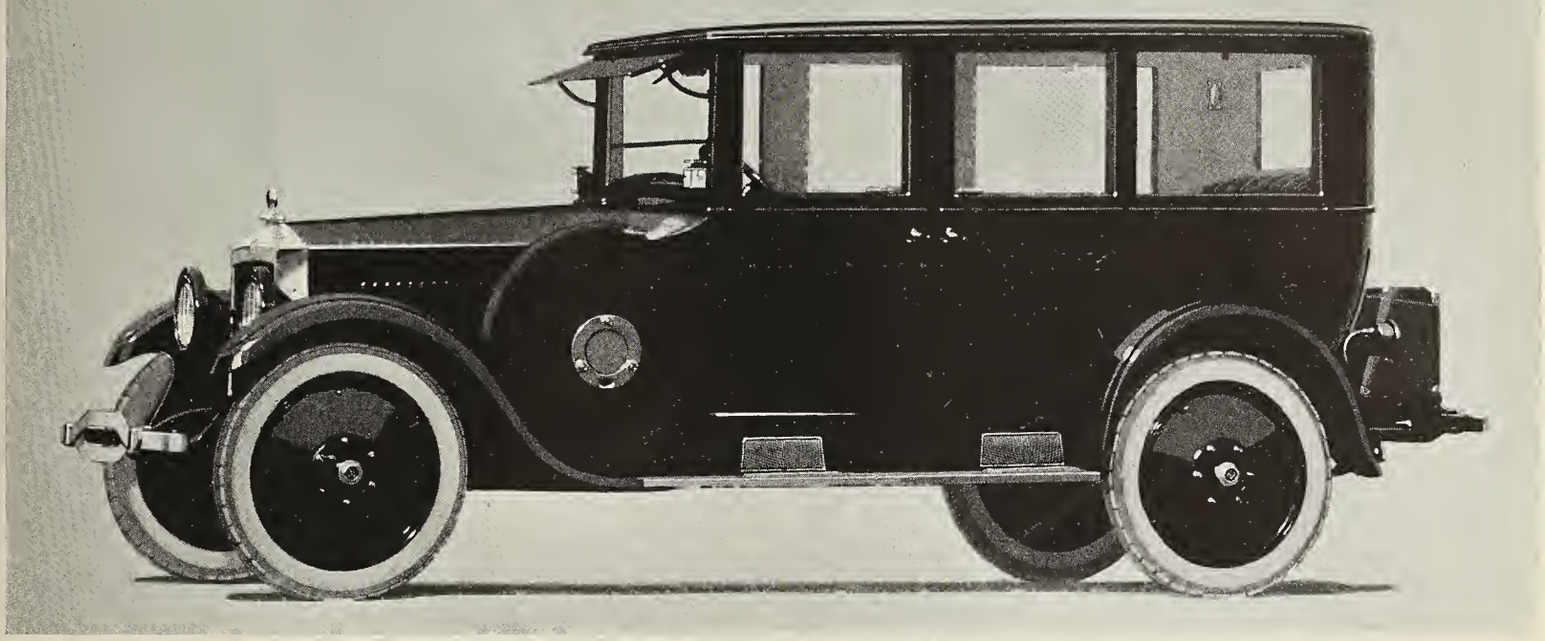
DÉJON ELECTRIC CORPORATION
Builders Ignition Technique
POUGHKEEPSIE, NEW YORK
Detroit Sales Office — — 6150 Second Blvd.



The DISTRIBUTOR

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STUDEBAKER



THE SERIES 24 STUDEBAKER BIG-SIX SEDAN $2750

LARGE numbers of motorists who have always insisted on the best in everything they buy, are discarding their heavy, bulky, high-priced cars and are replacing them with the Studebaker Big-Six Sedan.

And they tell us that, in every way, it represents precisely their conception of what a really fine motor car should be.

They are enthusiastic over their all-round satisfaction with the Big-Six because of its dependability, surplus power, extreme comfort and the completeness and elegance of the appointments.

The series 24 Sedan—the finest car that has ever borne the name Studebaker—presents a value unapproached by other cars at anywhere near the price, in this country or abroad. Its nominal cost of operation is a source of continual satisfaction.

Everything for which one can wish in motoring convenience, comfort and utility has been provided—even to the two extra disc wheels complete with tires, tubes and tire covers; handsome nickel-plated bumpers, front and rear; roomy trunk and many other features.

The moderate price of the Sedan is due to large volume, the manufacture of all vital parts in Studebaker plants and Studebaker's vast physical and financial resources.

After 71 years of service, the name Studebaker enjoys confidence and respect more than ever.

Partial List of Equipment of Big-Six Sedan—Two extra disc wheels complete with cord tires, tubes and tire covers. Nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof glass visor. Courtesy light, coach lamps, dome and rear corner reading lights and combination stop-and-tail light. Motometer with lock and ornamental radiator cap. Automatic gasoline signal. Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Eight-day clock. Upholstery of rich mohair velvet plush.

Power to satisfy the most exacting owner

MODELS AND PRICES—*f. o. b. factory*		
LIGHT-SIX *5-Pass., 112" W.B., 40 H. P.*	SPECIAL-SIX *5-Pass., 119" W.B., 50 H. P*	BIG-SIX *7-Pass., 126" W.B., 60 H. P.*
Touring ..... $ 995	Touring $1350	Touring $1750
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Prices Subject to Change Without Notice

STUDEBAKER - Detroit, Michigan - South Bend, Indiana - Walkerville, Canada

Address all Correspondence to South Bend

THIS IS A STUDEBAKER YEAR



The last deft touch of beauty —yet so inexpensive

Window shades of durable Brenlin



Scratch a piece of ordinary window shade material lightly. Tiny particles of chalk or clay "filling" fall out. Brenlin HAS NO FILLING



Every foot of Brenlin is finished by hand by experts for beauty of appearance, long wear, and smooth operation

WINDOWS, being the most conspicuous spots in a room, can do much to enrich or to mar the charm of your decorative scheme.

And the dress of a window begins with the shade. Costly drapes, carefully chosen to blend with the furnishings, lose half their effectiveness when hung against a background of faded or discolored window shades, or shades unsightly with cracks and pinholes.

And nothing will more completely rob a room of that touch of clean comfort than window shades that are out of color harmony with their surroundings.

You can, at very little cost, literally transform a room, lending it a new, fresh beauty—with window shades of distinctive and durable Brenlin.

Brenlin is quite different from the mesh-like material in the usual window shade, which requires a chalk or clay filling to give it weight. Brenlin is a heavy, closely woven fabric much like linen, and needs no filling to make it smooth and opaque.

The ordinary window shade cannot stand the strains of constant rolling and unrolling, of whipping winds, of exposure to rain and sun. Its brittle filling loosens and falls out, leaving cracks and pinholes. Sun and rain discolor it, and soon you are faced with unsightly windows which no drapes can hide nor make beautiful.

Brenlin quality is woven into the fabric—not filled in nor painted on. Thus a Brenlin window shade outlasts two or three ordinary shades. It resists fading by the sun, defies discoloring by water, and, strong and flexible, it hangs straight and smooth for a long lifetime of wear.

In the wide range of soft, rich Brenlin colors you will find those hues which will successfully complete the color scheme of any room in your home. And especially see Brenlin Duplex, made with a different color on each side to blend with both interior and exterior.

The name Brenlin perforated or embossed on the edge of every Brenlin window shade, has become the stamp of the most highly skilled shade makers of today. It marks a window shade of durable, long-wearing fabric, hand-finished and colored for permanent beauty. If you do not know where to get Brenlin, write us; we'll see that you are supplied.

Write for our interesting and instructive booklet: "How to Shade and Decorate your Windows," with which will come samples of Brenlin in several colors.

For windows of less importance, Camargo or Empire shades give you the best value in shades made the ordinary way.

THE CHAS. W. BRENEMAN COMPANY

2053 Reading Road, Cincinnati, Ohio

"The oldest window shade house in America"

Factories: Cincinnati, Ohio, and Camden, N. J. Branches: New York City, Philadelphia, Dallas, Texas, and Portland, Oregon. Owner of the good will and trade-marks of the J. C. Wemple Co.

HAND MADE **Brenlin**

the long-wearing WINDOW SHADE *material*



Indiana Limestone is the Preferred Material for Colonial Homes

In former years the Colonial type of house was frequently of frame construction. However, the introduction of modern machinery has resulted in the production of natural stone at so low a cost that it has become the accepted material for the Colonial home.

Indiana Limestone, the most popular natural stone, has deservedly gained favor among home builders because of its real practicability. Its excellent weathering qualities assure a home that will age beautifully, with no maintenance cost.

The variation in color effects obtainable in Indiana Limestone makes it particularly suitable for Colonial homes, as the natural beauty of the stone requires no embellishment.

A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box H-782, Bedford, Indiana.

INDIANA LIMESTONE

The NATION'S BUILDING STONE



WHITE WOODWORK–AND MAHOGANY

There is an undeniable charm in the neat, cheerful appearance of white woodwork which makes it particularly desirable for the bedroom. Complement this white trim with Mahogany doors and Mahogany furniture and you have a room of marked individuality and rare beauty. The deep, rich Mahogany forms a striking contrast, while its intricate, ever-changing pattern (or figure) introduces that element of character which must of necessity be lacking in painted woodwork.

When you plan your new home, or remodel your old one, get an alternate bid on the cost of Mahogany doors. You will be agreeably surprised to find that they will not cost much more than doors of other cabinet woods. Moreover, the cost of upkeep will be slight—for Mahogany, properly finished, requires but little attention.

In selecting Mahogany furniture, be ever on your guard against imitations sold under misleading terms such as "mahogany finish"—a phrase never used in connection with real Mahogany. Insist upon a guarantee from the dealer that you are getting Genuine Mahogany, solid or veneered. If you wish furniture that will grow more beautiful and more valuable with age,

BE SURE IT'S MAHOGANY

The Mahogany Association will be pleased to send you upon request a copy of its new illustrated Booklet H and other interesting literature on the subject of Mahogany. Your request will not be followed by a personal solicitation.

MAHOGANY ASSOCIATION Inc. 1133 BROADWAY NEW YORK

FURNITURE MAHOGANY WOODWORK

B. Altman & Co.

INTERIOR DECORATORS
AND UPHOLSTERERS

Cabinet Making

Panelled Rooms Lamps

Objects of Art Tapestries

Curtains and Draperies

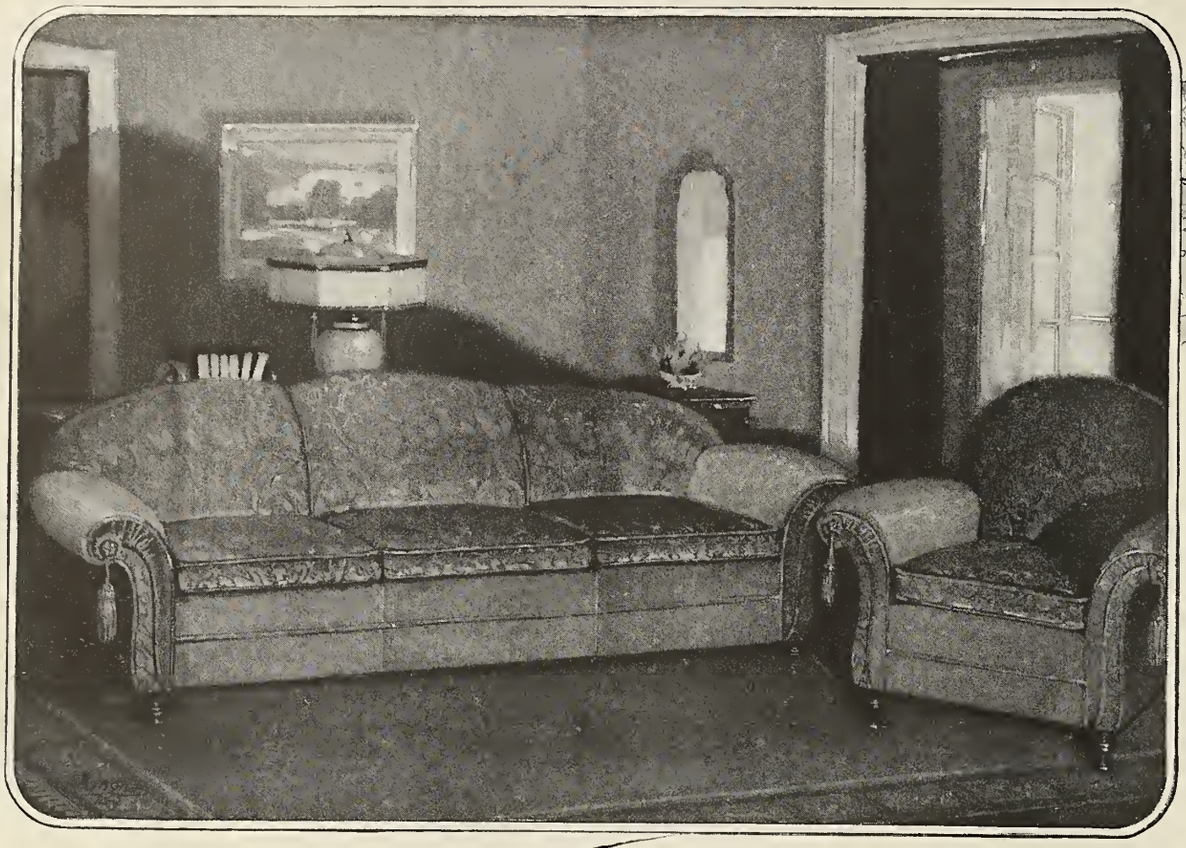
Easy Chairs and Settees

Carpets and Rugs

Architectural Interiors

Madison Avenue-Fifth Avenue, New York

Thirty-fourth Street Thirty-fifth Street







A PULLMAN DAVENPORT BED

is the most attractive, comfortable, and useful article of furniture for any home.

The various Pullman models are correct in every detail of construction and design. As a living-room piece a Pullman offers the same attractive appearance and depth of luxuriant comfort found only in the finest davenports.

Pullmans serve both day and night. One simple operation readily converts the beautiful davenport into a full-size bed. Thus a sleeping accommodation is afforded that assures sound, restful relaxation.

Better dealers will gladly show you Pullman davenport beds, with chairs and rockers to match.

"Yours for Comfort" characterizes the Pullman—deep, luxuriant *comfort* as a living-room piece and sound, *restful* comfort when a bed. By this mark the *"perfect davenport bed"* is identified.

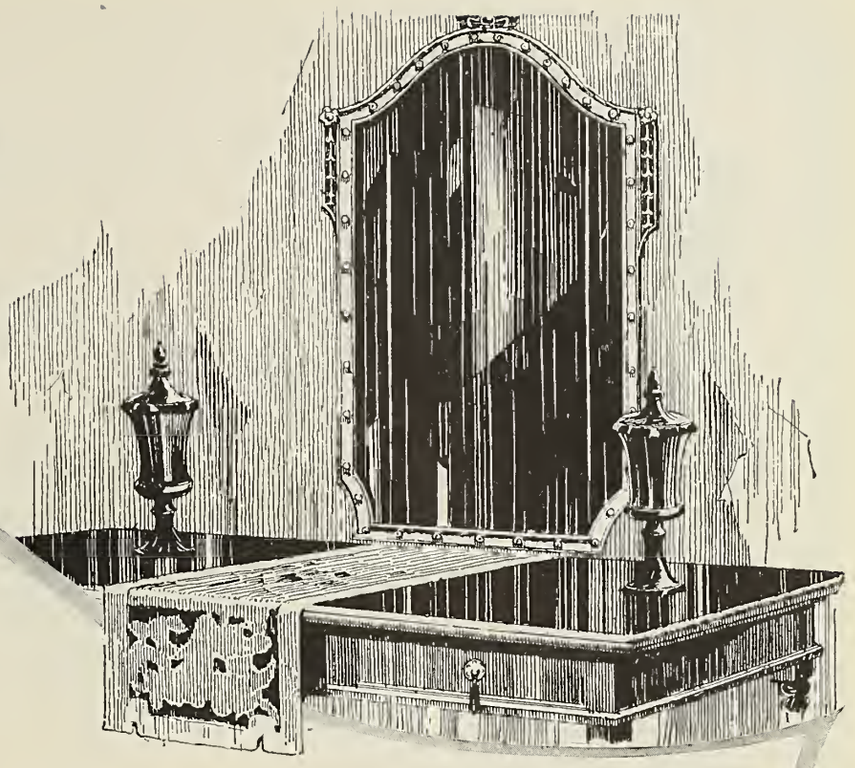
Pullman
Yours for Comfort

We shall be glad to send you an interesting brochure on interior decorating

PULLMAN COUCH COMPANY
CHICAGO, ILLINOIS

Hang a Mirror!

Use PLATE Glass ©



IT is a pleasant bit of decoration. There is an intimate friendliness about a mirror, a fascination that charms. It has color, depth and beauty, and responds warmly to the decorative scheme of any room.

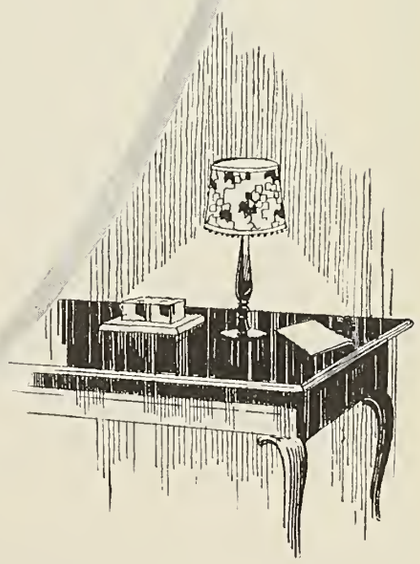
A room without a mirror may be as expressionless as a face without eyes. A mirror, with its twinkling beams of light, brings life to the most difficult room. Hang a mirror over the console, mantel or buffet; on the stairs and in the hall. A mirror may hold the secret of balance. It may brighten a dark corner or break the monotony of a blank wall. And then, too, mirrors are always useful, and they never go out of style.

Mirrors for any purpose, decorative or useful, should be of Plate Glass. There are no better mirrors than those of American-made Plate Glass and silvered by expert workmen of the American mirror industry.

While a mirror should be a flexible accessory to the decorative scheme, there are many places where mirrors can be built in. Mirrors in closet doors, bathroom doors, and in halls are always a convenience. When planning a home, ask your architect to consider Plate Glass mirrors.

PLATE GLASS MANUFACTURERS *of* AMERICA

Genuine PLATE GLASS MADE in U.S.A.

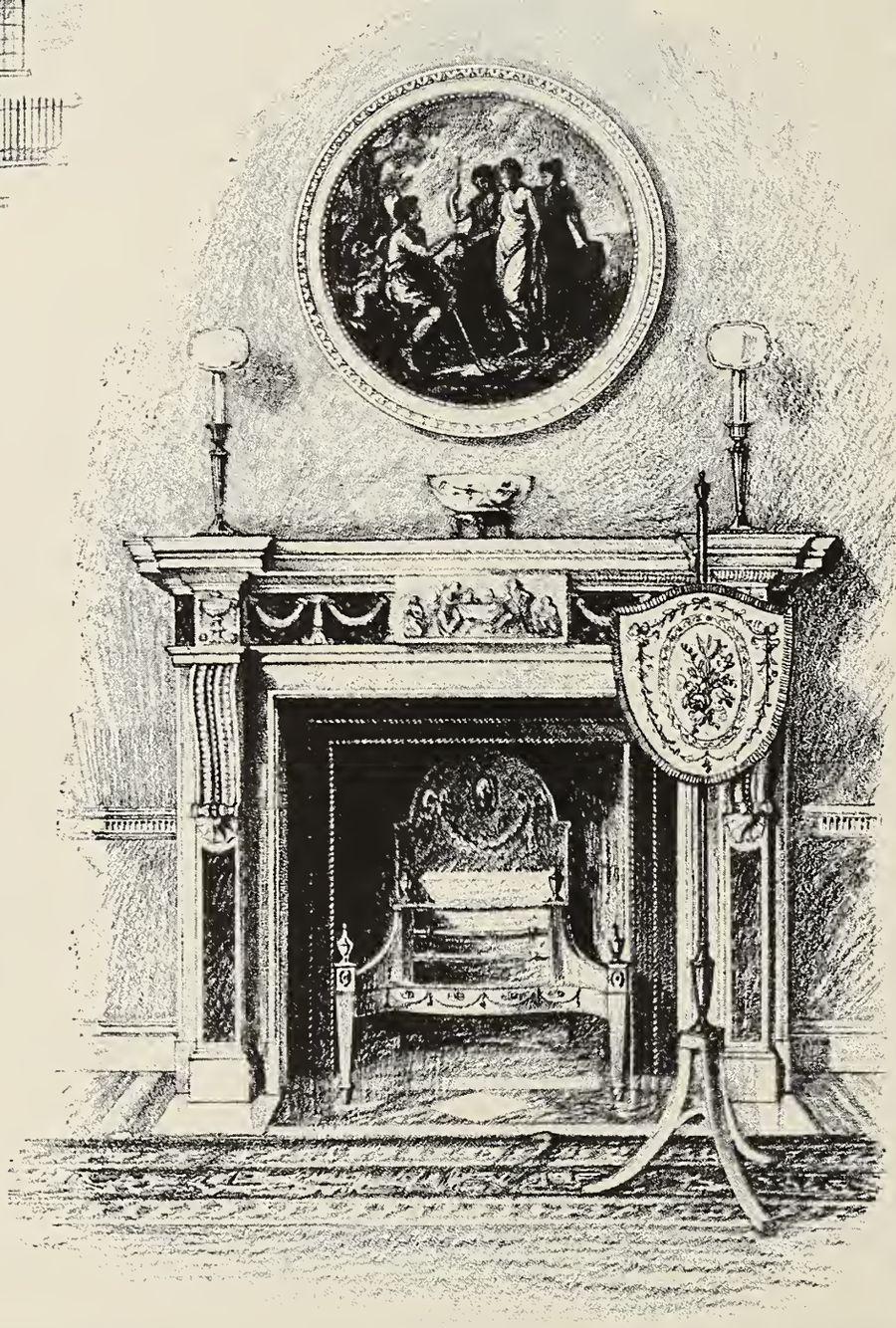


Nothing Else is Like it ©



A Residence in Charlotte Square Edinburgh, Scotland

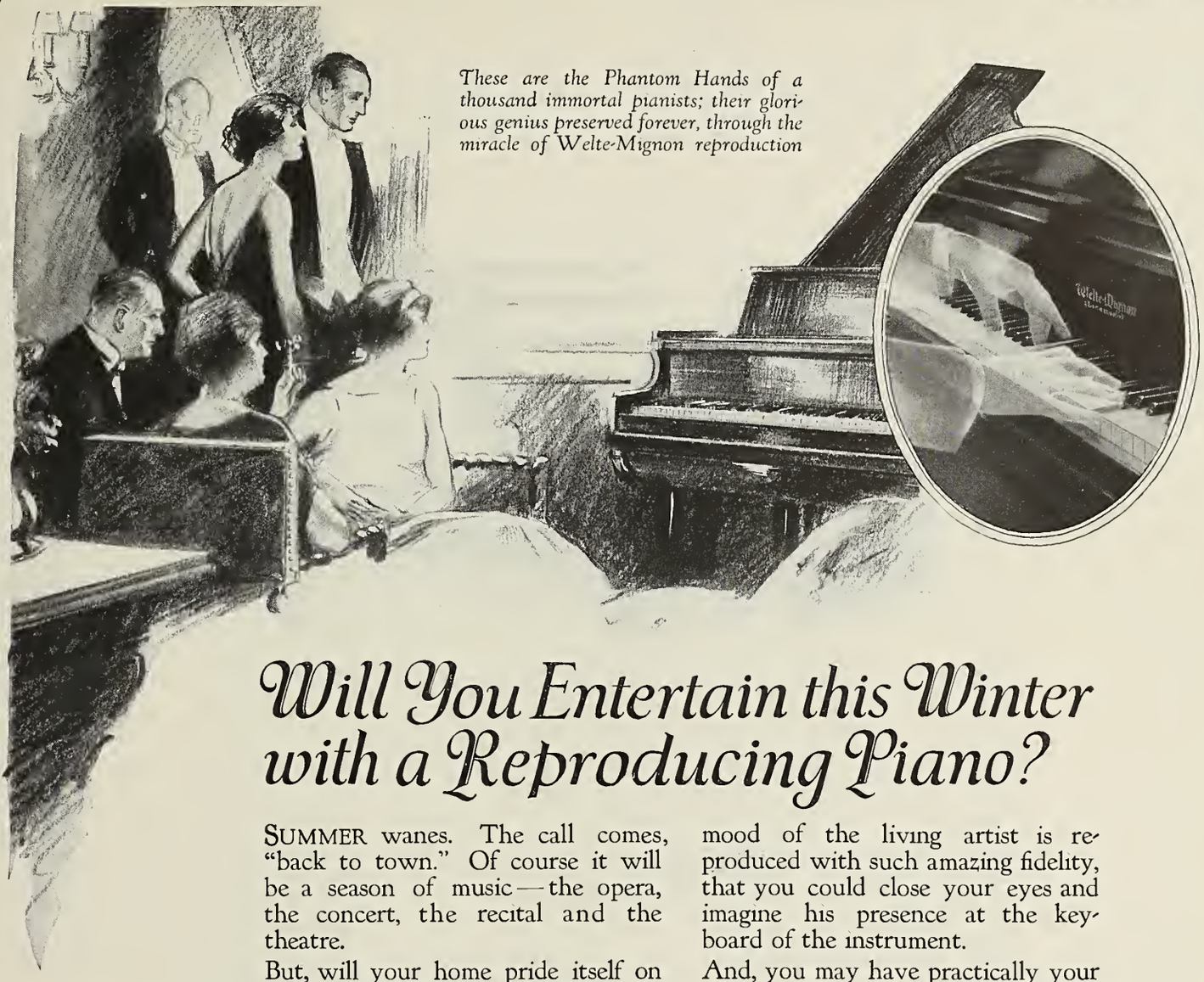
From designs prepared by
ROBERT ADAM
in the year 1791



A MANTEL usually was the principal decorative feature in the rooms designed by the *Adam Brothers*, and frequently was constructed of a variety of marbles.

We have on display *a considerable collection of genuine antique mantels* of this epoch and many genuine antique pieces of furniture, and reproductions of designs that were usually found in the apartments of these homes.

W & J SLOANE
FIFTH AVE. AND 47th ST.
New York
San Francisco *Washington*



These are the Phantom Hands of a thousand immortal pianists; their glorious genius preserved forever, through the miracle of Welte-Mignon reproduction

Will You Entertain this Winter with a Reproducing Piano?

SUMMER wanes. The call comes, "back to town." Of course it will be a season of music—the opera, the concert, the recital and the theatre.

But, will your home pride itself on the music it will give its guests—the music of the wonderful Welte-Mignon* Reproducing Piano, accepted in homes of highest culture, as the supreme musical instrument?

Not everyone is familiar with the accomplishments of this new and marvelous instrument. It is an electrically impelled piano, that reproduces the exact performance of the master pianists. Every rippling, singing run; every crashing chord; every mood of the living artist is reproduced with such amazing fidelity, that you could close your eyes and imagine his presence at the keyboard of the instrument.

And, you may have practically your choice of piano with the Welte-Mignon*, for it is an artistic mechanism that is now being built into nearly every prominent make of piano.

Visit a nearby dealer and ask him to demonstrate the remarkable capabilities of the Welte-Mignon*, or, if you write, we will send a beautiful brochure which describes the mechanism more fully. Address the Auto Pneumatic Action Company, 649 West 51st Street, New York.

The Welte-Mignon* brings such masters as these into your home—

D'Albert
Busoni
Carreno
Conradi
Danziger
De Horvath
De Pachmann
Dohnanyi
Gabrilowitsch
Ganz
Grieg
Lamond
Leschetizky
Lhevinne
Mero
Paderewski
Saint-Saens
Samaroff
Scharwenka
Schelling
Tollefsen
Bloomfield-Zeisler

Welte-Mignon
(Licensee)

Hear it—in comparison. There's a nearby dealer

The Welte-Mignon* is an electrically impelled mechanism, which when built into a piano, either upright or grand, plays the instrument in exactly the same way that some talented musician played when he made the master record. It is practically invisible and does not interfere with manual playing It is obtainable in nearly every prominent make of piano, a few of which are listed below:

Acoustigrande	Bush & Lane	Hardman	Mehlin & Son	Packard	Stieff
Baldwin	Conover	Kranich & Bach	Henry F. Miller	Sohmer	Vose

In Canada—The Mason E. Risch

**This modernized Welte-Mignon is LICENSED under the original Welte patents*

IMPORTANCE OF FLOORS IN INTERIOR DECORATION

Artistry in selecting beautifully grained wood and in finishing in new tones to harmonize with the color scheme assures more attractive interiors.

MARY EDGINGTON WIDNEY

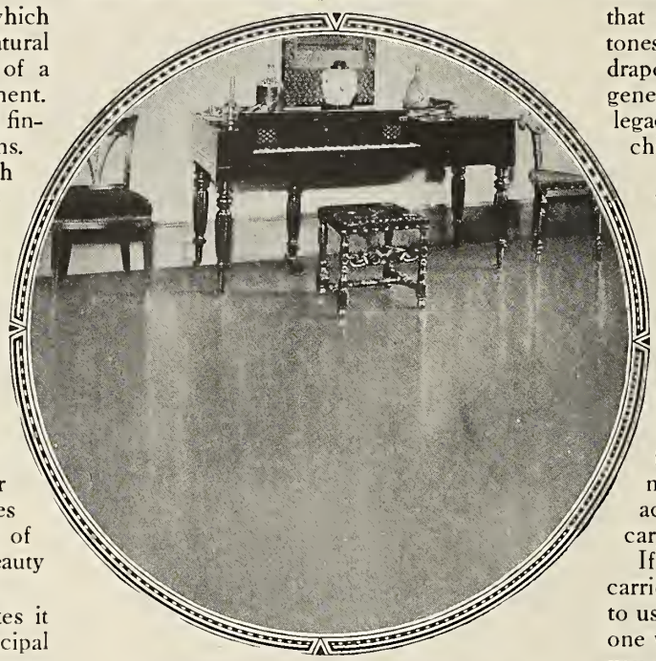
NOW that many leading decorators use floors as the key to their scheme of decoration, oak is playing a more important role than ever before. Because of its beauty of grain, excellent finishing qualities, and great durability, oak has always been the preferred wood for floors. But of late a new vogue has expressed itself that promises to give greater scope to the possibilities of the decorator.

By the use of two new tones with which oak can be finished, together with the natural or weathered finish, the various rooms of a home may be given more individual treatment. In many of the newer dwellings a natural finish is used in the library and living rooms. In the dining room the new soft gray finish is relied upon to lend greater charm to the furniture, drapes and wall tones. A very lovely "forest green," suggestive of whispering tree tops, has been found to be ideally suited to oak floors in the sun rooms.

The effect of floors in different tones is charming. Each adapts itself perfectly to the requirements of the particular scheme of interior decoration used in that room. This choice of finish now opens up an entirely new field in interior arrangement. A greater variety of wall tones and drapes may be used. Choice pieces of furniture take on new distinction. The beauty of rare floor coverings is enhanced.

The velvety lustre that oak takes, makes it admirably suited for use in all the principal rooms. Wide expanses of shimmeringly beautiful oak floors afford perspective. Even modest pieces of furniture show to better advantage. Wall tones, pictures and hangings indicate a finer taste. And above all there is a homelike atmosphere pervading each room.

Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. It is these beauty spots in the home that are unfortunately overlooked by some people who do not realize that a properly finished oak floor lends tone to even the most modestly furnished room.



To give attention to your wall tones and the character and harmony of your appointments, to the exclusion of your floors, is to overlook the beauty spots that lend to every other phase of interior decorating the final touch of refinement.

You can easily bring infinitely greater charm to your own home. "Perfection" Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow ground color that will harmonize perfectly with your wall tones, and add distinction to your pictures and drapes. "Perfection" will remain beautiful for generations. It never needs replacement. It is a legacy that you may leave to your children's children, and it will be modern then.

Of course, the ideal time to consider the wisdom of "Perfection" Oak Floors, is when you are planning your home. Knowing how these floors become beauty spots of rare charm, you can better plan each step in the furnishing and decorating of your home. There is also a special thickness of "Perfection" Oak Flooring (3/8 of an inch) which is made to be laid over old floors, using the present floor as a foundation. With this, even those who failed to install oak floors when building, may do so now any time, at a cost that is actually less than the cost of sufficient good carpet to cover the space.

If you do not readily find a lumber dealer who carries "Perfection" Brand Oak Flooring write to us and we will advise you of the address of one who does. We would be pleased to send you a copy of our latest booklet "The Overlooked Beauty Spots in Your Home." A request will bring it by return post.

Arkansas Oak Flooring Co., Pine Bluff, Ark.

No home now may be said to be really modern that lacks oak floors.





Beautiful waxed oak floors in this living room afford the proper setting for the luxurious pieces grouped about the fireplace.

"PERFECTION"

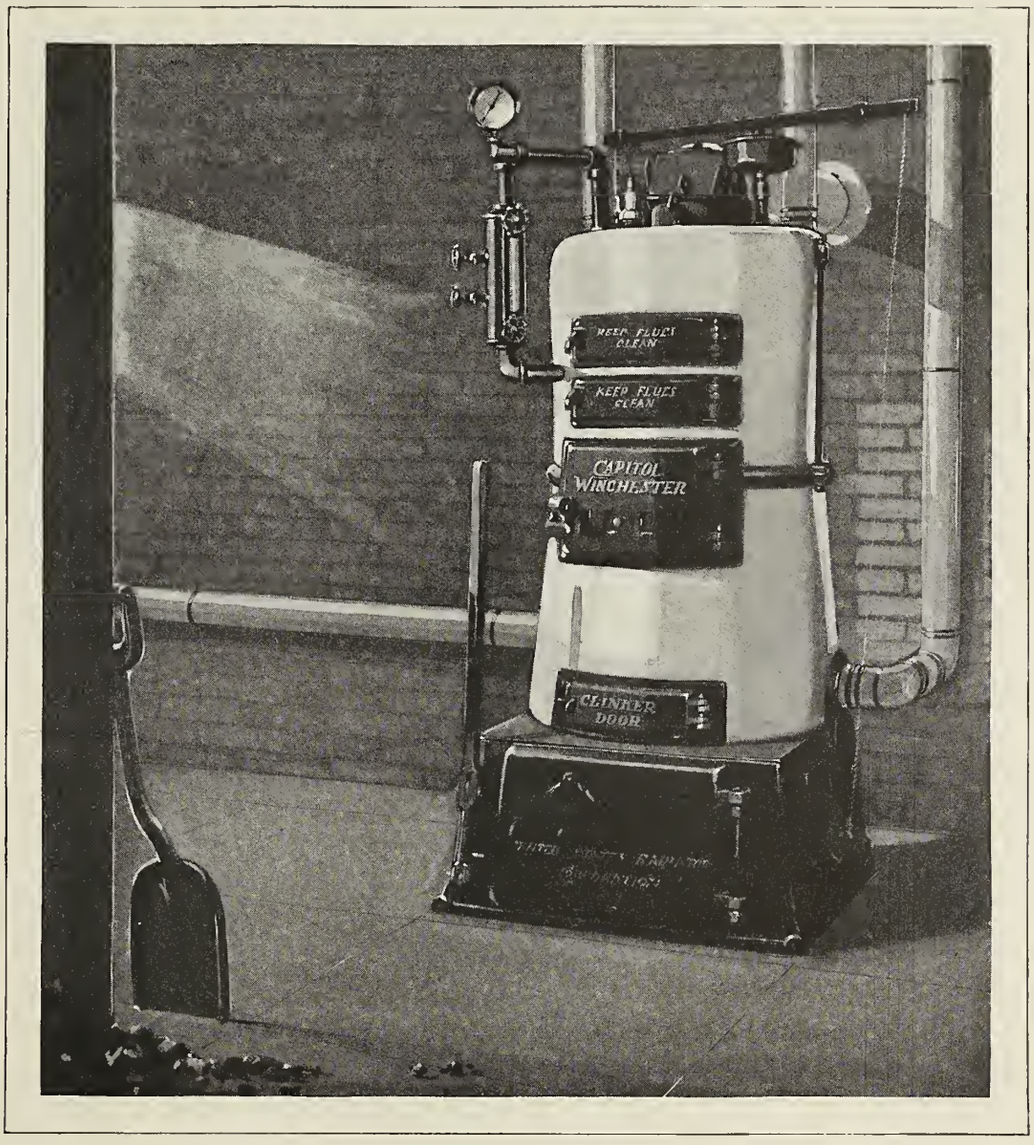
Brand Oak Flooring

ARKANSAS OAK FLOORING CO. PINE BLUFF, ARK. PERFECTION BRAND OAK FLOORING PERFECTION OAK FLOORING CO. INC. SHREVEPORT, LA.



Wide expanse of lustrous oak floors help to give an airy coolness to this dining room.

Capitol Boilers



The most important thing to look for in any manufactured product is Reputation. The fixed opinon of many thousands of people is an infallible index of quality.

Heating Contractors, you will find, are ready to specify Capitol Boilers without hesitation. They know, from a service record of thirty years, that Capitols will justify their own faith and that of the owner.

Furthermore, they know that every Capitol is covered by the broadest written guarantee in the boiler field. Where our own responsibility is so clearly defined there can be no element of speculation.

These are essential facts that you should consider when you are in the market for a heating system. They amount to positive assurance that you can buy no better boiler than the Capitol.

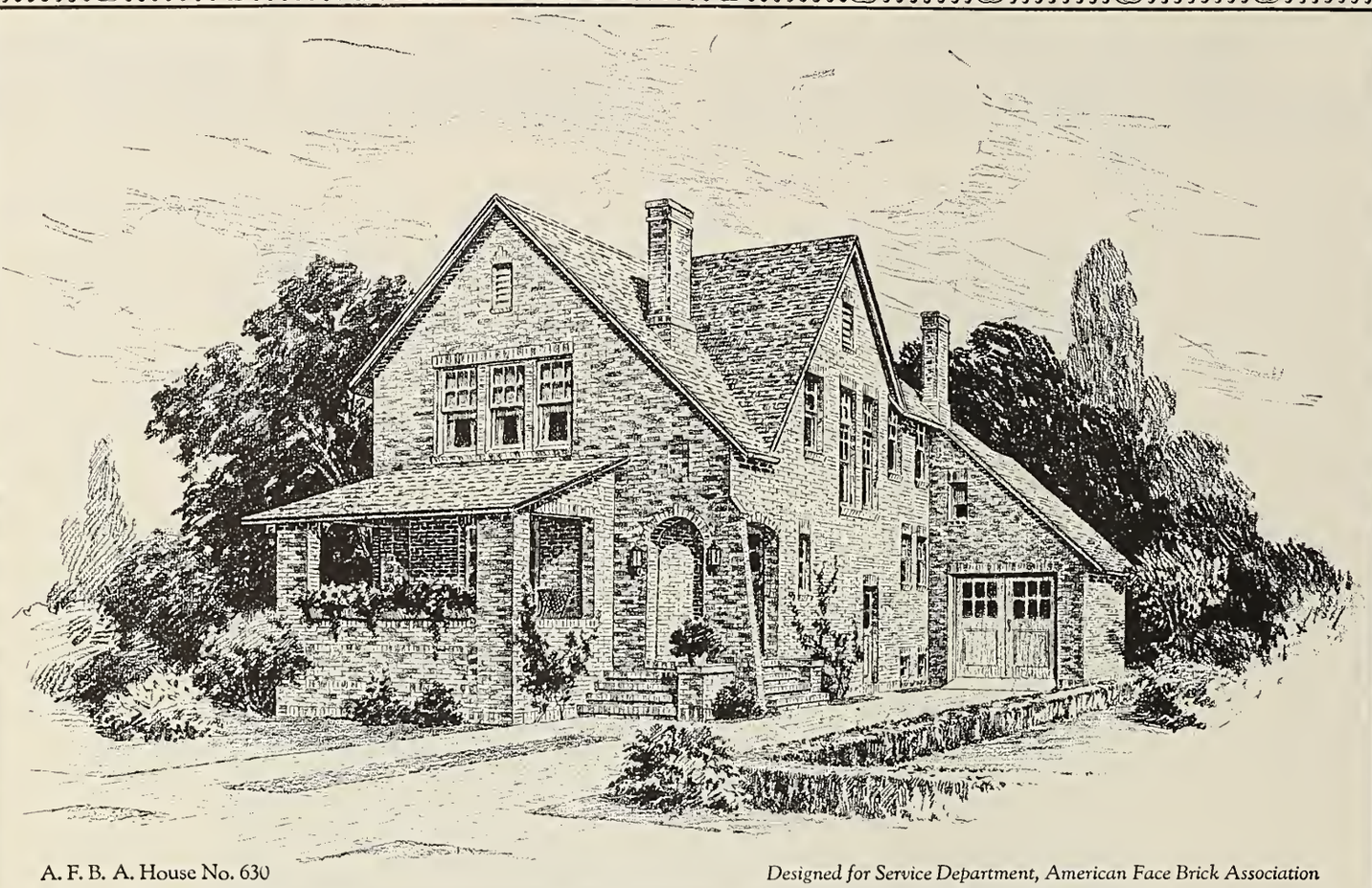
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A. F. B. A. House No. 630 *Designed for Service Department, American Face Brick Association*

This is one of the ninety-six attractive designs shown in "Face Brick Bungalow and Small House Plans"

The Beauty and Economy of the Face Brick House

If the beauty and durability of the Face Brick house have made an appeal to you, it will be reassuring for you to know that it is also, in the long run, the most economical house you can build. The Face Brick house costs less per year to own. Every year there are savings in repairs and painting, in insurance rates and fuel bills. The Face Brick house depreciates almost imperceptibly; it retains a high resale value. These matters are all discussed in detail in "The Story of Brick." For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

A·F·B·A
USE FACE BRICK
—it Pays

Send for these booklets:

"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"Face Brick Bungalow and Small House Plans" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

"The Home of Beauty" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. We distribute complete working drawings, specifications and quantity estimates for these houses at nominal cost.

"The Home Fires" is a new book containing twenty attractive original fireplace designs, for which complete plans may be purchased for one dollar, and twenty-five pictures of fireplaces designed by well-known architects. Also an article on fireplace construction. Sent for twenty-five cents.

Good Buildings Deserve Good Hardware

CORBIN



"Handsome is as handsome does"

French Doors

EVERYBODY likes French doors, but too often they remain unused, all for lack of good hardware. Not so these doors. They open, close and lock with obedient precision. The rabbeted lock, a Corbin specialty, is designed to meet the requirements of this type of door. The knobs and levers are easy to grasp and easy to turn. The bolts anchor or release the doors instantly, on request.

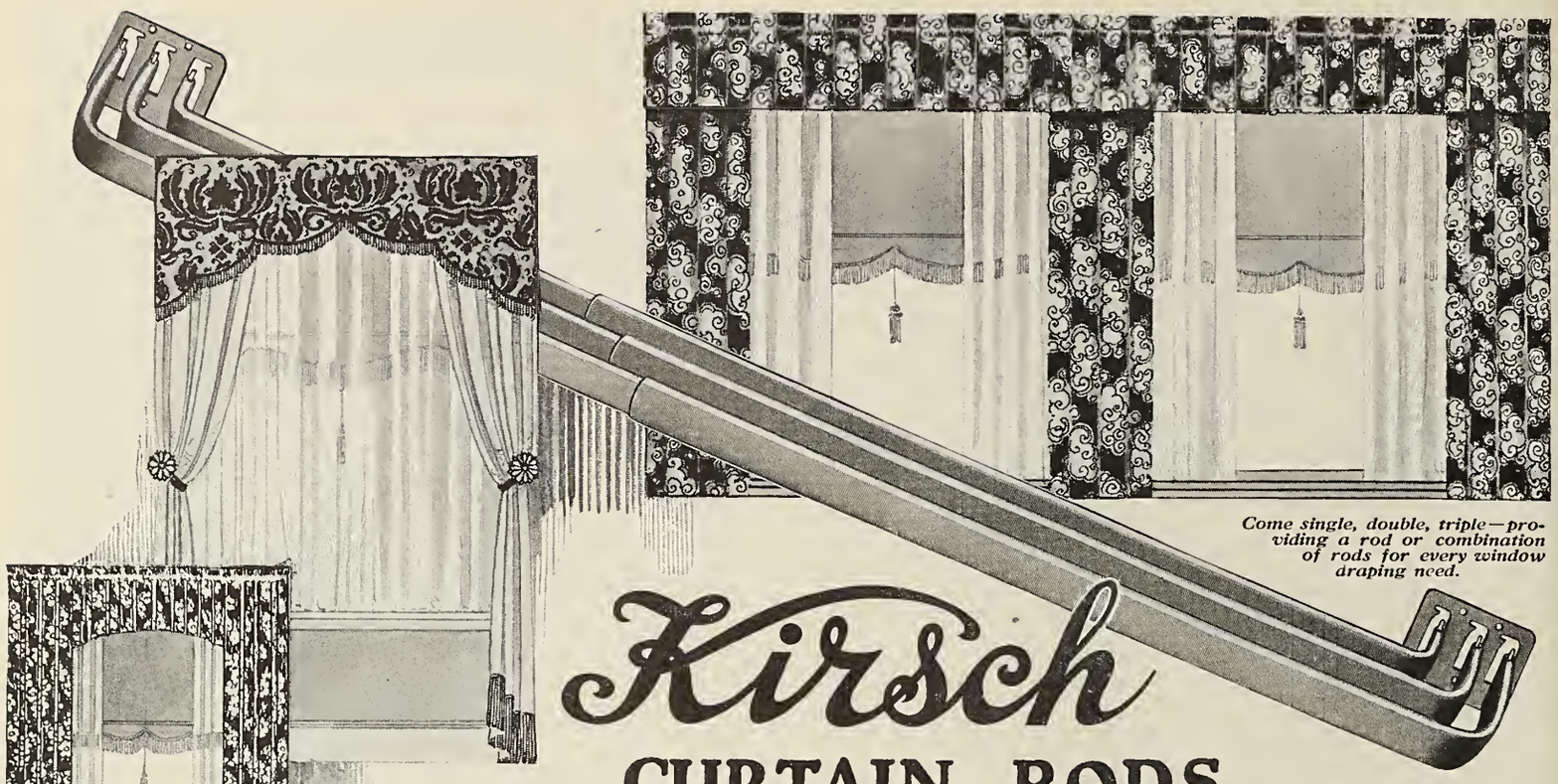
A house that has makeshift hardware is a poor excuse for a home. To be truly homelike and comfortable and secure, a house must have *good* hardware on every door and window — on every drawer, cupboard and closet. When you build your new home, plan to put good hardware in it. Good buildings deserve good hardware.

Send for Booklet, "Good Buildings Deserve Good Hardware."

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA



Come single, double, triple—providing a rod or combination of rods for every window draping need.

Kirsch
CURTAIN RODS

are the most perfect fixtures for window draping.

Easiest to install and use—and insure the Finest Effects

THE patented brackets, of simple construction, are quickly installed without defacing woodwork. The Rods are easily attached or taken off by merely tilting, yet cannot come down accidentally.

The FLAT shape of Kirsch Rods insures sagless strength, holds the headings of the window drapings upright. Kirsch Rods make simple window treatments neat and effective. Secure elaborate window treatments without bulky brackets or clumsy makeshifts. Made extension style or cut-to-length, to fit any window.

Kirsch Curtain Rods are beautifully finished in Velvetone Brass or Velvetone White. Stay like new for years. With ordinary care they last indefinitely, and by years of service beyond the life of cheaper products, prove far the most economical in the end.

Sold by better dealers everywhere
Look for the trademark name "Kirsch" on the carton

KIRSCH MFG.CO. 247 Prospect Ave., Sturgis, Mich., U.S.A.
Manufacturers of Kirsch Curtain Rods and everything best in Window Draping Accessories
KIRSCH MFG. CO. OF CANADA, Ltd., 458 Tecumseh St., Woodstock, Ont.



Free Book

—with pictures in colors and practical information for planning window drapings for every window in your home, gladly mailed free. It's our seventh annual edition and far the most valuable.

Ask for and See that You Get—
Kirsch Curtain Rods



TOWN AND COUNTRY CRETONNES

Achieve, at moderate price, effects of exclusive character

All the charm characteristic of choice hand-done prints distinguishes Town and Country Cretonnes. They reveal an artistry in design, an exquisite blending and shading of colors, that one ordinarily would expect only in the most costly fabrics.

Of individual beauty and distinction, of dependable permanence of color, Town and Country Cretonnes are peculiarly suited to the requirements of the well appointed American home. In your home, through the long winter months just ahead, they will keep alive the colorful freshness of summer.



Town and Country Cretonnes are one of the Colonial Drapery Fabrics. The selvage bears the name "Colonial Town and Country Cretonnes." Ask to see them at your retail store or decorator's shop.

MARSHALL FIELD & COMPANY

CHICAGO
Adams, Quincy, Franklin & Wells

Wholesale Departments of Interior Decorative Fabrics
Producers and sole distributers to the retail trade

NEW YORK
Broadway at 24th Street

"A GLORIOUS BATHROOM"

A young woman said: "The one thing my husband and I were agreed upon from the start in planning our new house was that we would have a glorious bathroom with a built-in tub—or we wouldn't build at all!"

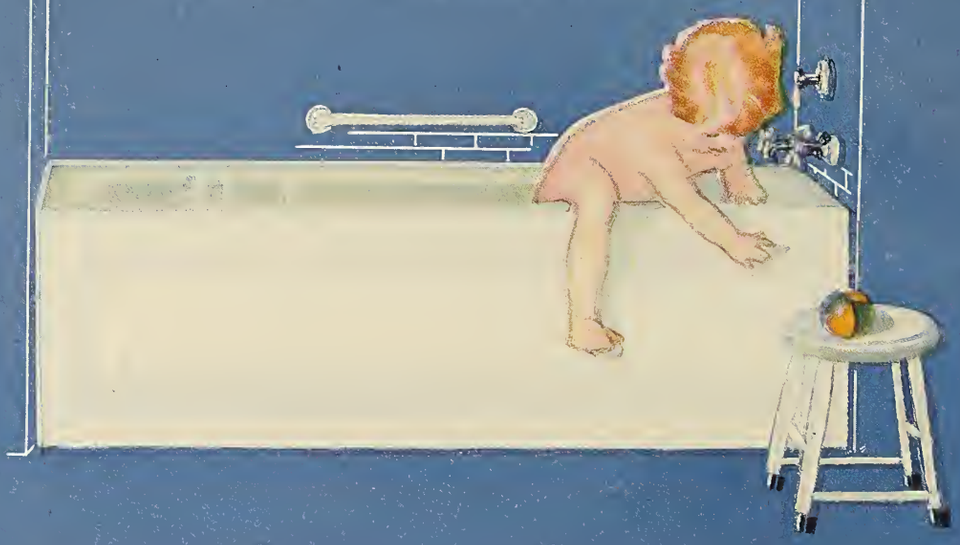
A Kohler "Viceroy" Built-in Bath is the *making* of a "glorious" bathroom—a spacious-seeming bathroom, owing to the graceful lowness of the tub; an easy-to-clean bathroom, with no inaccessible spaces where water can splash or dirt collect.

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MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

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Write for complete descriptive literature.

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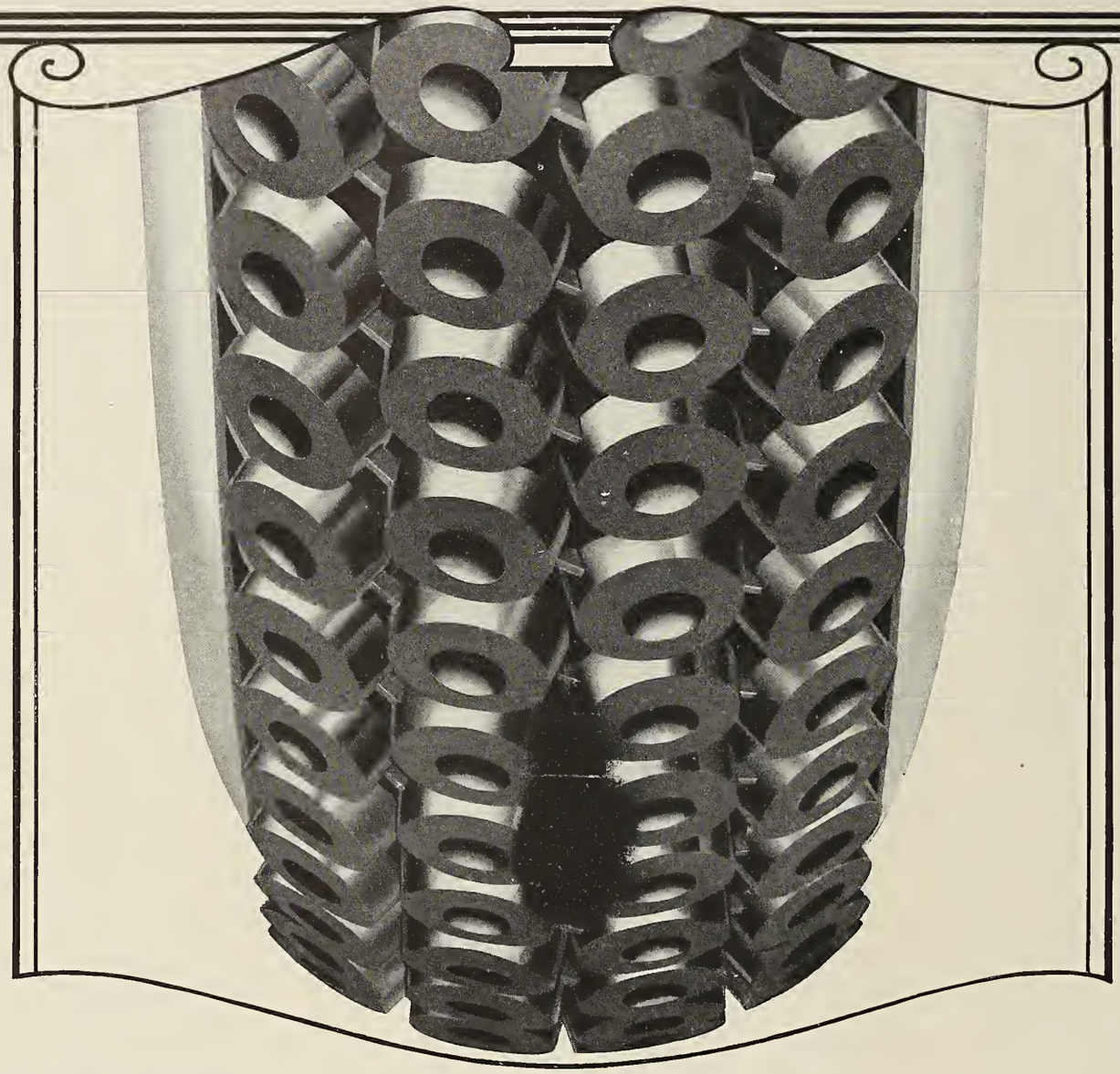
More Attractive Appearance—Architects and builders everywhere are recognizing the architectural beauty of Fenestra Basement Windows. Fenestra's broader panes of glass set in narrower bars add much to the appearance of the lower part of the house.

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Fenestra
BASEMENT WINDOWS

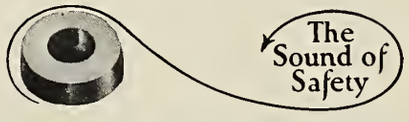
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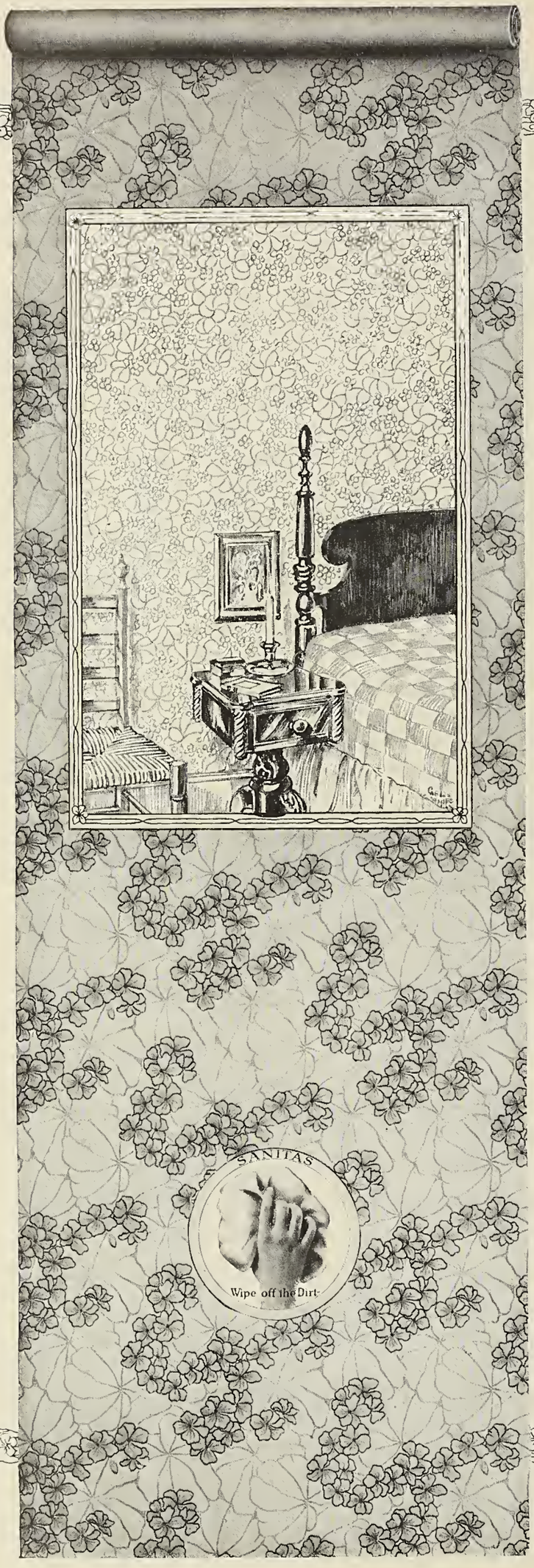
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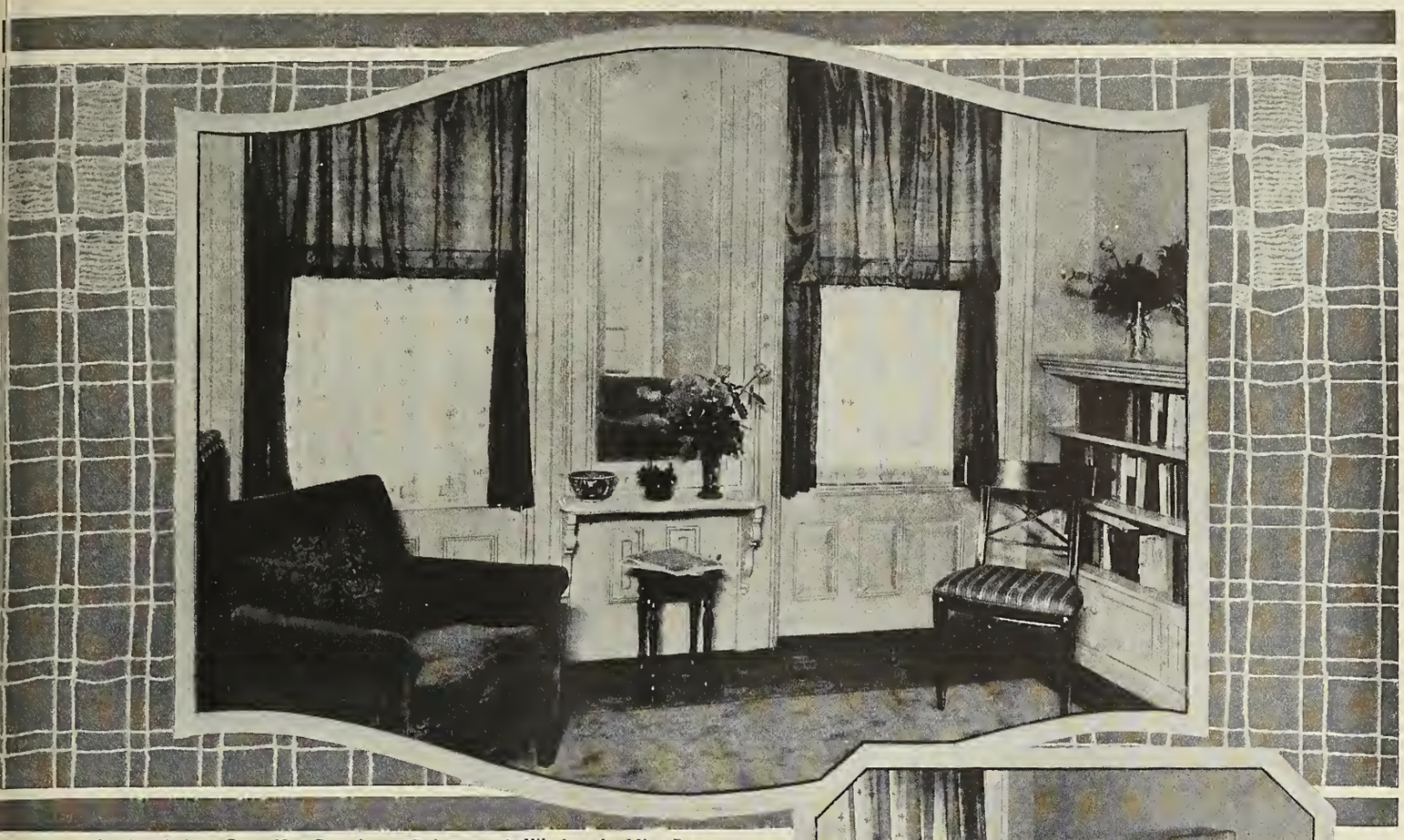
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Quaker Oxford Cross Net Curtains, a Pair to each Window, in Miss Peggy Wood's Apartment

Curtains That Lure the Sunshine

(Sun-proof and Tub-proof)

THE use of warm color, which has been growing in favor in the world of feminine fashion, has now reached window draperies. This vogue is seen at its loveliest in Quaker Oxford Cross Net, with its soft hues in the daintiest of designs.

Oxford Cross Net is especially apropos in view of two other new fashion trends in window curtaining. One is the tendency to narrow the side draperies or drop them altogether, thus showing more of the woodwork. This makes it necessary to have lovely color in the curtains themselves.

The other is the recognized desirability of unifying the outside effect of an entire floor or façade of a house with a single curtaining. Obviously, the drapery chosen must be appropriate to a wide range of uses—such a material as Oxford Cross Net.

In the winter apartment, Quaker Oxford Cross Net offers the necessary note of color in curtaining. And this same note is equally charming in country homes, where there are rooms with a northern exposure lacking sunlight.

A booklet of Oxford Cross Nets and also "Concerning Window Draperies" will be sent free if you mention the name of the best retailer in window draperies in your city or shopping center. Otherwise enclose ten cents in stamps.

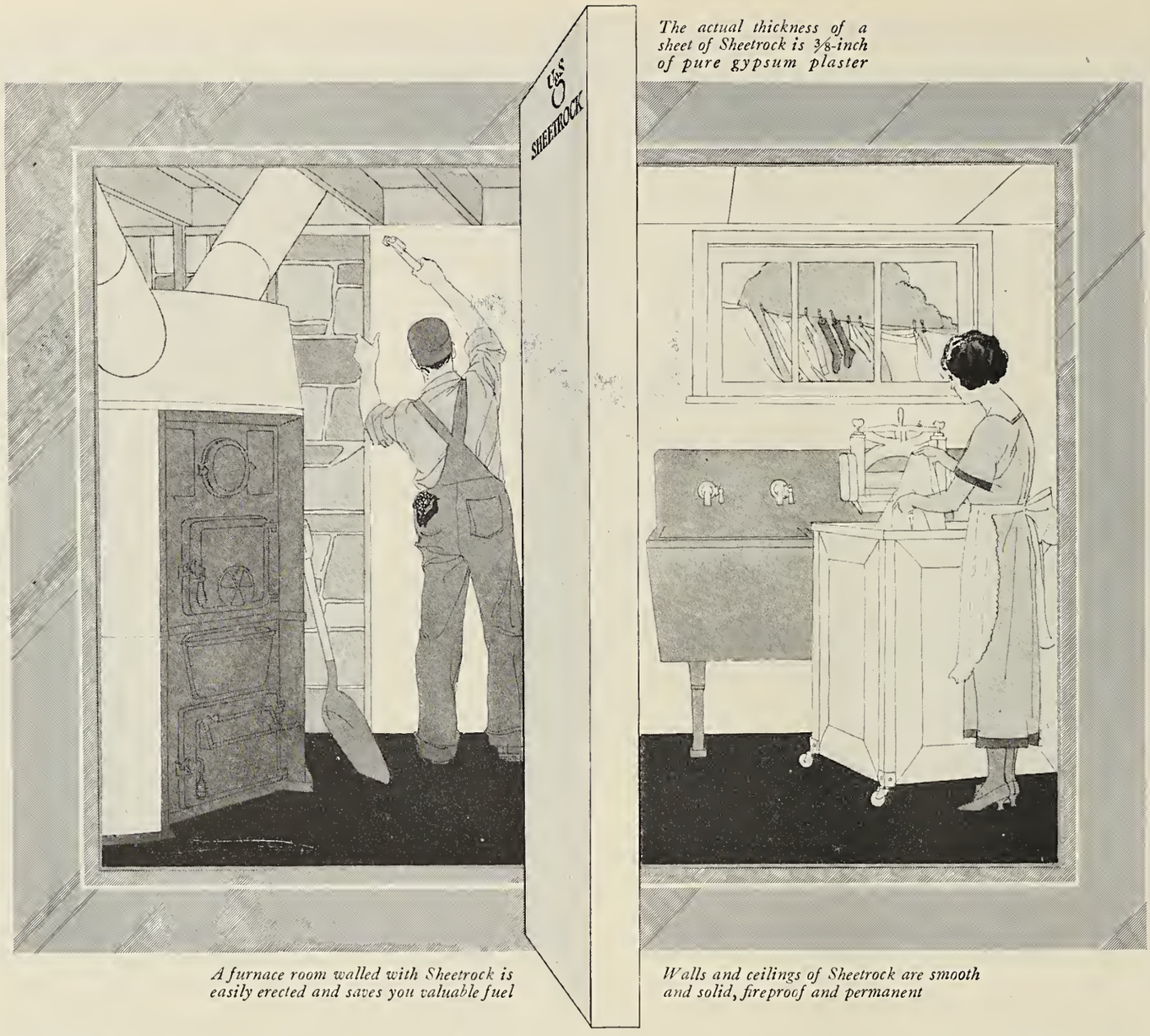


WHEN Miss Peggy Wood sought curtains for her living room she hoped to find a material with just the right touch of color—a curtain with the daintiness of spring, through which she could see the outside world. She almost thought nothing of the kind existed; but fortunately Oxford Cross Net had just come out—in the new "sunshine" shade.



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Chamberlin Metal Weather Strip Company, Detroit, Michigan

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Eng. Dept. F-10



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Kno-Burn
METAL LATH
"The steel heart of plaster"

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(*Name and address withheld by request.*)



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Home Building tells how and where to safeguard the home. Sent FREE on request.

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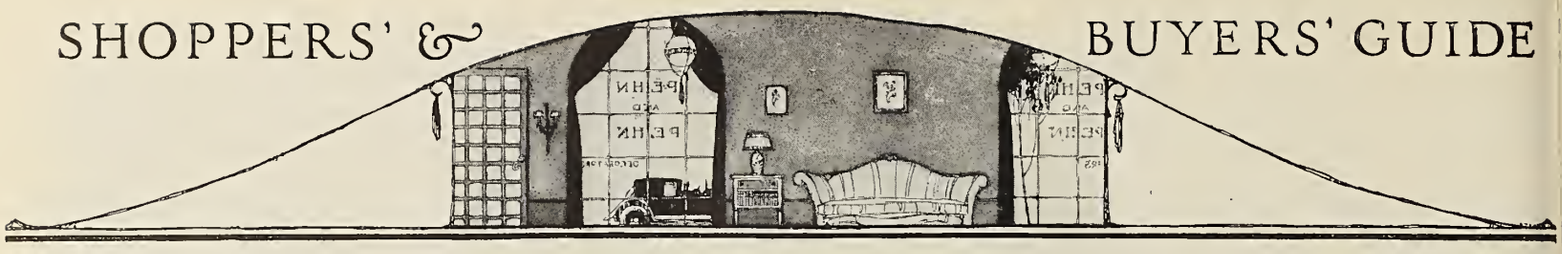
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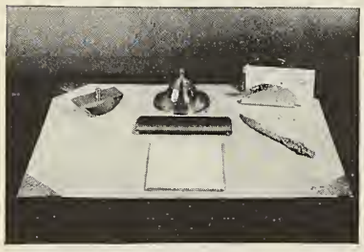
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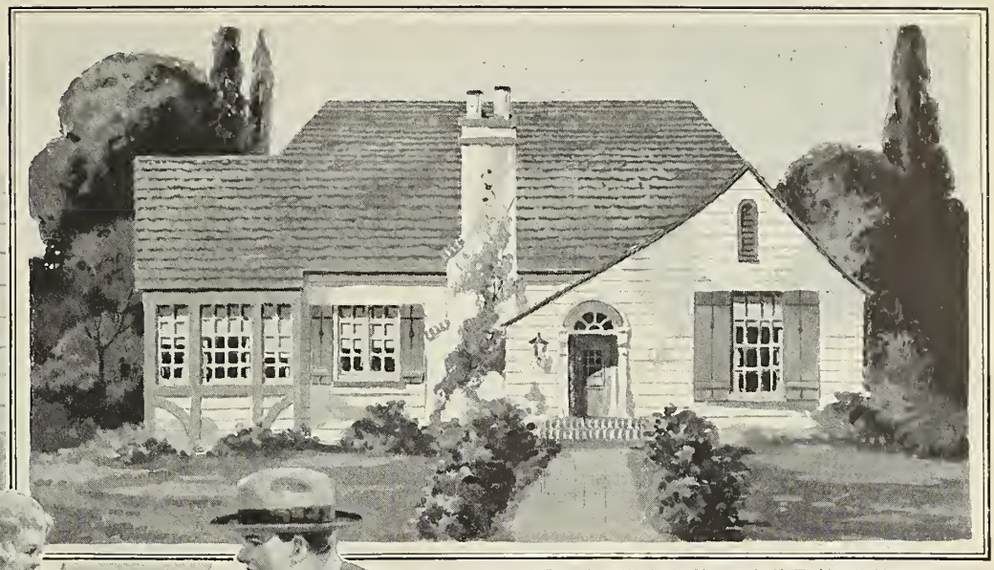
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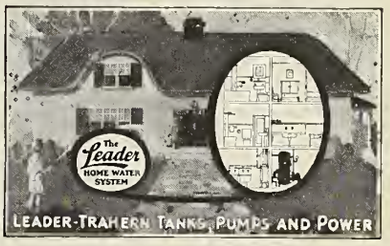
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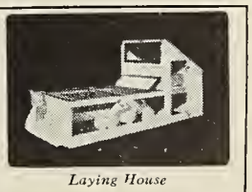
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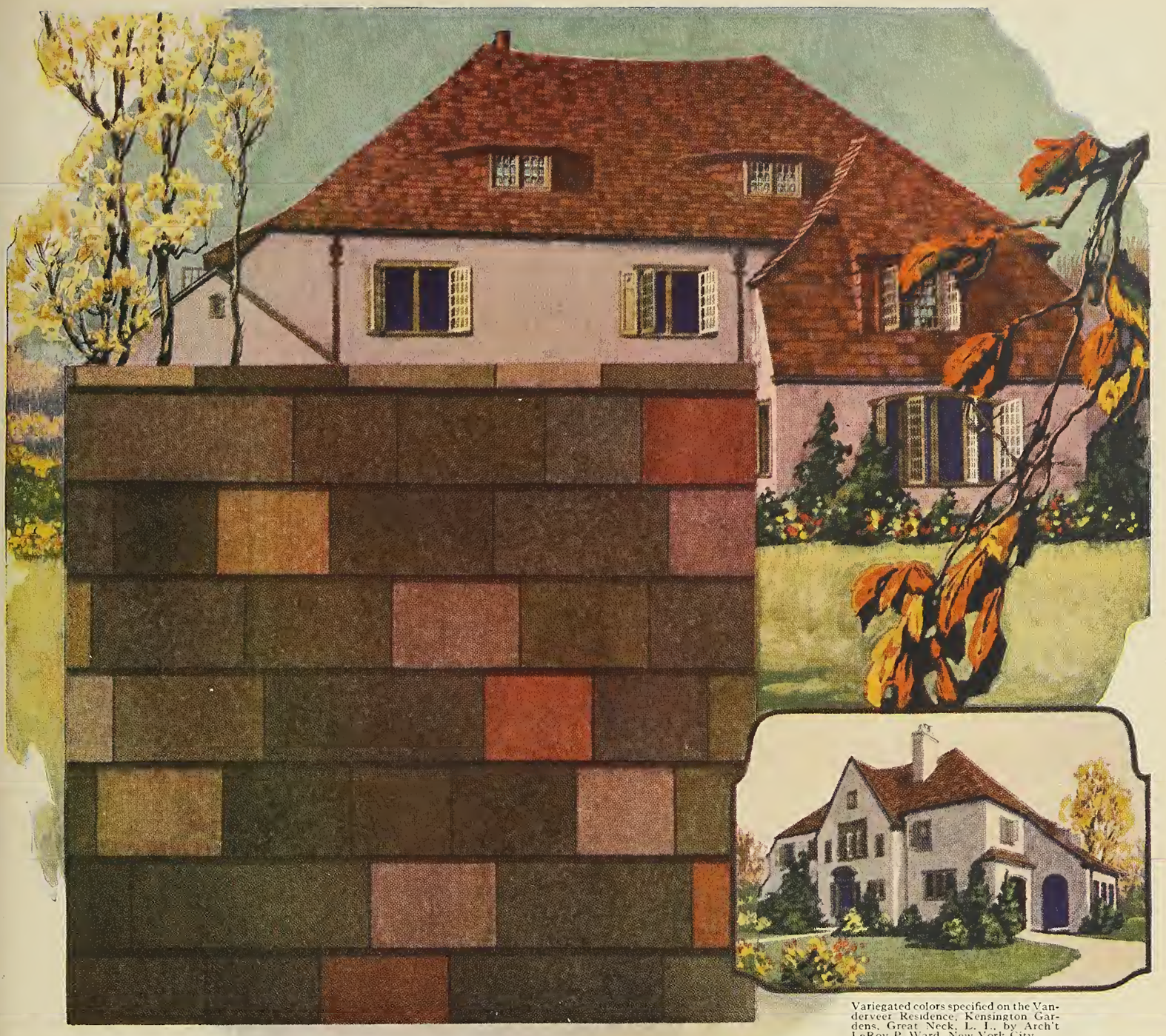


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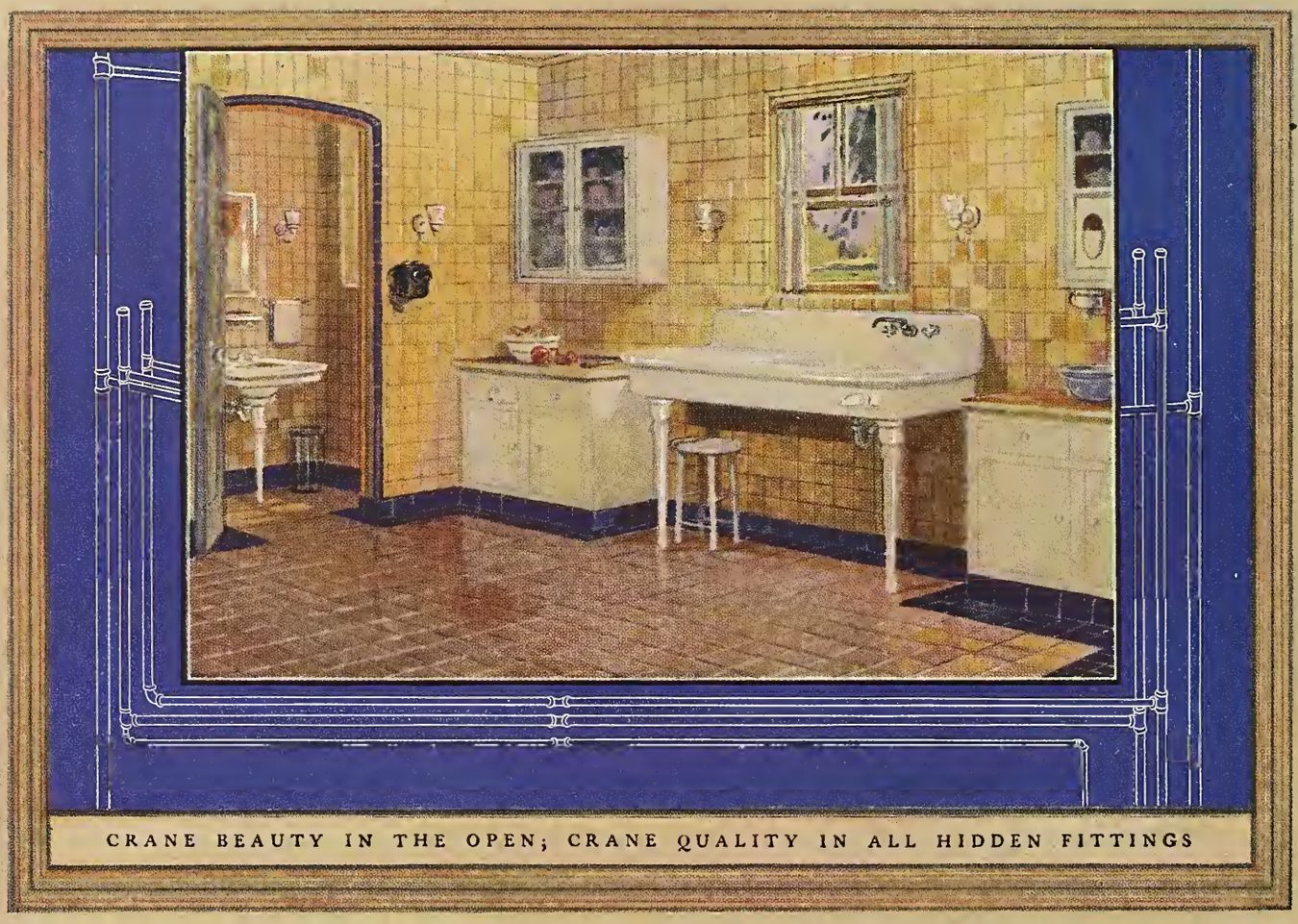
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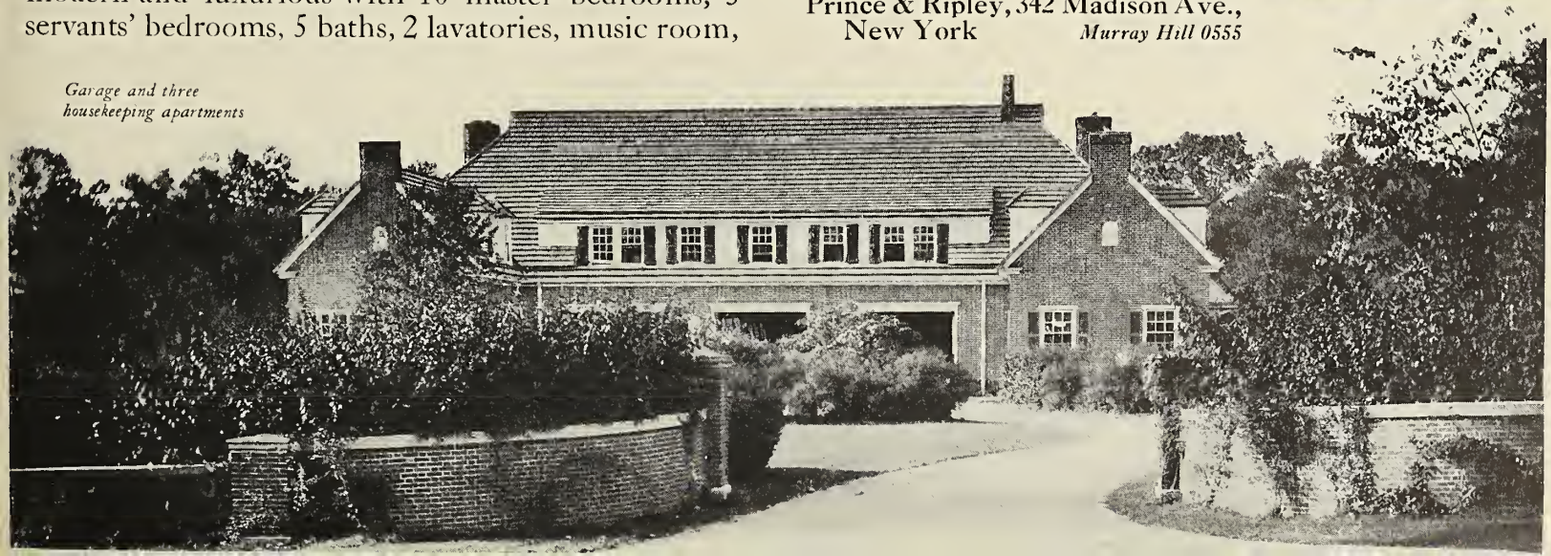
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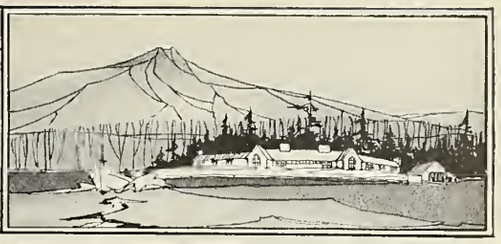
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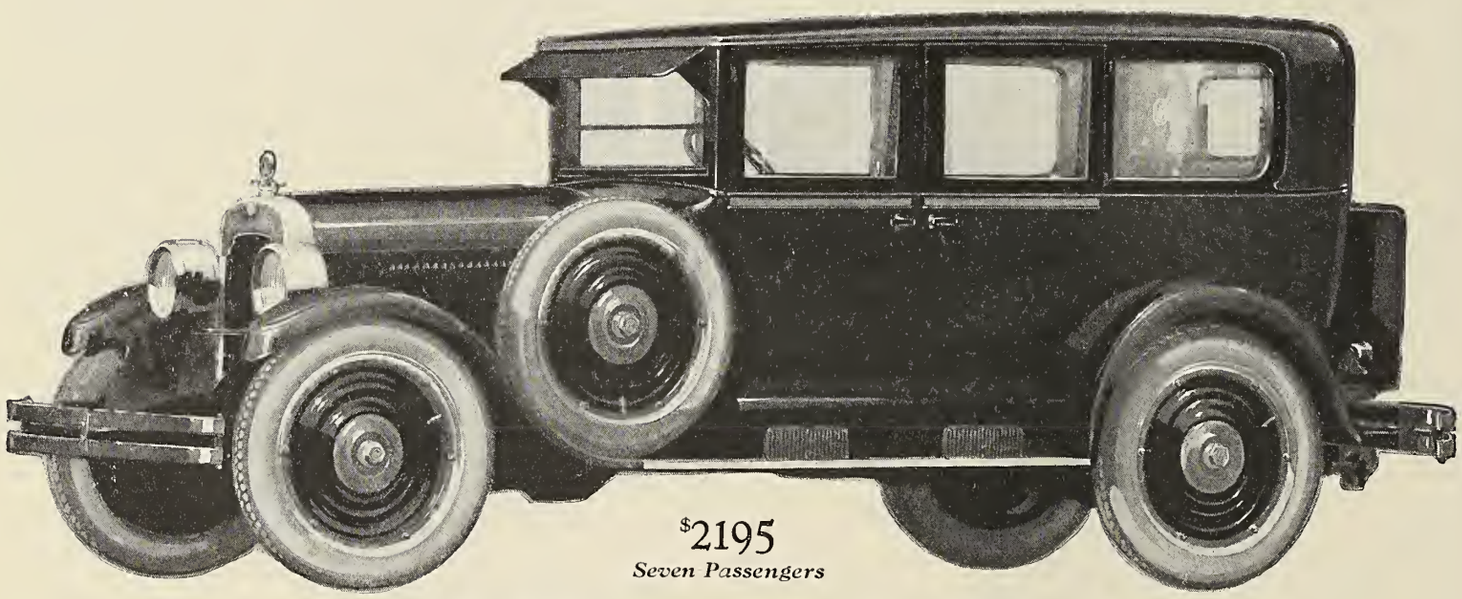
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House & Garden



This delightful house entrance will be shown in the October number

YOU often see, scattered through the magazine, names under photographs, mysterious names set in small type. They are the names of the photographers who took the pictures and we give them credit because their artistic creations help make the magazine beautiful. This month you might like to meet them and so we'll make them stand up one by one, the way the conductor of a symphony bids his solo musicians stand up to receive personal applause.

DRIX DURYEA. The "Drix" is a short cut from Hendrick Vanderbilt Duryea, which at best is a ponderable and ponderous name. Quite young, slim, hardworking. Last year he and his mother, Minga Pope Duryea, photographed some of the finest homes and gardens in England and France and this work has been shown in several magazines, notably HOUSE & GARDEN.

SCHUYLER CARTERET LEE. Little slip of a fellow, not over 120 pounds, with a moustache pleasantly reminiscent of Mr. Charlie Chaplin's. He also has an eye for architectural effects and has acquired the knack of registering them on a plate.

GEORGE W. HARTING. Here is a man who used to take photographs while he wasn't painting; he now paints while he isn't photographing. A large person, hailing from the western plains and with a cowboy bass voice, he is perhaps the most patient of all our photographic assistants. We like the big ring he wears because it goes with his big person, and we can forgive the "sideboards" that give a longish line to his otherwise rotund face, but we have our doubts about his hat. A modified cowboy hat. He has never been known to lose it because everyone knows whose hat it is. Mr. Harting photographs many of the interiors of the houses we show.

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MATTIE EDWARDS HEWITT. One of the hardest things to take successfully is a flower garden and yet Mrs. Hewitt has mastered the art. That is because she not only knows photography but knows and loves gardens and flowers. She is unquestionably the finest photographer of gardens we have. A blithe spirit, very much of a business woman, capable of an enormous amount of work and very pretty withal, it is among the pleasures of our rather hectic life to have the assistance of so capable and charming a person as Mrs. Hewitt.

KENNETH CLARK. Urbanity commingled with a nice taste for architecture characterizes both Mr. Clark and his work. He is a silent photographer on the job, preferring to let his pictures speak for him.

JOHN WALLACE GILLIES. A tall blond, fast going bald, a man to argue you out of your shoes. Yet we have enjoyed being argued at these past eight years, for Gillies has done the majority of the houses shown in that time. Due to his appreciation of architecture and his ability to picture it, HOUSE & GARDEN has gained its architectural prestige. Gillies drives a long low car and sails boats.

ROBERT W. TEBBS. One day you find him holding a camera, the next holding a music score, for when he is not taking country estates for HOUSE & GARDEN he is managing an oratorio society. Another large person, completely bald, and given to keeping his appointments with annoying and helpful punctuality.

PHILLIP B. WALLACE. In the files of Mr. Wallace's photographic plates you can find pictured the history of Philadelphia and its environs. His work has been shown in HOUSE & GARDEN almost from its beginning twenty-two years ago, making him the dean of them all.

VOLUME XLIV NUMBER THREE

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The HOUSE & GARDEN BULLETIN BOARD



LLOYDS, that remarkable British Company which will take a bet on almost anything, has not, so far as we know, laid a wager on gardening. Imagine laying a bet like this: If I plant a peony garden this fall, what odds do you take against it giving me flower next May and June? Although Lloyds hasn't done it, practically every gardener in the land lays just such odds with himself when he does his autumn work. Perhaps Lloyds hasn't dared take that bet because the odds are so heavily against it. In order to make it a sure thing, we have a Fall Gardening Guide, published in October and these are a few of the subjects to be found in it:

Plans and suggestions for a peony and iris garden. Imagine a little enclosure 16′ x 20′, or a great hillside planted to iris and peonies, to be the glory of spring! Robert S. Lemmon designed these gardens.

Planting suggestions for a fragrant garden, arranged by Elsa H. Rehmann.

An outline of the necessary fall gardening work.

A description of English cottage gardens and wherein lays their charm.

Three pages of beautiful gardens—a tulip garden, a small formal garden and a garden for a small country cottage.

To these Richard Le Gallienne adds an essay on the garden, the best he has done on this delightful subject.

For the reader who plans to build, Ernest Thompson Seton describes how he made his own house; Matlack Price prepares a questionnaire on remodeling old houses, two pages show a variety of enclosures and four houses of differing sizes and types display a wealth of suggestions.

Nor is the third major topic of the magazine neglected, for in this issue will also be shown a stimulating Portfolio of Interiors, an article on corner furniture, rooms in silver and gold and some suggestions for concealing the telephone, a page of Spanish furniture besides two pages of articles selected by the HOUSE & GARDEN shoppers.



IT has been said that you may know a good gardener by the fact that he can mouth well in botanical Latin. And yet there are readers who ask us why we bother with clumsy Latin names of flowers when the common names are so much simpler, prettier and easier to remember. The answer, of course, is that common names are not common, they are local, whereas Latin names are universally used.

There is *Aconitum Napellus*. Use that term, and gardeners in France, Italy, England, America and the farthest isle will understand what you mean. But you couldn't expect them to know all the common names, of which a few are: Grandmother's Nightcap, Helmet flower, Adam and Eve, Bear's Foot, Cat's Tail, Jacob's Chariot, Jackie's Match, Monk's Cowl, Face-in-a-Hood, Cuckold's Cap and Monkshood. The humble *Verbena* masks under such common names as Holy Herb, Juno's Tears and Mercury's Moist Blood. *Chieranthus Cheiri* is called Gilliflower, Wall Flower, Jilliver, July Flower, Keyry and Heartsease. The *Viola* is also known as Heartsease; and therein lies another disadvantage of common names—the same common name is applied to quite a number of different flowers. The *Aquilegia* is called Columbine and, in some localities, so is *verbena officinalis*. The *Primula* is known as Hens and Chicks and so, by some people, is one of the *Sedums*.

By all means preserve local names, but do not scorn the universal tongue of botanical Latin. It will carry you where even Esperanto will not.

LAST month we mentioned the awakening interest in Spanish furniture now evident among manufacturers of furniture and decorators. To this news we must add the fact that in England Regency furniture is enjoying quite a vogue. It is said that the King and Queen have accepted plans for the renovation of several palace rooms in the Regency taste. It may be that this style will come to us and, anticipating such a revival, HOUSE & GARDEN takes pleasure in presenting an article on Regency furniture in this issue. In the next issue, as noted before, there will be an appreciation of Spanish furniture and its usefulness and decorative possibilities in the modern American home. A year from now these two styles may be sought by every one who appreciates the latest taste in furniture. In anticipating this HOUSE & GARDEN gives its readers the first tip. That, incidentally, is one of our endeavors. As Vogue anticipates the style in dress and Vanity Fair the style in the arts, so HOUSE & GARDEN serves its purpose in gardening, architecture and decoration.



THE name of Jackson Thornton Dawson will always be held in grateful memory by those who know and love gardens. A great man in horticulture, a foremost propagator of woody plants in our country, a pioneer in the field of hybridization, his good deeds follow him, not only at the Arnold Arboretum where he labored but in gardens throughout the world. It is fitting then that a tribute should be paid his memory. This tribute is taking the form of a fund to be placed with the trustees of the Massachusetts Horticultural Society, the interest of which is to be used for prizes, lectures and medals, or, as the trustees may direct, to commend and encourage the science and practise of hybridization and propagation of hard wooded plants.



THIS paragraph should be called "Britain and Bathrooms". It is apropos of an argument which has been conducted in London papers. Some old houses, it seems, were being remodeled into modern apartments and the architects were planning, as is natural in this country, to provide a private bath to each flat. Then the storm broke. Indignant readers of the papers couldn't understand why such valuable space was wasted. They suggested that one bathroom on each floor would be ample. Imagine such a controversy arising in American papers! Imagine an architect planning a modern flat without a private bath! What amuses us about the incident is the fact that, of all the nations, the British lead in talking about their morning tubs and bathing in general and yet their provision for taking these baths is generally inadequate.



ANOTHER inadequacy that strikes Americans visiting England is the limited number of telephones in private houses. When one sends a message it is sent by telegraph. This process requires the services of several people and considerable time—the writing of the wire and its transmission to a telegraph central and the delivery of the wire at the other end. If there is an answer, the process has to be repeated. How much simpler it is merely to lift a telephone receiver and deliver the message direct, simpler in time and efforts. The telephone is a symbol of efficiency, a vehicle of indiscretion and a blessing by no means unmixed, connected up by countless wires with our every activity, both business and social. It saves untold time, and in return exacts its toll of wasted time, for every unlicensed pest (who would never send his idle chatterings by messengers) can unhook a telephone transmitter anywhere he happens to be, and without let or hindrance rob you of fifteen or twenty minutes while he yammers aimlessly of this or that to while away some of his own idleness. There remains yet to be written a work on "The Psychology of the Telephone," and if someone does it, it will prove, no doubt, that the advantage of the instrument far outweighs its disadvantages. Some become more truthful, others unblushing liars by virtue of a few miles of wire; some become more courageous, others more cowardly than normal; some more polite, others more rude, again by virtue of a few miles of wire. Take away the telephone and most of us would have far fewer vain promises and downright lies to make good on, and our lives would thereby be purified and made simpler, but at the same time virtually all the business of living and working, as well as playing, would be slowed down and made more difficult.

In this country, not a doubt of it, we live on the telephone, and if we were suddenly forced to become as chary of its use as the English, it would be as though we had been deprived of one of our cardinal senses.



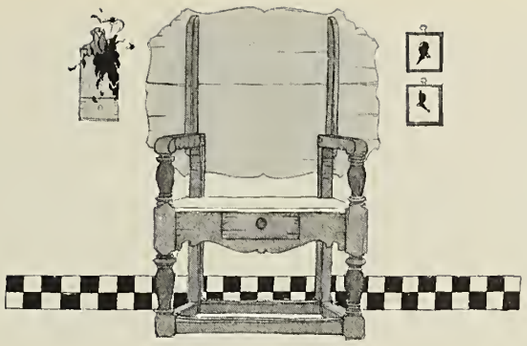
OF the authors, architects and decorators who contributed to this issue, a few names are new. Mr. Ralph Erskine is President of the Erskine, Danforth Corporation and Mrs. Elsie Sloan Farley is a decorator practising in New York. T. A. Wolfe is an English authority on period furniture. Ethel Davis Seal is a Philadelphia decorator and a writer on decorating. Phyllis Ackerman is an authority on wall coverings, her last book being "Wall Paper: Its History, Design and Use". Montrose J. Moses, who has contributed before to HOUSE & GARDEN, is a dramatic critic and author of a long line of books on the drama. Annette Hoyt Flanders is a landscape architect practising in New York. She has many gardens to her credit. Her photograph was shown on the Gardener's Calendar page in July. Samuel Fraser is a well-known authority on fruit, living in Geneseo, New York. H. Stuart Ortloff is a landscape architect, practising in New York. Mr. & Mrs. G. Glen Gould are well-known for their authoritative articles on art and furniture topics. Frank J. Forster, whose houses have appeared from time to time in these pages, is a New York architect. Finally, Charles Hanson Towne occupies the editorial page this month with an essay on little gardens. He will be remembered for his essay on little houses in the July, 1922. issue.



Duryea

THE GARDEN DOOR

One should not come upon a garden suddenly. The garden door should provide a gradual approach by slow degrees—first a glimpse promising the beauty that lies beyond, then the actuality of flowers and foliage. This approach can be afforded by using a French door with small panes or, as in this country house glimpse, by the door flanked with small-paned windows reaching from lintel to sill. The wooden mullions break up the view into a number of panels that produce a variety of views to delight and intrigue the eye



FURNISHING AN EARLY AMERICAN HOME

In the Authentic Work of Colonial Cabinet-makers and Carpenters Is Found the Inspiration for the good Reproductions of Today

RALPH C. ERSKINE

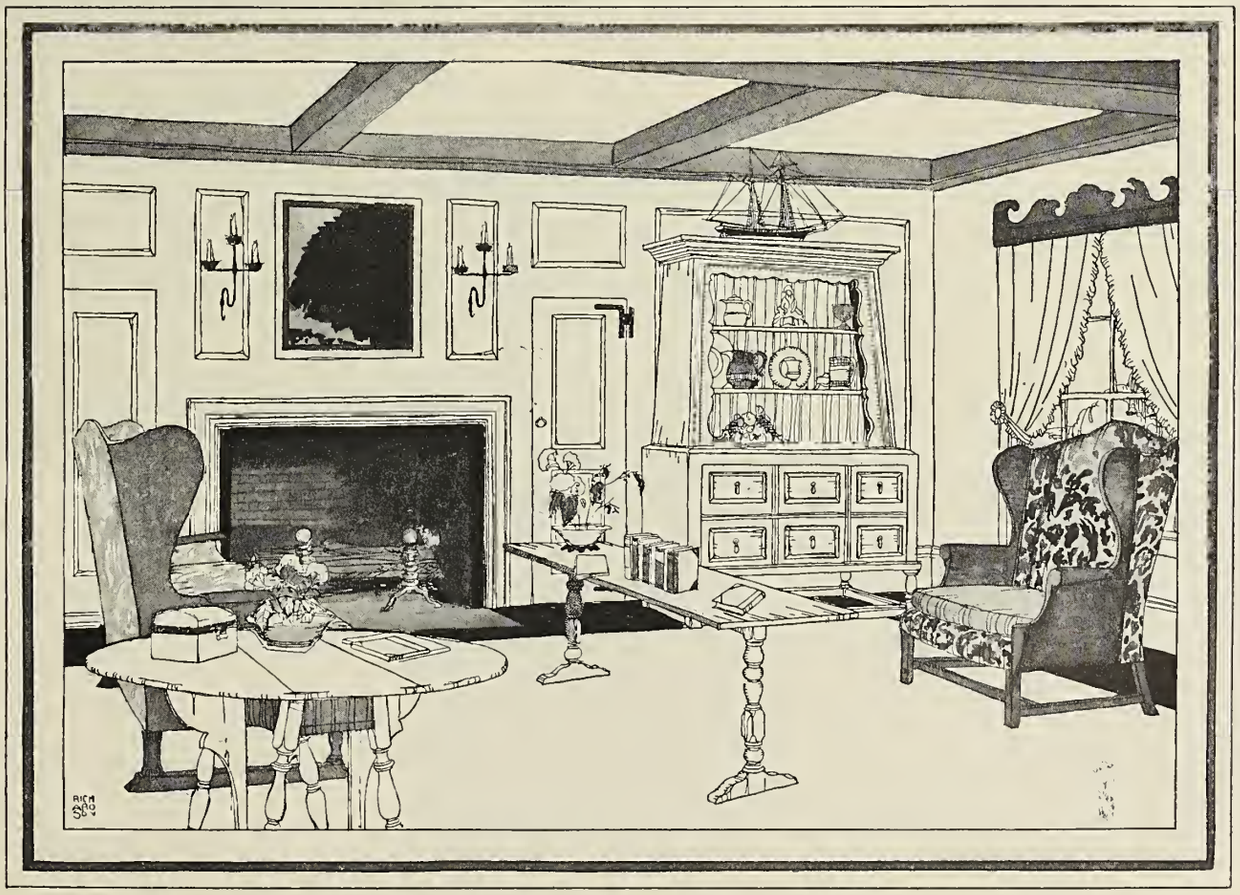
AT various periods in the world's history and in various countries there have been high-water marks in the art of the people. A search into the causes of these waves of superiority in design and artistry is intensely interesting and is a search into the causes of the civilizations themselves. For what man has made for his habitation, use and adornment is the most significant sign of himself,—his ideals, his civilization, his spirit. It is also valuable to search into the causes of degradation in art and to understand the reasons for the periods of utter carelessness regarding beauty of ornament, color and design; for it will be found that these low-water marks are also significant of the people themselves,—their habits, their opinions of what is right and wrong, their morals, their ideals about family life.

Great beauty and lavishness in art may go hand in hand with decadence in morals and an essential carelessness regarding the welfare of our neighbor. One cannot evolve a formula of significance to cover these phases, nevertheless there are certain



The rough beam above these cottage casement windows, the colorful chintz, and the simple furniture are in complete harmony

A number of delightful cottage pieces are grouped in this commodious Living Room. Furniture from Erskine, Danforth Co.





The open stairs and rough beams give coolness and sense of space to this cottage hall

Natural wood furniture finished in mellow tones is especially suitable for the bedroom

While the timbers in this cottage dining room are massive, rude cottage furniture has been chosen to be in harmony with them. The fireplace is also in keeping with them

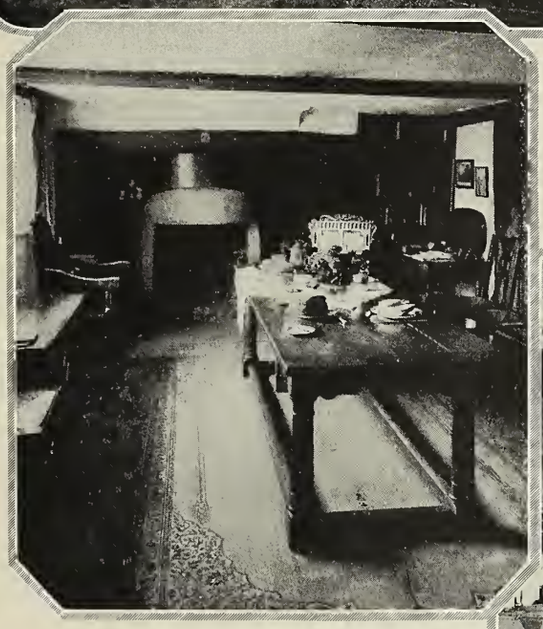




generalities that can be applied. For example, the age that gave to our own country our Declaration of Independence, our Constitution and such consciousness of the welfare of others as is evidenced in these writings, also gave us the exquisite highboys and lowboys, the refined forms in moldings and panels, the chaste doorways and countless other things that show a consciousness of subtle refinement in line and form.

As in China in the 16th Century, the

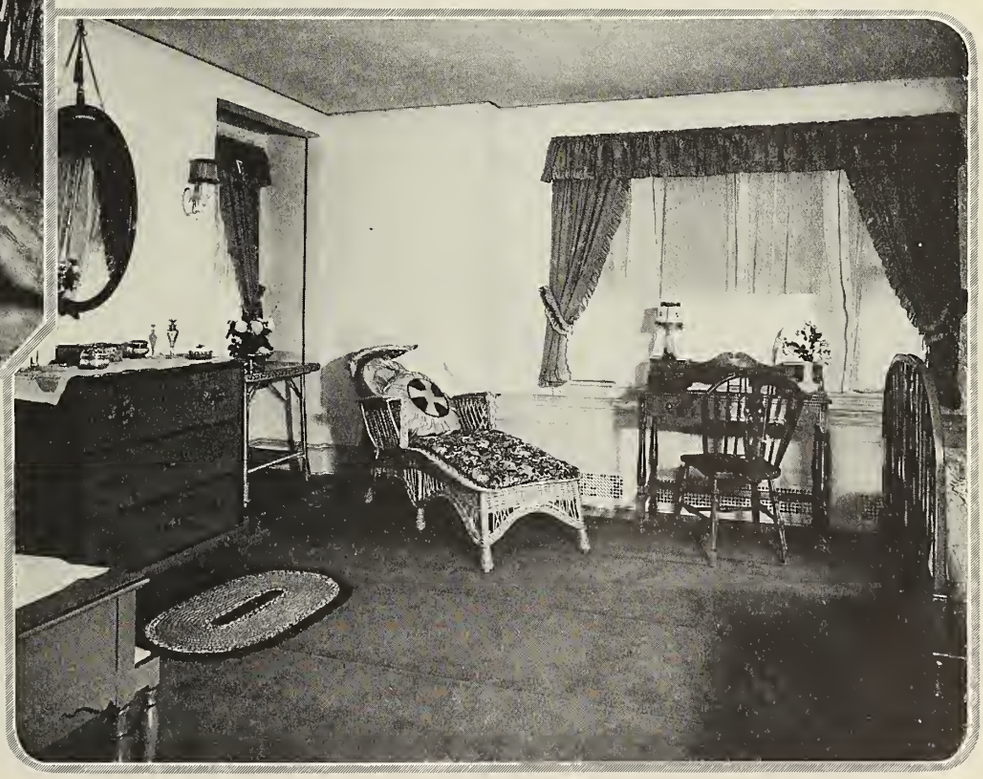




The introduction of bookshelves into this cottage dining room gives an uncommon and intimate touch to the room. The fireplace also is rather unusual in its design

Apple green, coral and burnt orange are the colors in this cottage breakfast porch

Curtains in rose and blue and furniture in dull green blue are used in this bedroom



common potters of the people produced glazes that are recognized as one of the high-water marks of the ceramic art, and as in Poland in the 18th Century certain rugs now called "Polonaise" were woven for the nobility by a group of Persian weavers, that have become the most valuable rugs in the world, just so there was a high-water mark in furniture making from 1690 to 1740, in New England and in Eastern Pennsylvania.

(*Continued on page* 114)



Nothing is more livable than the American farmhouse type of architecture, especially when different generations have added a wing. The three roof lines are unusually picturesque



Delightfully gay is this bedroom with its green and white paper, gray-green floor, hooked rugs, maple furniture and deep cream net curtains held back with old wine colored gimp tie backs

The living room on the opposite page, furnished in the manner of an early American interior, has cream walls and net curtains trimmed with blue taffeta ruffles. Other color notes are provided by the slip covers and hooked rugs

No over-hangings have been used in the dining room lest they obstruct the view of a beautiful old-fashioned garden. Some of the color of the garden is repeated in the landscape paper, a reproduction of an 18th Century design

THE LONG ISLAND RESIDENCE *of* MRS. RUSSELL LLOYD-JONES *at* SEARINGTOWN

ELSIE SLOAN FARLEY, *Decorator*





IN PRAISE OF THE LITTLE GARDEN

Whether It Be a City Backyard or the Intimate Enclosure on a Country Place, to Love Such Beauty Is to Be Rich Indeed

CHARLES HANSON TOWNE

IN England, that "precious stone set in the silver sea," no house and grounds are too small but they afford room for some sort of garden; and it is not only among the well-conditioned that this beautiful idea flourishes and is carried out. Few are so poor that they will dispense with a garden—just as they will not dispense with tea. They would relinquish a room—indeed, a garden is more essential than a room could be, since it is a glamorous addition as well as a practical necessity—before they would relinquish a row of plants or the most modest little border of bulbs.

Few of us save money, because we feel that we seldom have a sufficiently large sum to put away; and we think it hardly worth while to tuck five dollars, say, into the bank—we will wait for the golden day when we can deposit at least a hundred. But alas! that day never seems to come. Similarly, we think it rather absurd and futile to fuss over a patch of grass at the back of our city house. Some day we will have ten acres in the country—then wait and see! But somehow the ten dream-acres never materialize, and the single tree in our urban yard is allowed to languish, since it is not thought worth keeping up.

But just as enthusiasm dwindles over little things, it increases amazingly, rolls slowly but surely toward compound interest, if we but give it the requisite start. The opulent garden of our neighbor often discourages us in our efforts with our own pitiful little foot of earth; we have a sense of false pride about our paucity of material, and feel that it would be foolhardy to dress up our limited domain, perhaps hold us up to ridicule if we should plant lowly pansies when next door there is a riot of roses.

THE English have no such silly inhibitions. A little dash of color at some suburban doorstep may be the connecting link between two glorious gardens on either side; may be the means, indeed, of completing a perfect pattern which you and I happily view from our motor or train—a pattern which would not exist except for the temerity of that modest middle fellow who is unashamed to add his bit to the substantial whole. Civic pride steps in, you see, in some communities; and upon its head may rest the blame for that wild and daring desire which is in most of us to possess a garden of our own.

There is nothing that rewards the laborer more than the sudden magical appearance, some fine morning, of a burst of blue or scarlet flame out of the cold brown earth. Something mysteriously lovely happens to one's soul at the sight of such magic; and I doubt if, in all history, there is record of a single serious crime having been committed by a gardener—or even by a city florist. I could understand a jeweler, handling gorgeous but cold emeralds and diamonds, taking it into his head to kill his enemy. Greed might be a component part of one dealing in precious stones; a certain hardness and bitterness and envy might easily come into the heart of such a man. The very chiseled perfection of a ruby might cause him to think in coldly polite chiseled phrases; and his deed of darkness would probably be done with skill and finesse. But a gardener—his hours are softly spent, and there is as much relation between him and a lapidary as there is between the old-fashioned country coachman, with a deathless love of horses, and the modern cruel-looking taxi-driver, just out of jail, plunging recklessly through our city streets.

THE pity of life has always seemed to me to lie in that habit which most of us have of postponing our pleasures. We Americans, particularly, fear to seem to fail in any endeavor—as though there were some penalty attached to normal dreaming in a world that is money mad. We say that we will do so-and-so tomorrow—or when we can get around to it. I know at least twenty town people who talk fondly of farms and chickens and pigs, who are actually afraid to leave the beaten tracks of the city, lest they appear awkward and out of place in the country. They forget that the longer they delay their going to a bucolic paradise the less strength they will have to make the start; they do not realize that the years crowd out our dreams as well as our energy, and that the sunset over the hill is, in the twinkling of an eye, only a wonderful memory.

The wise Thoreau once said that a few feet of earth were all one needed for complete happiness. No matter how rich we are, we can live in but one house at a time, and drink only so many cups of coffee with our breakfast. What is the need, then, of piling on extravagance and luxury? What does a millionaire know of the delight, looking down on his formal Italian garden, with its pools and ghostly statues, of the poor man digging with his own hands in the soil of his two-by-four front yard?

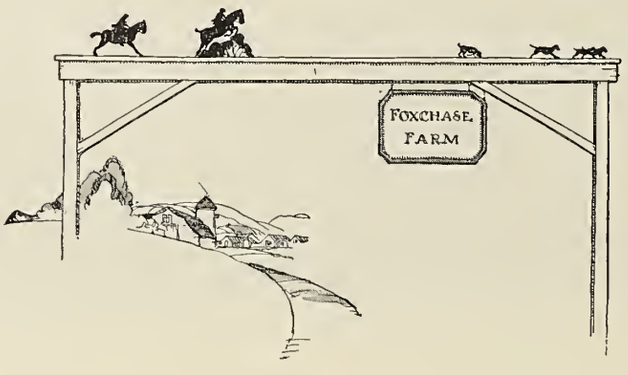
I have seen a whole long dingy street illuminated and glorified by one little flower box on a window sill, just as I have known a plain countenance to take on loveliness through the faintest of smiles. Thomas Campion's line, "There is a garden in her face," is not an exaggeration. No beautiful statement ever more completely won the hearts of human beings; and when that most graceful of poets, Robert Herrick, gave the world his singing creed, he said that he would chant

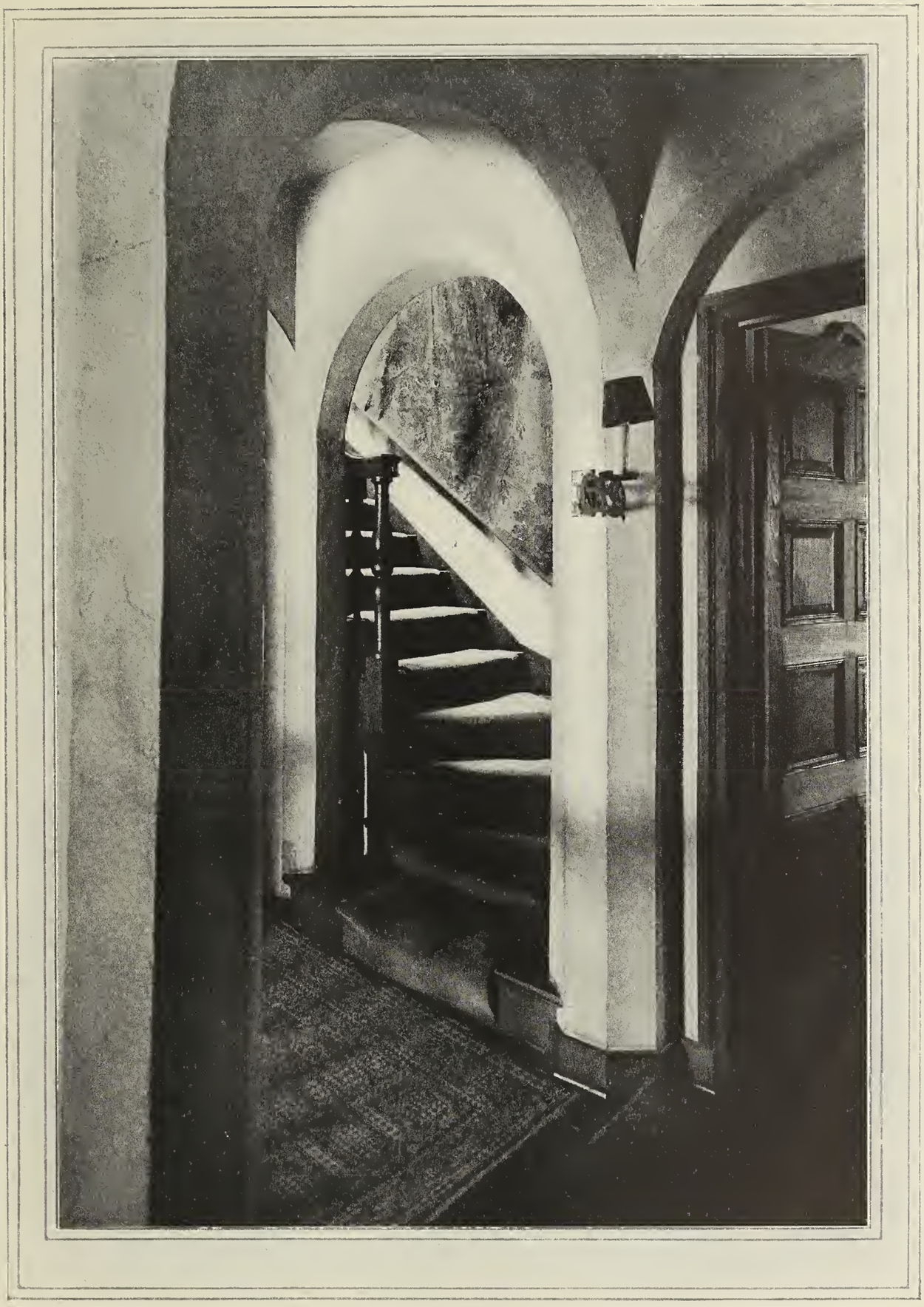
"Of brooks, of blossoms, birds, and bowers,
Of April, May, of June, and July flowers."

And always, through his delicate lyrics, runs that thread of flowery rhyme; that perpetual stress is there of the wonder of gardens and meadows and bees and kine—all the beautifully simple things which go to make life lovelier and sweeter.

A thing does not have to be big to be important; indeed, often, if not always, the smallest of our possessions are those we love the most. A mere handful of love-songs is all Burns bequeathed to us; yet who would exchange them for a Solomon's temple packed with kingly pride? And rather than the vast ocean, I would prefer that tiny pool, so dear to Yeats, "too small to hold a star".

(*Continued on page* 124)

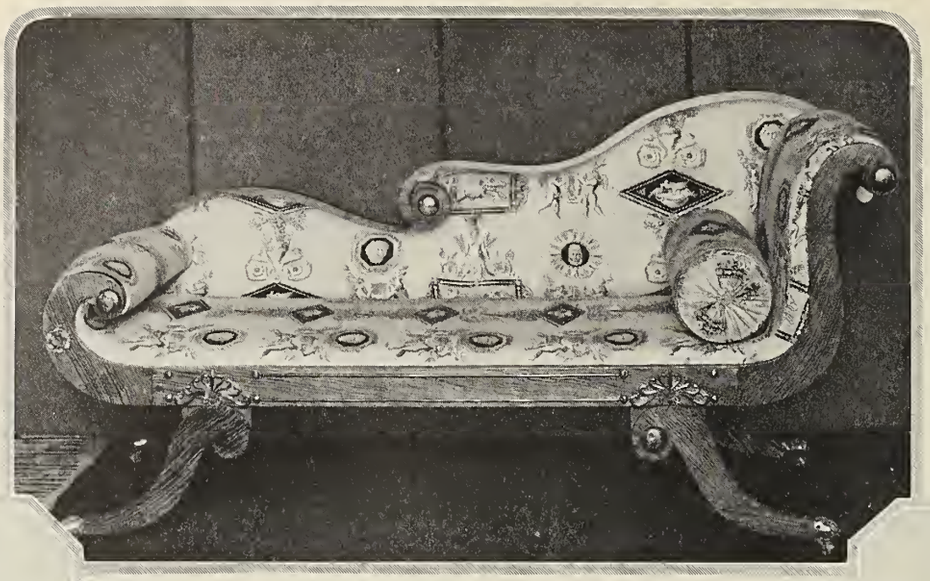




Lee

ARCHES AND VISTAS

The best way to think of a door opening is as though it were a frame, and the vista through it a picture. In that way the effect of awkwardness is escaped and a result such as this hallway gives is achieved. Here are three adjacent openings, happily composed by the magic of the arch, which has been always architecture's greatest gift to building. The materials, too, compose happily, since they are related in texture and feeling—and the rough cast of the walls and arches, the sturdy oak of the doors, the single, robust lines of the stairs and the newel post. Thus good, logical design makes ornament unnecessary. The house is at Larchmont, N. Y. C. C. Merritt is owner and architect



A set of Regency furniture from which this chair is chosen is made of ebonized wood with gold lines, and with seats upholstered in figured chintz

The gilt ornament on the back of the arm chair is characteristic of the Empire period, as is the leg with its inward curve. It has an upholstered seat



Both the lines of this painted sofa and its ornamentation are characteristic of the Regency. Its covering is toile de Jouy. The effect is rather odd and yet, some rooms it would fit admirably



The brass feet and in-curving legs with small stretchers give a charming grace to the Regency table shown below







The painted decorations on some of the Regency chairs are quite amusing. This, for example, is painted red brown with a small design of leaves and flowers



Graceful, comfortable lines of arms and back, such as those of this arm chair, are characteristic of the best work done in the period of the Regency

An ebonized couch is upholstered in black and gold and elaborately ornamented. The bronze lamp, typical of the period, has been modernized electrically

THE STORY OF REGENCY FURNITURE

The Rise, Decline and Renaissance of This Style Constitutes an Interesting Chapter in English Furniture History

A. T. WOLFE

THE thirty years odd, during which the First Empire style was fashionable in England, is a short span in the history of furniture; yet it ranks now as a period which is more aptly called "Regency" than English Empire. H.R.H. Prince George of Wales was, at twenty-one, already a virtuoso, deeply interested in the arrangement of his new residence, Carlton Palace, and of what Thackeray calls "his hideous house at Brighton". Later, as Regent, he was spending fortunes in fresh splendors which were designed and made for him in the new fashion inaugurated in France by Napoleon. The vogue spread rapidly; without the royal patronage it may be doubted whether the old style would have been ousted to the same extent, established as it was on beauty and tradition; in that respect the English interior stood in no need of change. It was otherwise in France; Napoleon wanted glorious surroundings, but he wanted them to be commemorative of his own glories in Egypt and Syria, blotting out the hated memories of Louis Quinze and Louis Seize, with a grandeur at once startling and new. He succeeded, for although there is a trace of Louis Quatorze in the military pomp and stateliness of Empire, still the change was wonderful enough to be imitated by half Europe, let alone England.

George Smith, "Upholder extraordinary to His Royal Highness the Prince of Wales," exults over "the great and propitious change in our national taste," and extols quite fulsomely "the true knowledge and superior virtu" of his royal patron. This natural enthusiasm for what was a mighty source of revenue to the "upholder" and cabinet-maker of the period, has not been precisely shared by posterity; the furniture has, on the whole, been passed over negligently, even a little unjustly.

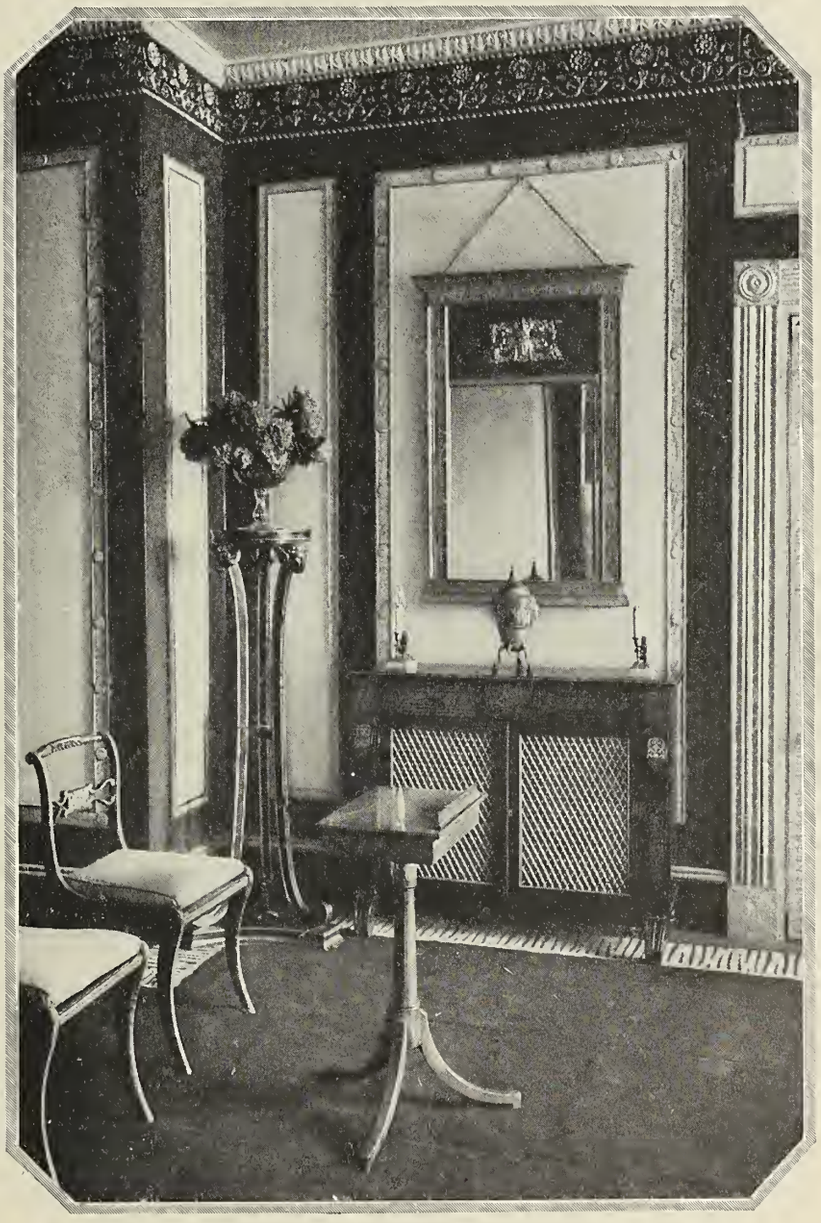
"Pure Regency" (if the term may be allowed), has a certain well-defined limit that cannot be stretched much beyond 1830, when the royal connoisseur, George the Fourth, died, though it includes some few years before his Regency in 1810. From 1830 taste declined, and presently all but vanished; unerringly the early Victorians chose the worst features of Regency furniture to embody and perpetuate in theirs. This confusion went on till the eighteen-eighties, when England began to wake up from her forty-years'-long nightmare of ugliness. At once too near and too far from the preceding epoch to discriminate, the cultured set about obliterating its every trace; early and late, good and bad—whatever recalled their unregenerate days—alike was condemned and banished from the æsthetic home.

Much water has gone under the bridge since then, and time has wrought the miracle that never fails to act upon what was originally sound and conscientious in workmanship—it acquires the new charm of antiquity. Neo-Georgians are now discovering in these once neglected pieces quality and character that goes far to condone the faults. Bit by bit, Regency is coming in again.

The period covers the third and latest classic revival. The familiar Græco-Roman details all reappear—the lion's paw and mask; Ionic column and Corinthian capital; egg-and-tongue moldings and beadings; sacrificial head of beasts, chimeræ; acanthus scrolls, reeding, and so on. Formerly, these devices had been applied to furniture as decorations, the new development went further and copied the structural outlines as well. Seat, and altar, throne, chariot, tripod, and dais of the Pharoahs and Cæsars were adapted to the "sophas" and suites, the card-tables, the armchairs and side-boards of British domesticity. Whether the result was good, interesting, or something quite other depended on the adaptor. Some pieces have the restraint and dignity of Napoleonic work; some have a kind of home-like charm; in others the style and proportions are lost in meaningless convolutions and ill-considered ornament.

Thomas Hope was one of the apostles of the movement; "Hope's Empire" is often cited as though he were the originator, he was, at all events, a pioneer. Clever, wealthy, and much traveled, he was already famous for the Egyptian and Moorish decorations of his house in Portland Place, when his book on *Household Furniture* was published, in a kind of rage of protest against "the extravagant caricatures [of his style] most wretchedly distorted and most inconsistently united." His own designs were almost too consistent, in their cold, close copying of ancient bas-reliefs and paintings, but no one had a higher standard. English workmen could not satisfy him; "there is no one," he cries, "in all this vast teeming metropolis to whom I can entrust the more enriched parts of my design."

(*Continued on page* 120)



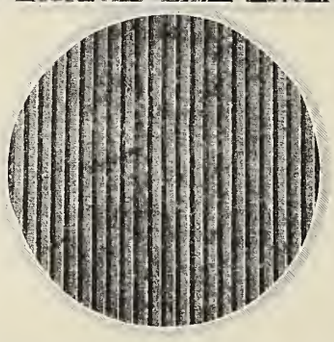
This Regency interior has blue walls and chocolate moldings. The chiffonier and stand are of mahogany, the chairs black and gilt.



(Right) This handsome hand-blocked linen has a tan ground and a design in brown, blue, yellow and mulberry. Other color combinations. The Chintz Shop

Below is a reproduction of an old chintz with a putty background and an excellent design in many soft colors. Courtesy of Fakes, Bisbee, Robertson, Inc.



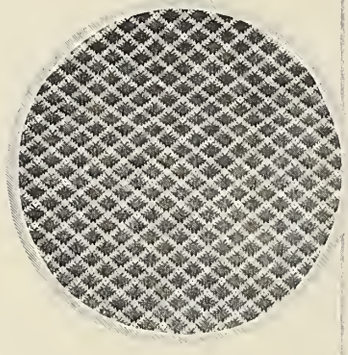


For covering the occasional chair comes a striped velvet in blue, old rose, tan and wine color with stripes in a darker shade and in gold. From Mrs. Gillette Nichols



The beautiful brocade above can be used for curtains or to cover an occasional chair or settee. It has a gold ground and figures in deep rose, yellow and green. Courtesy of Karl Freund

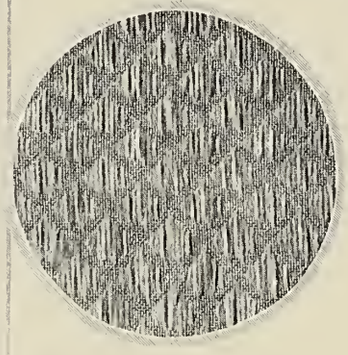
Below is a practical sunfast fabric that comes in blue and brown, jade and brown, orchid and gold, blue and gold, blue and rose and mulberry and blue. From Agnes Foster Wright



(Above) A sunfast fabric for curtains or upholstery can be had in blue, rose, mulberry or green with a lattice pattern in dull gold. From Mrs. Gillette Nichols



Bradley & Merrill



The interesting sunfast fabric at the left comes in a variety of colors: old blue and yellow, dark blue and gold or orange and green. From Agnes Foster Wright

NEW FABRICS FOR FALL FURNISHINGS

From New York Decorators



Gillies

A combination sun porch and breakfast room is sure to be a success when the furnishings are simple and livable and when there are long rows of casements. Frank J. Forster was the architect



Much of the success of this breakfast room is due to the wide window with its interesting striped roller shades. It is in the Lake Forest, Illinois, home of J. G. Sample, Esq. David Zork was the decorator

A GROUP *of* SUN PORCHES *and* BREAKFAST ROOMS

BREAKFAST ROOMS *of* COLOR AND LIGHT



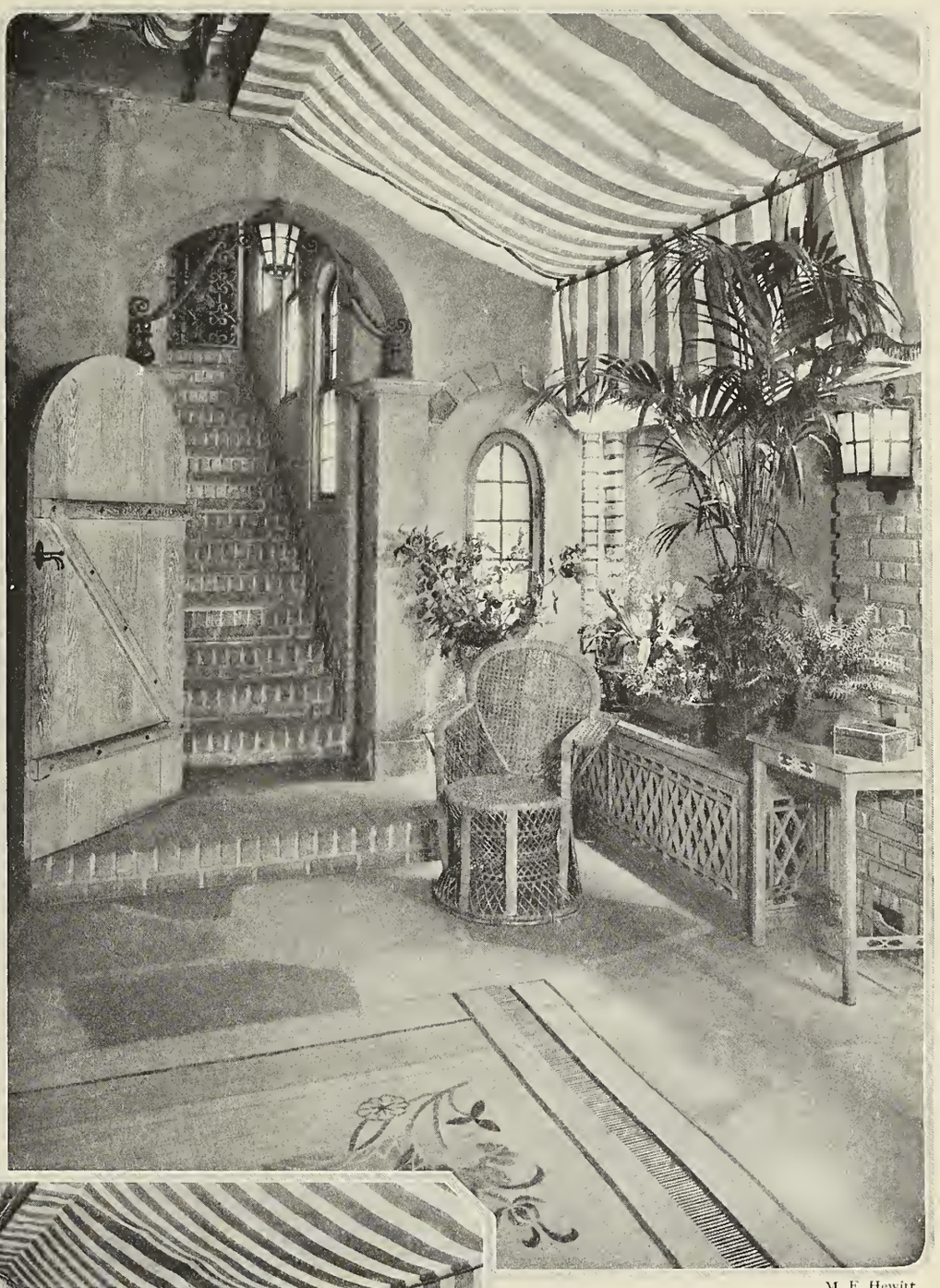
M. E. Hewitt

A breakfast room without sun is unthinkable. The wide windows on two sides of the airy room above have been left uncurtained to give more of a sense of the out-of-doors. The gay painted furniture, in an unusual design, and the lattice ceiling are both interesting and different. Chamberlin Dodds, decorator



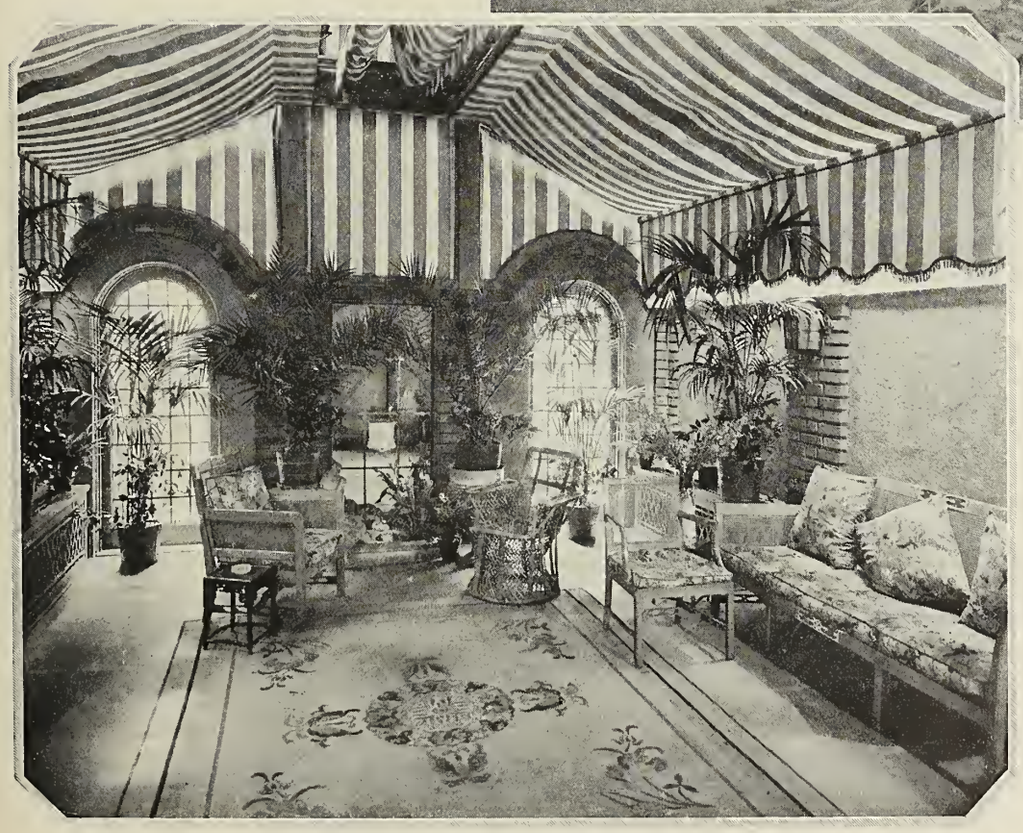
Charmingly original is the little breakfast room at the right with its Egyptian frieze in dull red, yellow, green and black. Yellow and green striped linen covers the daybed and two Egyptian chairs. The willow chairs are in dull red and the table and chairs in soft green. Miss Gheen, Inc., of Chicago, decorator

A SUN ROOM *in a* CITY BACKYARD



M. E. Hewitt

The two pictures on this page show what comfort and attractive livableness can be given an ordinary city backyard. The feature of the one above is the attractive arched door cut into the wall of the house and the brick stairs leading into the dining room. It is in the New York home of Mrs. H. L. Fountain



High walls insure privacy and a gay striped awning protects one from the glare of the sun. The comfortable furniture, painted apple green, the flowered chintz coverings, the long arched windows and the many growing plants, adapted to such a situation, preserve the illusion of an outdoor room

SAPPHIRE BLUE *for* ITALIAN ROOMS

Given a Colorful Background, the Sturdier Types of Italian Furniture Seem Pleasantly at Home in the Modern House

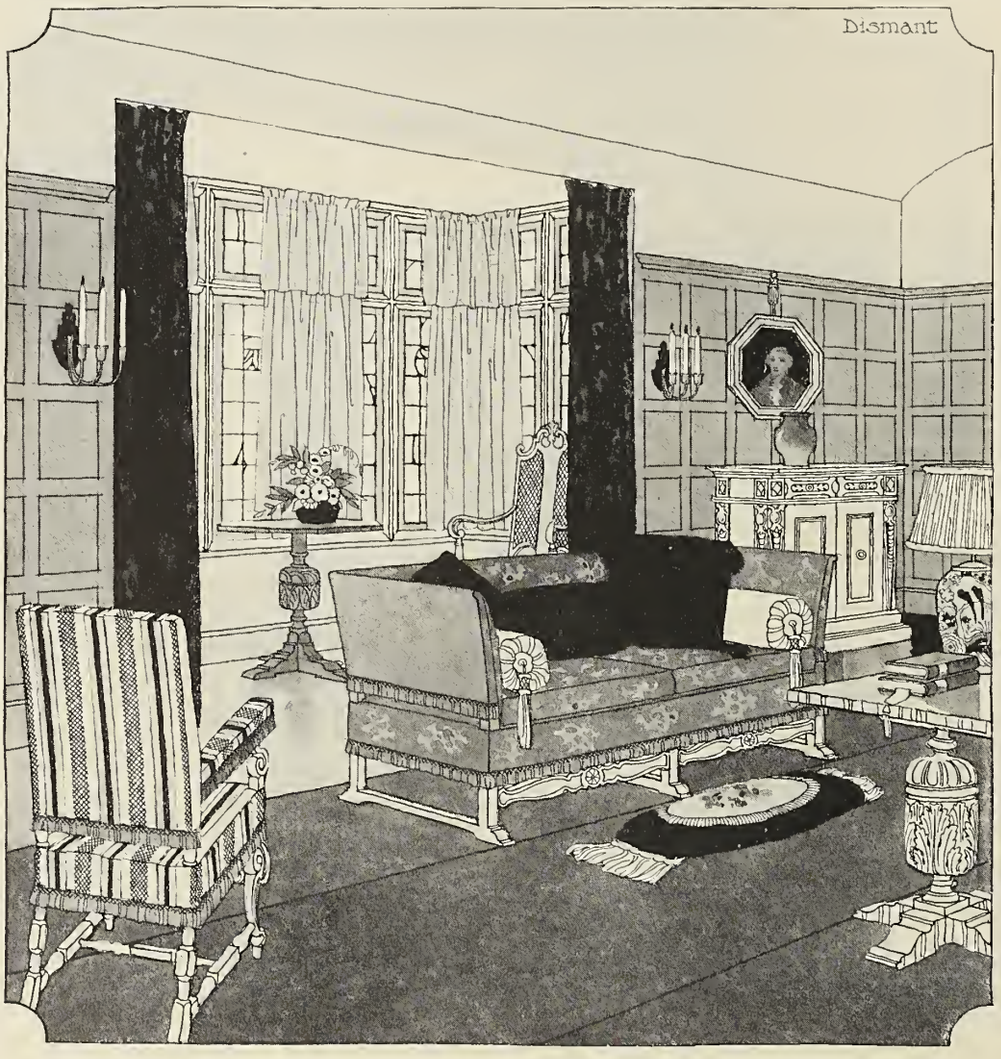
ETHEL DAVIS SEAL

SOME years ago we little thought it would be our good fortune to be able to buy, at moderate prices, furniture of the Italian spirit copied and adapted from priceless examples of the Italian school. This has come to pass. Even the architecture of our houses has responded in satisfactory measure, so that furniture of this character may be seen at the best advantage. In the midst of the full swing of a present-day revived Georgian and Colonial era is seen this love of the distinctly opposite Italian flavor, an oasis of variety that is always welcome in any measure of sameness, merely by way of contrast, if for nothing else.

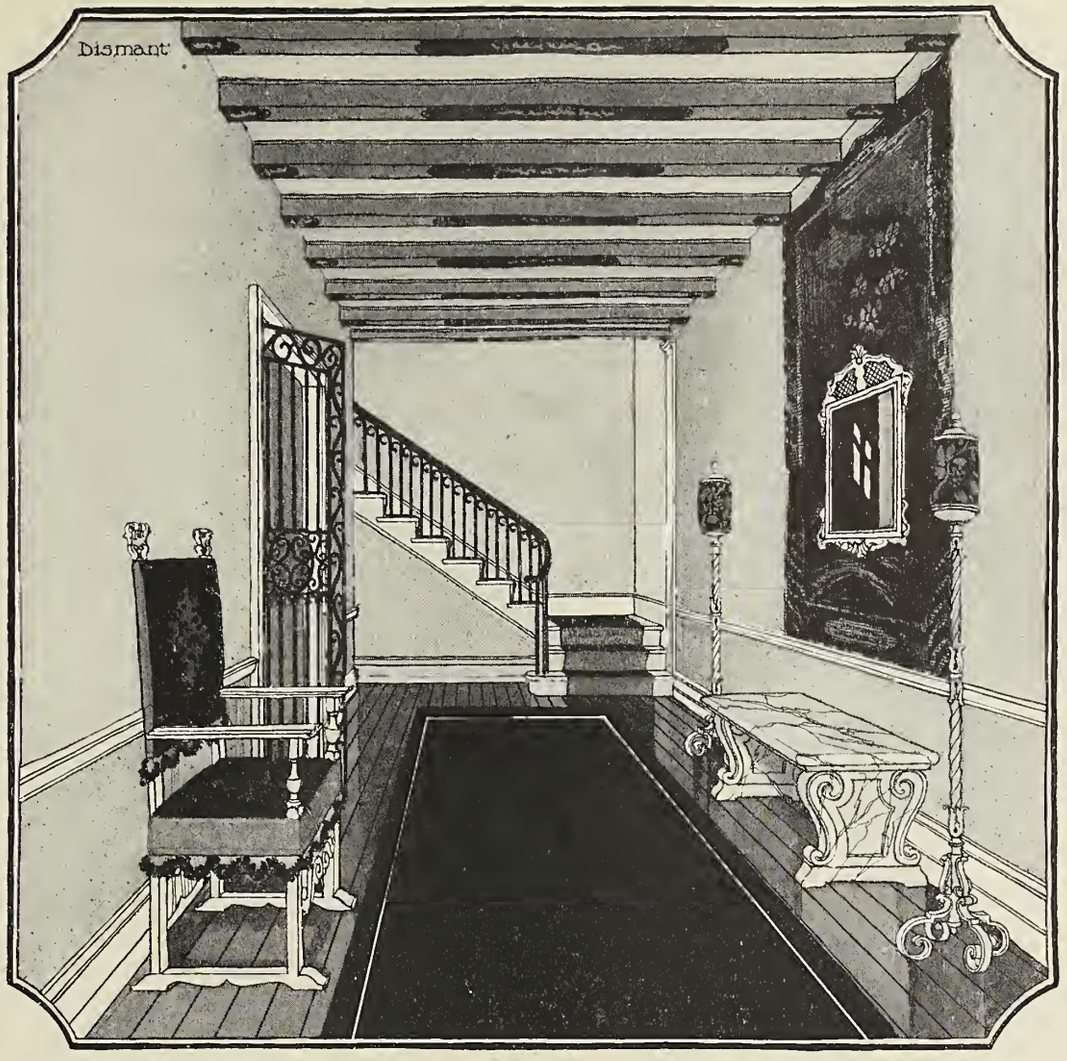
To be worthy of this new Italian beauty, houses have squared themselves and become more austerely classic; wrought iron is introduced in chaste embellishments that further carry out the same idea; the formality of Italian gardens is felt in the development of the house setting; there is a bit of mosaic run in the sanded garden wall. Inside the house we find bits of "property" typical of the new ideal—tiled hallway floors, wrought iron wall fixtures and lanterns, torchères of formality standing to light the wide doorway, carved stone mantels: little touches in themselves, not all present at once, perhaps, but showing the trend of the growth of a movement that is becoming popular. And even when such concrete signs of the times are not possible to follow out, there is, at any rate, a more studied simplicity and a chaste dignity apparent in backgrounds that are designed to make the best of some of these stately Italian pieces. This at least can be done.

It is in human nature to wish for change, and as a mere reaction from the Dutch Colonial, beautifully satisfactory as this is, we find furniture and houses interpreting the sturdier spirits of even earlier days, done in terms of a modernity that embraces the spirit of these old things while merely adapting them to the needs of a practical age. The plainness of colored stucco; the decorative simplicity of trim painted in old peacock and apple greens; the subtle brownness of stone that rambles pleasantly in modern English or Italian fashion and permits the most alluring modern glints of curtains of old gold or silver at leaded panes—these are the modern settings that thrill us when combined with the furniture of modern Italian spirit. And as we bring to this reinterpreted furniture our new ideas, our new settings, our new adaptations and combinations, we find that we have something new, after all, and ours, even though it is founded on principles proved well pleasing centuries ago.

So if you know your personality is not spindled and quaintly frilled, and if you have a house that will lend itself to these Italian inspirations, seize your opportunity now while the wherewithal may be bought reasonably in the shops, unless you *want* to wait until Italian soars again into the connoisseur class. There are tables that make a wonderful showing for the price you pay, from massive library tables and dining room draw tables, to round or octagonal tables, and smaller chair arm stands, usually of walnut, and carved much or little, depending on the date of the inspiration. There are chairs and sofas, mostly inspired by the work of one of the later Italian periods, the typical chair type



Italian furniture may be mixed with Jacobean pieces, as both have sturdy lines. In this paneled living room the dominant color of the hangings and upholstery is blue



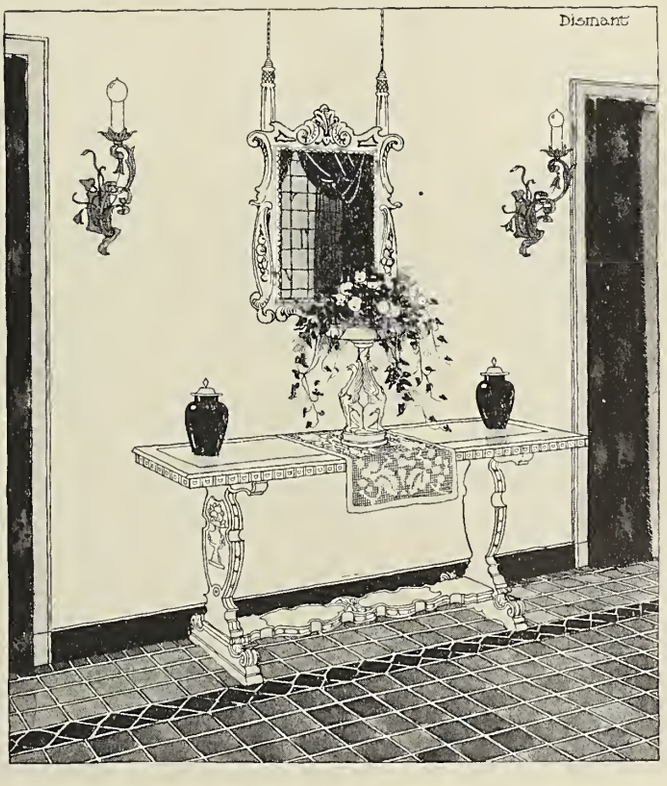
Because of the dignity of its lines Italian furniture is especially suitable for certain types of halls. Here the walls are sanded gray and the rug is of dark blue

being upholstered in back and seat similarly to the chair shown in the drawing of the hall. These straight Italian chairs may be found in all sizes and degrees of importance, and in all prices. Besides tables and chairs, typical Italian pieces are cupboards, chests, consoles, buffets, cabinets for writing or other purposes, settees, stools and benches. And we usually think of Italian furniture as being interpreted in walnut wood, or by surfaces that are painted decoratively.

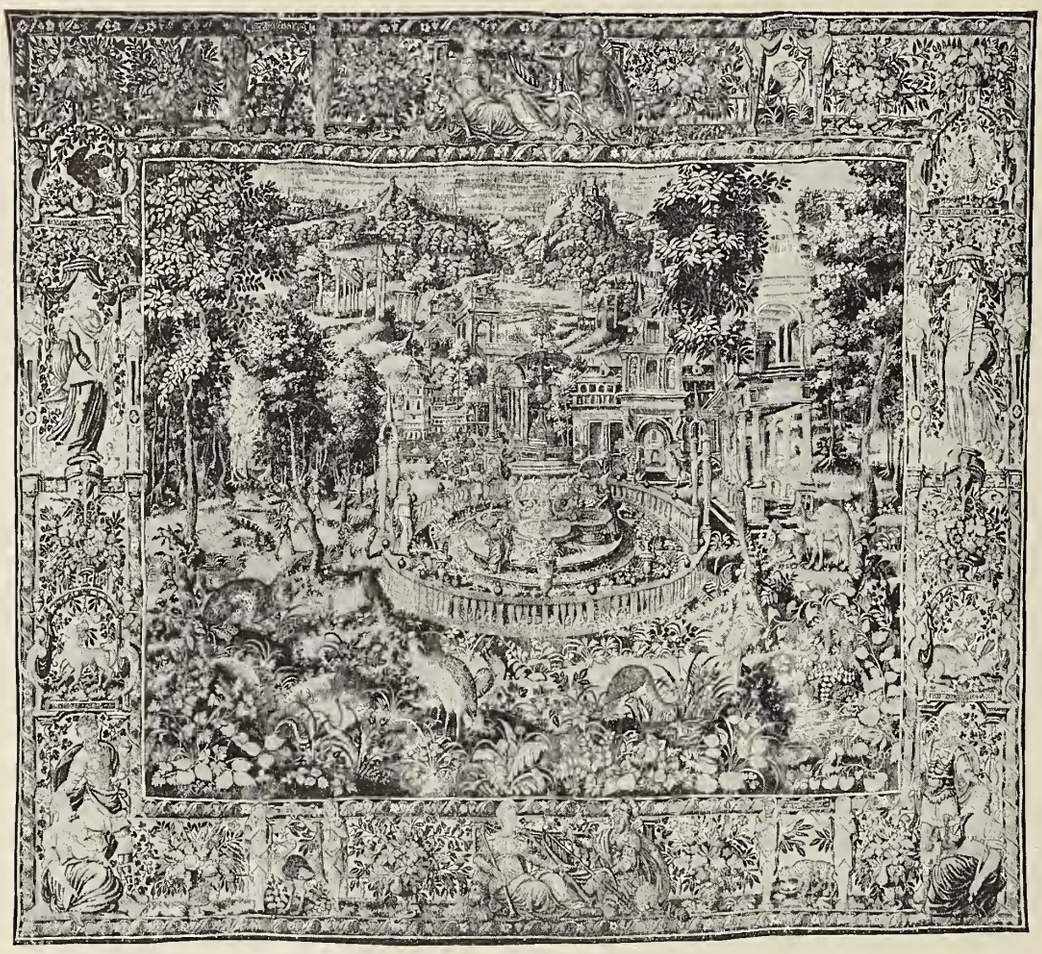
Without really going into the history of the Italian movement, which is not my purpose here, it is well to remember that the Italian revival was governed by two historical influences; the first that of the 16th and 17th Centuries, when massive furniture was seen against ornate and richly colored backgrounds, an epoch of masculinity; and the second that of the 18th Century, when classicism was everywhere dominant, the backgrounds pale and chaste, the furniture more simple, the colors more subtle and restrained, an era feminine in its refinement and grace. These two influences account for the vital differences noted today in modern Italian furnishings by the amateur who finds it hard to believe that both can really be true Italian. But once satisfied that they can be, it is realized that much variety and leeway may result from a judicious mixture of Italian styles, and that there may even be the addition of such English forms as are suitable, preeminently Elizabethan, Tudor, and William and Mary, when these are desired for variety or convenience.

To interpret the earlier and more masculine Italian spirit, you might follow somewhat the accompanying picture of the living room. Wood-paneled walls take the place of those that were highly colored and heavily decorated in the day when palaces were the vogue, an adaptation more in line with needs of the present. These paneled walls are toned the cool brown of walnut, with a putty-colored painted upper wall and ceiling; and throughout the room, punctuating its mellow brownness, are insistent notes of the new sapphire blue, that color so intriguing when used with Italian walnut pieces. Dominating the room, the sofa is upholstered with sapphire blue frizette, the back plain, the front slightly self-figured, the fringe matching, and seen in fine harmony with the walnut legs and apron; on the mole-colored chenille carpet this piece is especially handsome. The brocaded curtains are of an extremely dark gray, and the draw curtains at the leaded windows are of a changeable gold and blue silk gauze, predominantly gold. On the walnut table set in the bay window is a

(*Continued on page* 92)



Various tones of blue and cream are used in this hallway—cream walls, sapphire blue hangings, and blue and cream tiles set in a pattern



The Renaissance garden as it appeared in the tapestries was an elaborate construction of classic ruins set in an almost cultivated landscape. Tapestries by courtesy of P. W. French & Company

GARDENS *in* TAPESTRIES

From the Middle Ages up to the 18th Century Tapestries Reflected the Changing Garden Taste of the Times

PHYLLIS ACKERMAN

GARDENS were a forgotten luxury in the Middle Ages. When life is safe only within fortified walls and neither easy nor peaceful even there flowers for their own sake become a fantastic extravagance. Yet, though the turmoil and the limitations of the long, hard centuries forbade such a gentle pleasure as gardening, the innate love for tended growing things could not die, and as soon as the social strain relaxed, even a little, the flower plot returned. At first only a timid and much harassed experiment, harassed because every frequent assault meant its destruction, the garden grew in importance and size and permanence until when the 15th Century brought relative calm it was a necessary adjunct to the courtly life. Lords and ladies betook themselves there on fair days to hear a concert, play a game of drafts or just converse.

So the tapestries of the century show them, sumptuously dressed princesses plucking the harp or drawing music from quaint portable organs and shapely youths posing beautiful firm hands on their lutes; or intimate couples at either side of the game table, intent on the next move, or pairs and groups merely rambling amiably. Their gardens are simple and natural, full of a random scattering of little native flowers, columbines, daisies, violets, foxgloves and all the unpretentious favorites. Only the trees show a more sophisticated plan, the apples always carefully trimmed into a little round globe atop a lanky stem and the oranges low bushes shaped into balls or conicles.

The most important feature of these 15th Century tapestry gardens, is, however, the fountain. It seems almost omnipresent in the period for it is conspicuous in the miniatures as well as in the tapestries. Indeed, any rank tangle of wild flowers seems to have sufficed to make a garden if only the fountain was in the center. And some of these fountains are quite elaborate, the water splashing down

(*Continued on page* 96)



Fountains and formal plots inspired the tapestries of the 17th and 18th Centuries

A LITTLE PORTFOLIO OF GOOD INTERIORS



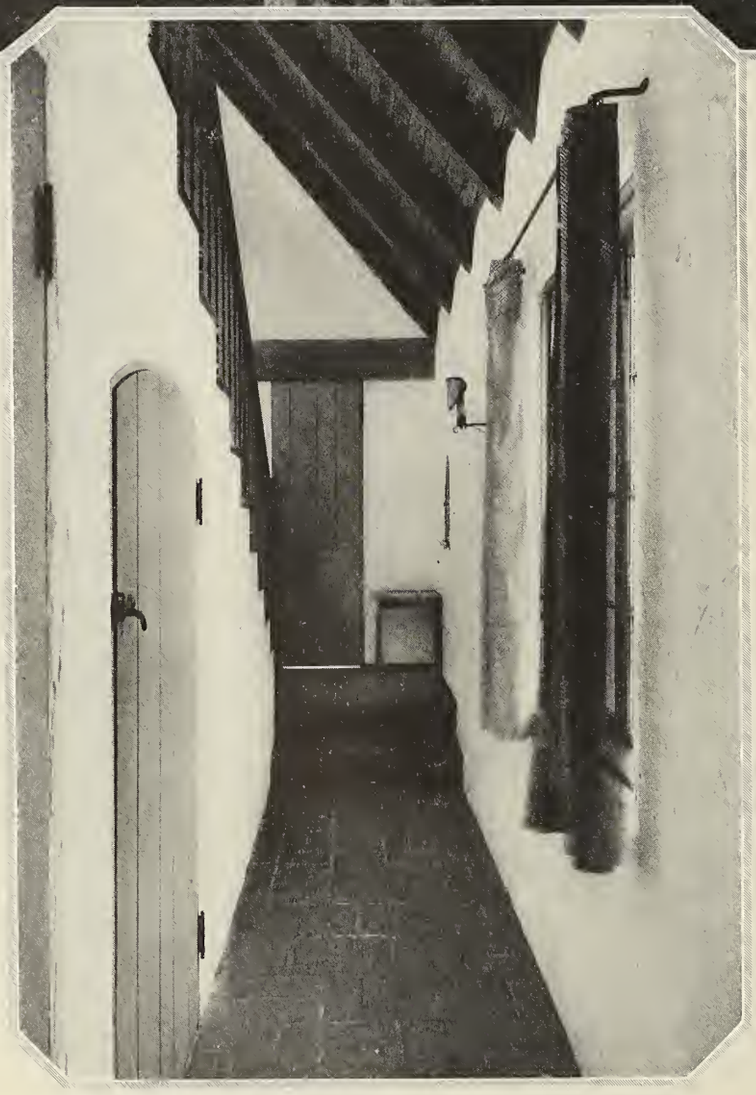


The Portfolio this month is devoted to a California house, the residence of Frederic L. Baxter, Esq., in Montecito. Not a little of the success of the living room above is due to the background—creamy plaster walls which effectively silhouette the sturdy oak chairs and interesting torchères of hand-wrought iron

Two interesting features of the dining room are the hooded fireplace and the china cupboard. The inside of this cupboard is painted bright blue to match the door to the pantry and the doors are black with flower decorations, repeating the color scheme of the curtains. Soule, Murphy & Hastings, architects



Refreshingly simple and restful is this bedroom with its sturdy beds painted sand color, its quaint spreads and curtains of blue-green chintz and its bright rag rugs. From the little dormer window one gets a splendid view of the ocean



This tiny hall might be called "A Study in Contrasts" so effective are the dark rafters and stair rail against the soft whiteness of the plaster. The doors and corner seat are painted a gray-blue and the curtains are bright vermilion chintz



In the little girl's room above, the same note of simplicity has been retained. One of her duties is to gather and arrange flowers for her room each morning. An interesting feature is the fireplace with a border of picture tiles



A tiny room in a gable is used for an office or guest room. The furniture is painted brick red and the curtains are patterned in vermilion. The note of black is found in the floor, in the wrought iron fixtures and in the silhouette figures



The set for the second and third acts of "Aren't We All?" shows quite a veritable cottage interior, with its range of casement windows, chintz curtains and chintz covered chairs

FOOTLIGHTS *and* FURNITURE

Although the Drama Is Far Removed From Life, Decoration Has Given Stage Sets a Striking Realism

MONTROSE J. MOSES

STAGE furniture should not be any more obtrusive than the furniture of a well-appointed home; in fact, not as much so. If the canons of good taste are followed in the decoration of rooms, nothing should shriek at you when you enter; there should be the quiet atmosphere of peace and beauty. So on the stage, when the curtain goes up, there should be nothing to captivate the attention and keep it away from the play.

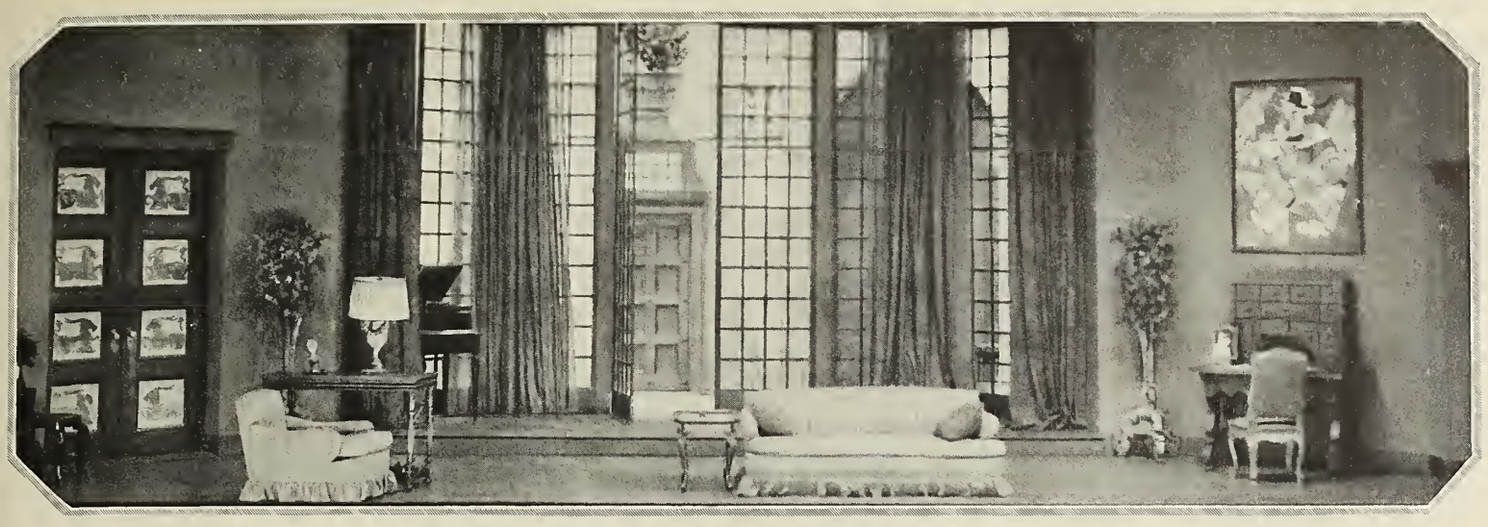
The days of the Old Curiosity Shop of Realism are over in the theater, just as completely over as the mid-Victorian idea of the decoration in the home. You may be assured that if there is any flagrant exhibition of bad taste on our stage today, it is demanded because of the bad taste of the characters in the play. For many years, there has been a Better Stage Home Movement, coincident with the suburban renaissance and the increased profession of the interior decorator. It is bad producing to clutter the stage with all sorts of furniture. It is good producing to create an atmosphere. Show me your house and I'll tell you what sort of a person you are. Show me your scene, and I'll be able to tell you something about the characters: Dr. Seelig's library, in the third act of Mr. Augustus Thomas' "As a Man Thinks", shows the wealth, the sentiment and the racial bad taste of the man; in the opening scene of Mr. A. A. Milne's "The Dover Road", we know what sort of eccentric bachelor delightful Mr. Latimer is by the glassware, the bowl of flowers, the napery, and, more than anything else, by Milne's statement that Dulac might have had a hand in the designing of the room.

So that to the scenic artist I think there must be as much joy in fitting up a room for a play as there is for the decorator to furnish a house. There are problems to meet just as human; but also there are technical problems which show clearly how far removed from real life the stage is, and how grieviously wrong it is to attempt too slavishly to make it like life. Of course nearly everything on the stage these days is "practicable". If there are doors, they are solid and made to open and shut; they

Three mullioned windows form the back of the set in the first act of "Lucky One", staged by Lee Simonson



Bruguière



Huge French doors at the rear of the set and doors with painted panels, the glimpse of a piano, conveniently grouped furniture—all carry a conviction of reality in the first and third sets of "The Plot Thickens"

no longer flap in the breeze; they are no longer mere holes in canvas. But we know that the fire laws will not permit a real fire in the grate; we know that the bookcases are not filled with real books, but that maybe there are two books so placed that they may be taken down.

There is an element of fake about the theater. All that the scenic artist is supposed to do—in society drama—is to give the suggestion of comfort, of well-to-do affluence, of well appointment. But go on the stage and get a near view: it will shock you how little the accessories bulk up in value! Would it not be foolish to have real Venetian glass scattered around for stage hands to juggle with, when a cheap glass, which across the footlights gives the appearance of being "just as fine," will suffice! In fact too much delicacy of detail—that delicacy which lends charm to a real home and is like tint and shade to a picture,—would be completely lost to you who sit in the orchestra. Besides, when you go to the theater, you are soon wrapped in the play—if there is anything in the play to hold you—and everything sinks into a general atmosphere of background, unless the dramatist wants you particularly to notice a piece of furniture upon which some point in his play hinges.

The interior decorator gets an order; she is given specifications and has talked sufficiently with the owners of the house to know what manner of persons they are. In fact it behooves the decorator to study the lights and shades of his clients as sedulously as she does velour or damask. So, the scenic artist must read his play and determine the kind of life there is in it. Mr. Norman-Bel Geddes told me how he got his initial ideas for the charming one scene which ran through the three acts of Milne's "The Truth about Blayds". He first read the script, shorn of all stage directions; he then got in mind the general movement of the characters and determined that entrances and exits could be made easily through one door; he next noted the special articles of furniture needed for the natural points of rest in the action of the story; and after this he determined the general atmosphere to be created by the people in the room. What sort of a room would best represent the famous old Blayds, friend of George Meredith and himself the worshiped poet of a nation? He next compared his conclusions with the stage directions of Mr. Milne. Then he set about creating what is quite one of the most successful rooms our stage has seen in a long while. So organically perfect was the conception that one thing missing from the set would have detracted from the picture. I recall when the curtain went up, the room was atmospherically perfect in its pastelle beauty, but some warmth was needed—whether or not the presence of a living being one could not tell. But soon a brilliant mass of flowers was brought on, and these made the atmosphere throb with their potency. They were a living part of the scene, not merely an accessory.

Not a thing should be allowed to go into a room that does not enrich its dominant note. That is the fault with the ultra-Realist; he wants all or nothing; he directs his cunning to matters which do not interest

(*Continued on page* 96)

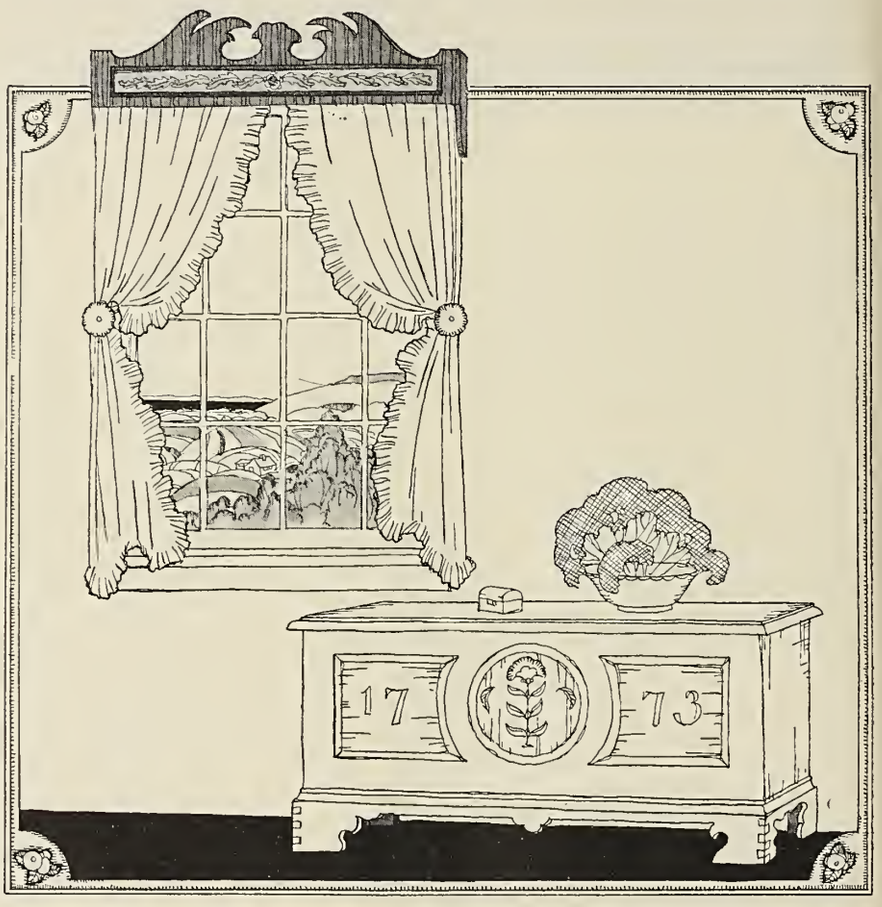
A set for "The Truth About Blayds" by Norman-Bel Geddes, the ancestral portrait being the focal point



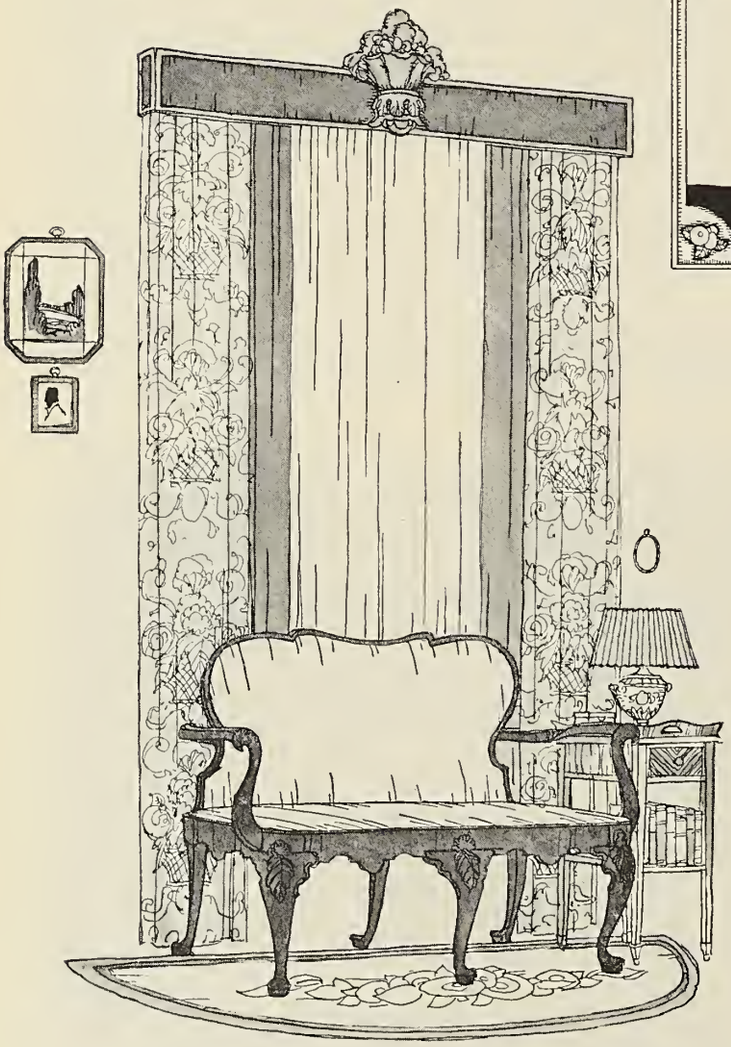


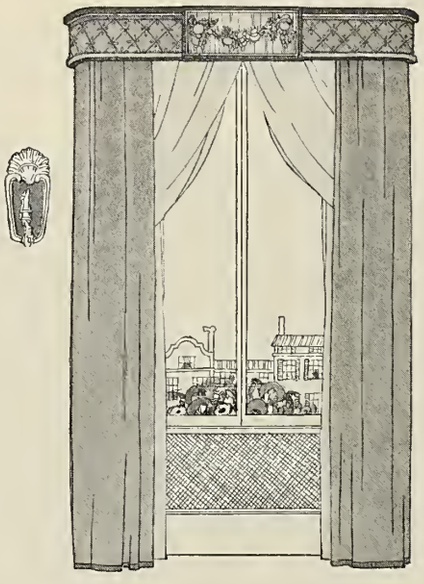


Cornice boards are more formal than valances and often lend an architectural note to the room. Very smart is this tin one finished in antique gilt, with a blue center. Blue and white toile de Jouy curtains held back with gilt tie-backs would be charming with this. From Agnes Foster Wright



An old cornice board of wood painted bottle green with a center decoration of gold leaves is shown at the right. This is unusually effective with curtains in some plain color. In this instance the curtains are gold gauze, repeating the note of the decoration. Courtesy of Agnes Foster Wright



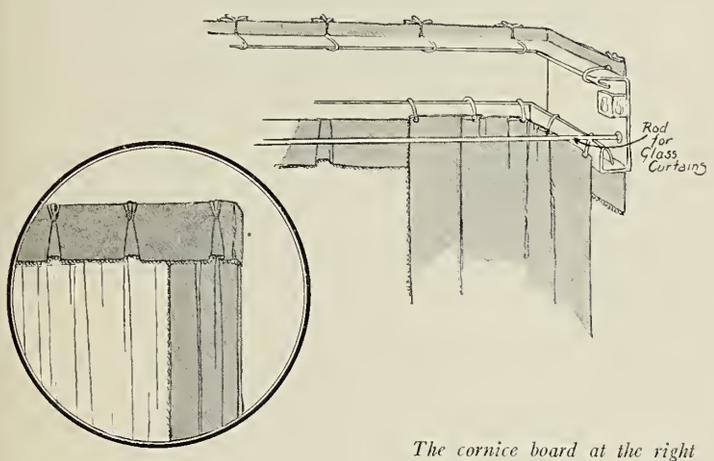


A color scheme of deep red and gold has been followed in the attractive cornice board at the left. The medallion is in grisaille. This is for deep red satin hangings

Gay and unusually decorative is the window at the left with its cornice painted vivid green with gold lines and an ornament finished in antique gilt. Both cornices from Agnes Foster Wright

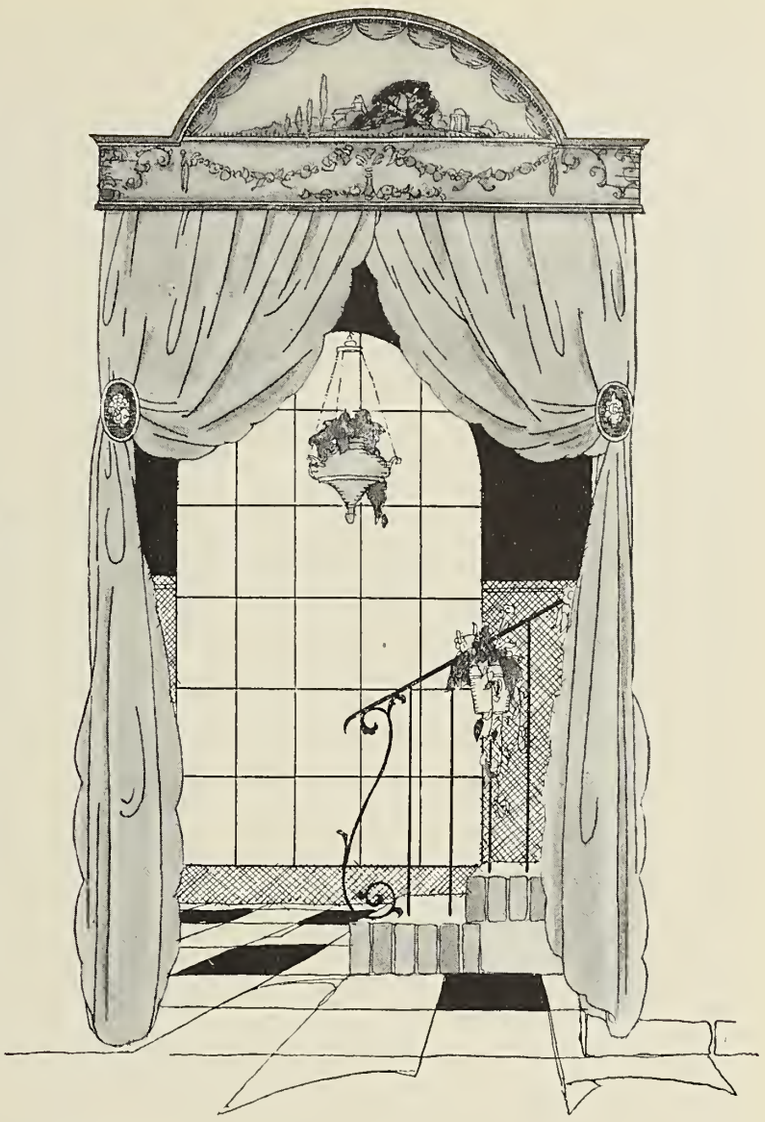
THE FORMAL TOUCH OF CORNICE BOARDS

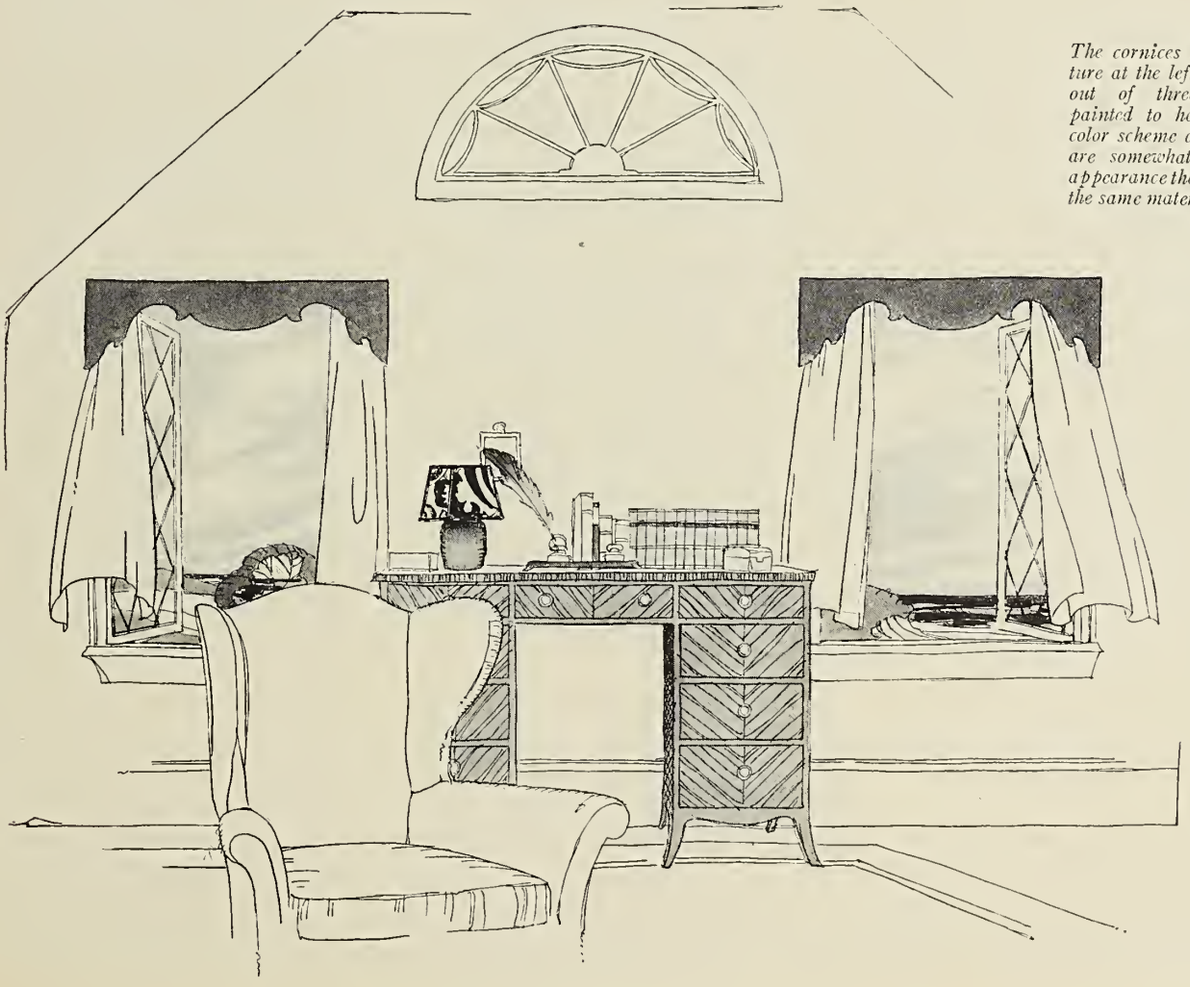
Showing Different Designs in Painted Wood and Tin



The two illustrations above show the front and back view of a practical metal valance board and curtain support. This provides for glass curtains, overhangings and valance. It is adjustable to fit any window up to 52". The Hook-On Mfg. Co.

The cornice board at the right which achieves such a formal effect is the color of old parchment decorated in the Italian manner in green and fuchsia. The curtains are fuchsia colored taffeta, scalloped and bound in wistaria. Agnes Foster Wright





The cornices shown in the picture at the left can be cut easily out of three-ply wood and painted to harmonize with the color scheme of the room. They are somewhat more formal in appearance than valances made of the same material as the curtains

THE HOME BUILDER'S QUESTIONNAIRE

Answer the Following Questions, and You Will Have a Comprehensive Idea of the House You Plan to Build

HOUSE & GARDEN'S Information Service receives many questions from prospective builders which are difficult to answer because of the form in which they come to us. Very often the really helpful answer to a question depends upon the answers to other questions, or upon data and information not given by our correspondents. The following questionnaire is intended as an outline of the things to be considered by anyone who proposes to build a house, and their sequence is important as a guide to systematic thinking. In another issue we will publish a questionnaire on the alteration or remodeling of old houses.

1. What is the maximum amount of money available for the building of the house? *If the available amount for expenditure is limited, give due thought to the possibilities of "progressive building", that is, of planning your house so that its essential living accommodations can be built immediately, and other portions of it at some future time.*

2. What is the nature of the site? Level? Hillside? Country? Suburban? Village? Mountain? Seashore? *The answer to this question would largely dictate the answer to Question 3.*

3. What is your preference, if any, as to architectural style? Colonial? Italian? Spanish? English? What kind of English —manor house or cottage? Bungalow? *The answer to this question would have a good deal to do with the answer to Question 4. Questions 2, 3 and 4 are all closely related. The site considered topographically, and the site considered sociologically, as a location, with certain neighborhood obligations, should govern the choice of style. Style, in turn, usually governs the type of construction of a house, and the type of construction calls for certain materials.*

If there is no special style suggested by site or neighborhood, the possession of a certain kind of furniture might dictate the style. No one would put a collection of fine Colonial and Early American mahogany in an Italian villa.

4. What type of construction have you in mind? Frame? Brick? Stucco on frame? Clapboards on frame? Half-timber? Varied construction, utilizing varied materials? What kind of roof? What material? *A consideration of type of construction is inseparable from the consideration of materials to be used, and the exterior finish, such as paint, stain, etc.*

5. How many rooms on the first floor?

The answer to this will govern the answer to Question 6. The first-floor plan usually determines the extent of the cellar, and also the floor area available for the second story.

6. What is to be accommodated in the cellar? Laundry? Garage (if grade permits)? Preserve Cellar? Workshop? Is the site one in which surface water drainage into cellar must be specially provided against? *If so, waterproofing must be used on the foundation, an extra cost not usually included in estimates.*

7. What type of heating plant is your choice? Hot water? Steam? Hot air? Pipeless? Fuel oil? *Prospective builders should not be too much influenced in the choice of mechanical equipment of any kind by unprofessional advice. Failure of equipment to perform properly is often due to poor installation by local mechanics, and has no bearing on the real merit of the machine.*

8. What do you plan for arrangement of first floor? Hall? Hall and Living Room combined? Reception Room? Music Room? Library? Dining Room, or Dining Alcove off the Living Room? (*This is more suitable for the cottage or bungalow than for the larger house, and if you already have furniture, the plans should be studied accordingly.*) Porches? Sun Parlor? Terraces? Breakfast Porch?

9. How about details of first floor? Flooring? Wall finishes? Fireplaces? Type of windows? Doors? Lighting fixtures? Hardware? *If no local dealers carry designs in stock which appeal, designs may be selected from the catalogues of various manufacturers, and ordered through local dealers or through the contractor.*

10. How about the Kitchen? Large or small? Movable or built-in equipment? Kind of range? *Answer to Question 6 tells whether or not laundry tubs are to be in Kitchen.*

11. Will there be a separate Pantry? A Refrigerator Room? A Maid's Room near the Kitchen on the first floor?

12. How many rooms upstairs? Sleeping Porch?

13. Any rooms other than Bedrooms? Nursery? Sewing Room? Store Room?

14. How many family Bedrooms? How many Guest Rooms?

15. How many Bathrooms? What grade of fixtures will be wanted for these?

16. Any rooms on third floor? If so, what are they?

17. Linen closet? Other special closets?

18. What wall finishes on second floor? Plaster finishes or wall paper? What kind of flooring? Doors? Windows?

19. What lighting fixtures on second floor? Hardware?

20. What type of garage? (*See Question 6.*) If a separate building, how many cars? A mere shelter, or a finished building, with chauffeur's quarters, heating plant, etc.?

21. Are there any special features to be considered in your house? Large pieces of furniture? Window seats? Built-in furniture? *If you already have certain large pieces, such as a davenport, a large bookcase or anything which would not fit the average wall space, it is well to make notes of its dimensions, so that these can be figured on the plan.*

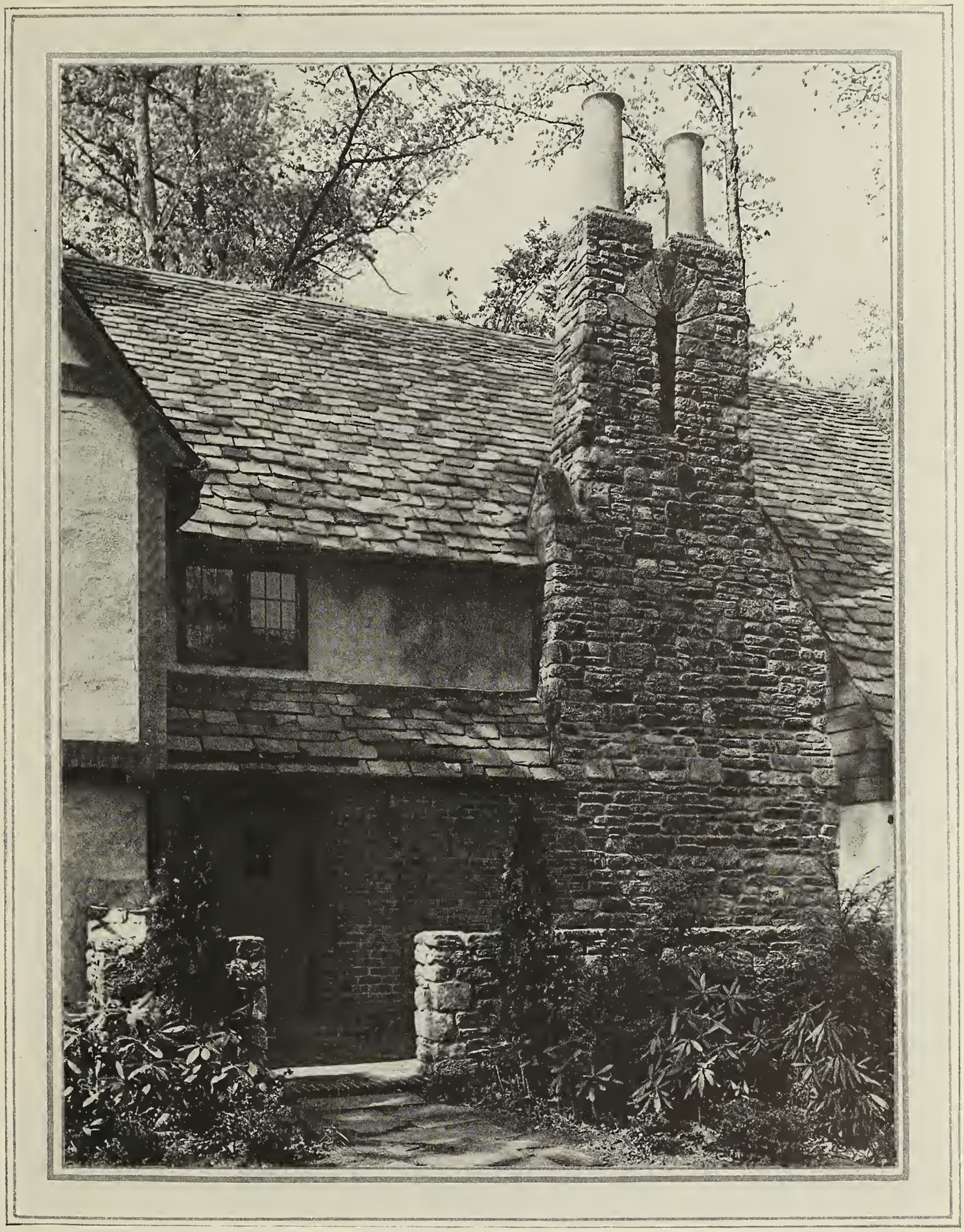
22. Are you contemplating features not included in building estimates based on standard construction and equipment? Copper rain-leaders and gutters? Brass plumbing pipe? Casement windows? Window screens? Weather strips? Special mantels? Paneling?

It is well to keep in mind from the start that the decision to have special equipment will mean added cost, but that it will also enhance the value and satisfaction of your house. It is also important to remember that special materials or equipment, decided on after the cost estimate for the whole house is made, cannot be expected to be covered by that original estimate.

23. *The question of electric outlets is best studied after the house plans are definitely decided on.*

When every point enumerated above has been duly considered, the memory can be relieved of considerable burden, and the danger of forgetting important details can be eliminated by making a set of lists. These may be made either by rooms or by subject. Thus, a set of lists by rooms could be made to cover every item contemplated for the Living Room, every item for the Dining Room, and so forth. A set of lists by subjects could be made to cover, for instance, all the hardware, itemized by rooms, and all the plumbing and lighting fixtures, itemized by rooms. These lists, as the work began to take definite form, would probably be subject to revision, but they would afford a definite means of recording in a systematic way all changes in decision, all substitutions, eliminations or additions.

THE above points are essential. Many might well be sub-divided into a number of detailed considerations. A consideration of details, however, is generally unprofitable if made at the expense of essentials. Certain fundamental things must be established definitely as a working basis, after which the details are but the embellishment of a sound and well-studied plan. To have studied the above questions in sequence, and to have formed reasonably well-grounded answers to them is to approach the architect in a truly coöperative way, and in a way which will greatly expedite the preliminary, as well as much of the later, work of planning and building the home.



Gillies

Mr. Forster's successful handling of stone in this chimney recalls Paul Claudel's "Oh, how beautiful is stone, and how soft it is in the hands of the architect! and how right and beautiful a thing is his whole completed work! How faithful is stone, and how well it preserves the idea, and what shadows it makes!"

TWO HOUSES BY FRANK J. FORSTER, ARCHITECT



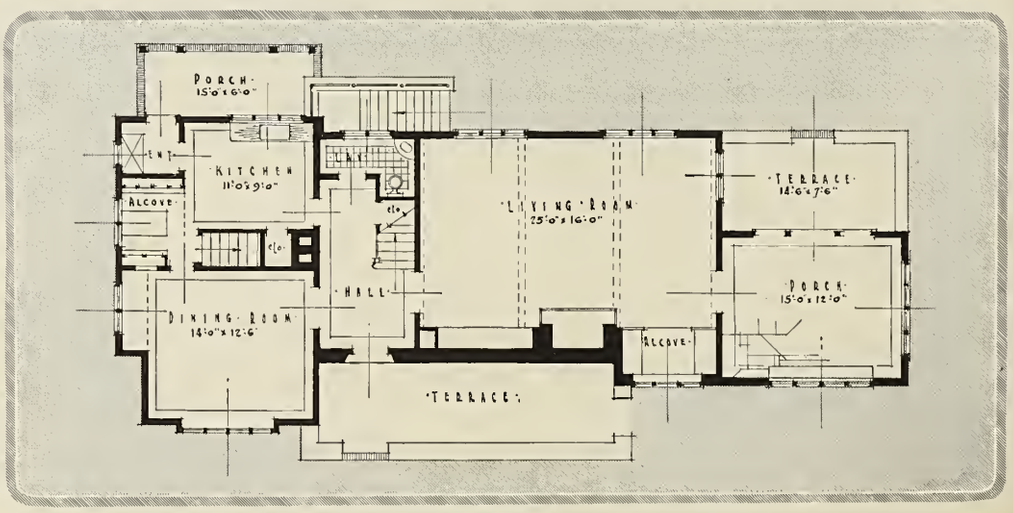
Gillies

The plain stucco treatment of the garden front of this house made the necessity of good proportion imperative. There is an excellent relationship of masses and roof lines, and a frank use of materials. The site being a level one, the emphasis in design has been on the long horizontal lines, accentuated by the shadow cast by the slight overhang of the second story. The house is in Meriden, Conn., C. H. Cuno the owner and Frank J. Forster the architect



The trend toward simplicity in interior treatments is apparent in the dining room of this house, where plain plaster walls are the setting for oak furniture. The chairs at head and foot of the draw-top refectory table are reproductions of one of the earliest known types of chair, the "caqueteuse", with beautiful linenfold carving in its panel back

The plan is both ample and compact. Consistently with the newer ideas on house planning, the dining room and the kitchen are compactly arranged, without the wasted floor area which necessitates many needless steps. The breakfast alcove is located, for efficiency, between the dining room and the kitchen. As no purpose of a moderate sized house is served by a large hall, more space has been available for the large living room with its enclosed porch



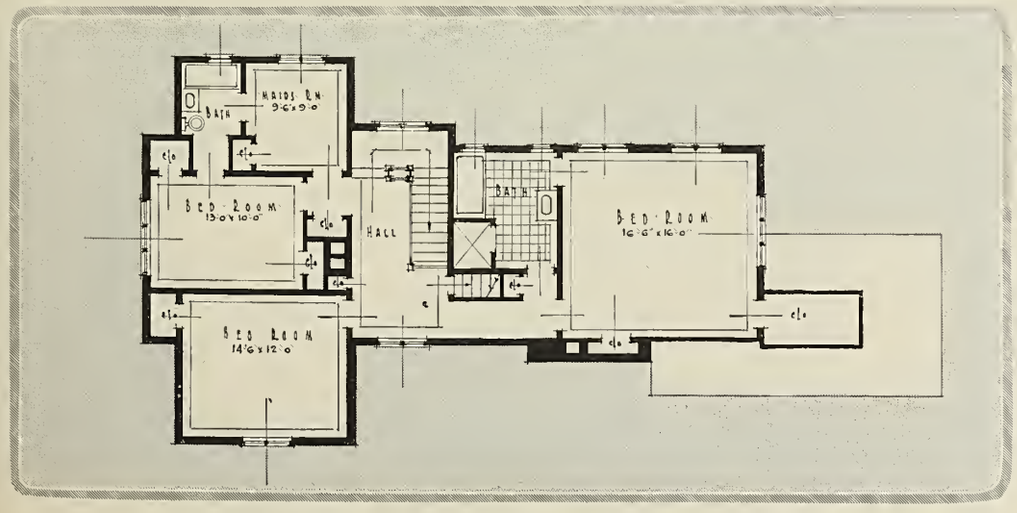


Gillies

The front of this house of stucco, stone and slate is unusually well designed both in its general proportions and relationship of parts, and in its use of materials. Slate as a roofing material is seen at its best, and the technique of the stone masonry in the chimney is the best of its kind. Half-timbering has been properly used in the gable projection for decorative emphasis, and has been kept splendidly and sympathetically in character with the rest of house

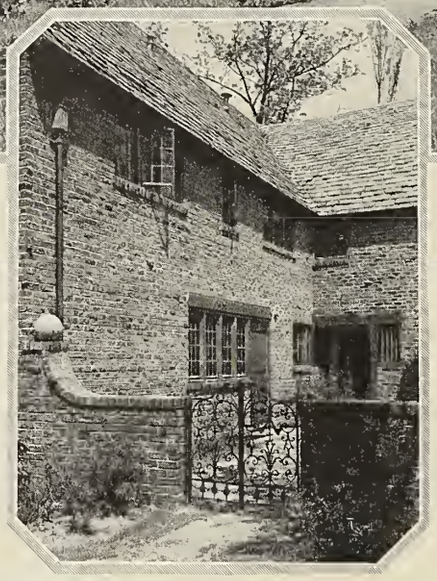


The true test of skillful planning is often found in the arrangement of the second floor, where personal requirements and space restrictions are more in evidence than opportunities for purely architectural effects. Here a maximum use has been made of all the available space, and everything has been provided for without unduly cramping the upstairs hall. The large bath, with both tub and shower, is a feature which will commend itself to many prospective builders



An alcove with casement windows provides a quiet retiring spot in the corner of the living room to the left of the fireplace. The design of this sort of architectural incident, which has contributed greatly to the charm of English country house interiors, is well adapted here. The doors at the left of the picture lead to the enclosed porch opening onto the terrace





An interesting, but not too-artificial texture has been accomplished by the skillful use of clinker-faced brick. The owner is W. Jule Day, at Douglastown, L. I., and the architect is Frank J. Forster

The walled terrace is entered through a wrought-iron gate, which contributes its element of craftsmanship to the architectural craftsmanship of the whole. The vestibule porch at the end enters the garage

The plan is ingeniously arranged on a scheme of three wings, one of which is utilized to accommodate the garage, which is conveniently entered through the house or from the terrace

Not a little planning was necessary to adjust the requirements to the available floor area. The Hall, necessarily, is a right-angled corridor, but there are five Bedrooms, three baths and a Study







The two main roofs—that on the farther wing and this stretch of roof that sweeps down over the glassed-in porch—are pleasantly related by the half-timbered, gabled room above the entrance. It repeats the half-timber gable



The entrance combines plain design with plain materials in a way to recommend forcefully the merits of both Clinker-faced brick, stucco, rough wood timbers, and leaded casements make a satisfying picture



This garden was designed by Vitale, Brinckerhoff and Geiffert, and Annette Hoyt Flanders, associated, landscape architects

A double border of tulips, separated by a flagged path, flanks the lapis vert, and frames the whitewashed garden wall in May

M. E. Hewitt

TULIPS FOR THE MAY GARDEN

A Design in Which a Planting Scheme of Tulips is Laid Over the Herbaceous Pattern to Make a Prelude of Pink in Spring

ANNETTE HOYT FLANDERS

MAY is the month for which this plan is made, when Darwin tulips bloom and there is such a wealth of pink blossomed plant material both for background planting and for the flower beds, that it is hard to pick and choose among it. But pick and choose we must. A garden is a picture, and if we clutter it with too many elements of interest—no matter how lovely each separate one may be—we lose its beauty as a whole through the variety of demands made upon our attention. We lose, too, that sense of peace and repose which must be the underlying reaction of a garden upon its observer. A restless garden has no beauty—gives no joy. Therefore, use only what you must have to create your garden picture. I can give you no more valuable advice than to keep to one simple theme for your main effect, and satisfy your collector's instinct in your cutting garden.

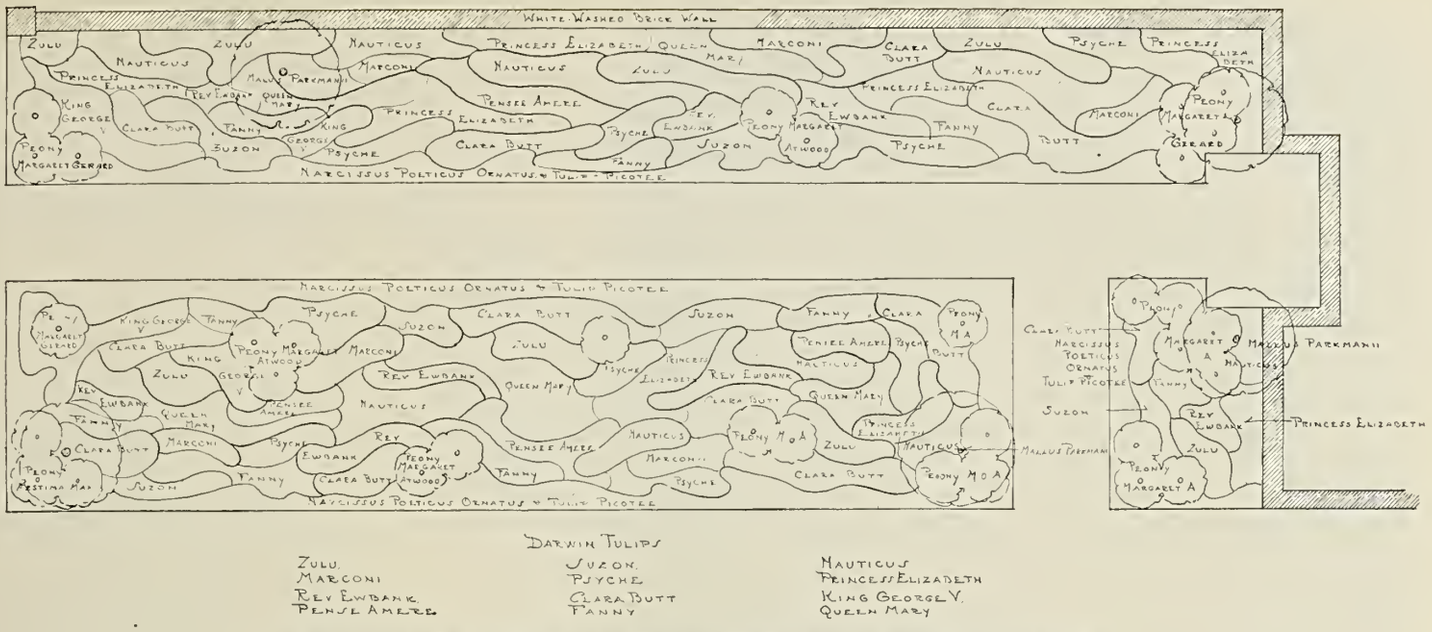
With these few precepts kept in mind let us analyze this garden and these plans. We must work from the sky line to the



Where grass paths from the flagged walk cut through the borders and enter upon the sheet of turf, flowering crabs guard the openings and give bulk to the planting



The color scheme of the tulip planting was planned to harmonize with the apple blossoms that bloom at various points in the border simultaneously with the bulbs



The tulips are planted in drifts which lie generally lengthwise with the border, the bulbs along the fringes of each drift intermingling with the bulbs on the edges of the adjoining drifts in order that no one color will stand out too sharply, but be merged in the whole effect

ground. First, let us take the background planting which rises just beyond the wall to frame the garden in. I have used White Pine in scattered groups because its rich yet soft texture gives weight to the composition. To lighten this again and give grace to the planting, I massed in Dogwood, with its starry bloom and slender spreading arms. Next, for the contrast furnished by their sheets of pink bloom, I used *Malus floribunda* and, as an accent, a vivid Japanese Cherry. Lower down and close against the wall I placed Weigelia to trail her rosy arms across the soft gray of the coping stone, and Deutzia, in her party frills of white, I nestled up against the laurel's green. Beyond these, in the shadow of the trees and at the gate-ways, for the richness of their texture, are Rhododendrons—purple, mauve and pink.

Inside the wall, in such a way as to accentuate the garden's form and line I planted apple trees, the fragrance of whose flowers had given me the keynote of my theme. Below these, and in among the tender sea of green formed by the foliage of the summer flowers, came tulips.

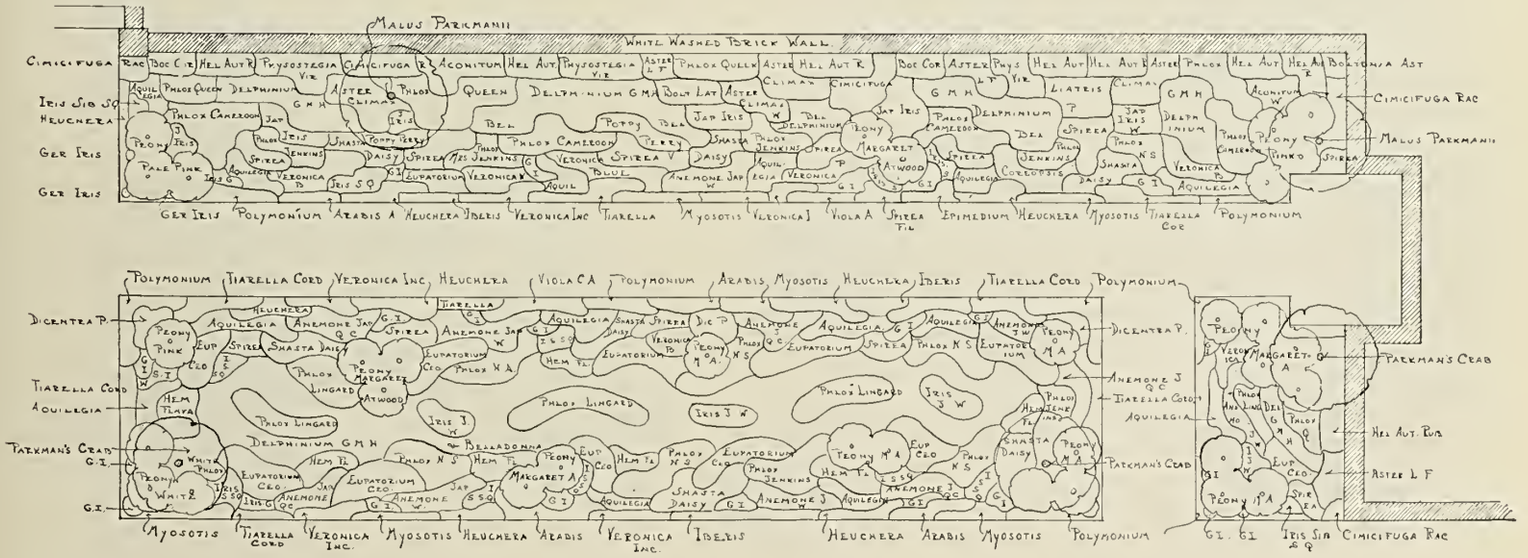
In every way their colors must reinforce and bring out the design. The corners must not be blurred with weaker shades but should gain an added strength of form from color. There should be no pale shades planted up against the wall except as accidental notes. The colors must not blend in even runs nor be grouped in masses like a patch work quilt, but should be kept intermingled in a joyous mass of irridescent, blending, glowing color.

To gain this end I worked out this bulb planting plan as a guide by which to scatter out my bulbs, every one of which must be placed before you start to plant, and as you scatter let the groupings overlap or you will get that patch work quilt effect.

Along the paths, where trailing plants tumble their blossoms in heaps against the flags, I planted sweet Narcissus, and placed that dainty tulip, *Picotee*—holding her pink edged petticoats on high—where she could wade among the foaming Arabis. For strength at the corner I planted bright *King Edward V.* Such other glowing shades as *Queen Mary's* vivid cherry-rose, *Princess Elizabeth's* deep pink and *Nauticus*, I scattered through the beds in such a balanced way that while the color makes no set design the garden's form is kept. Next, to give shadow, depth and richness to the planting as undertones, I added purples—*Zulu* and *Marconi.*

The lighter shades are planted in and scattered next. Pale *Suzon*—buff rose and a deeper lining; *Psyche*—a silver gleam on her pink petals, and *Fanny*—clear and pale to blend in to the deeper tone of *Clara Butt.*

(*Continued on page* 124)



The tulips in the plan at the top of the page are set in the herbaceous pattern shown on this plan. By the time their loveliness has begun to fag the flowers and foliage of the plants in this later blooming planting push through, fill the empty spaces and hide the faded spikes

The DECORATIVE QUALITY of WELL-HEAD DEVICES

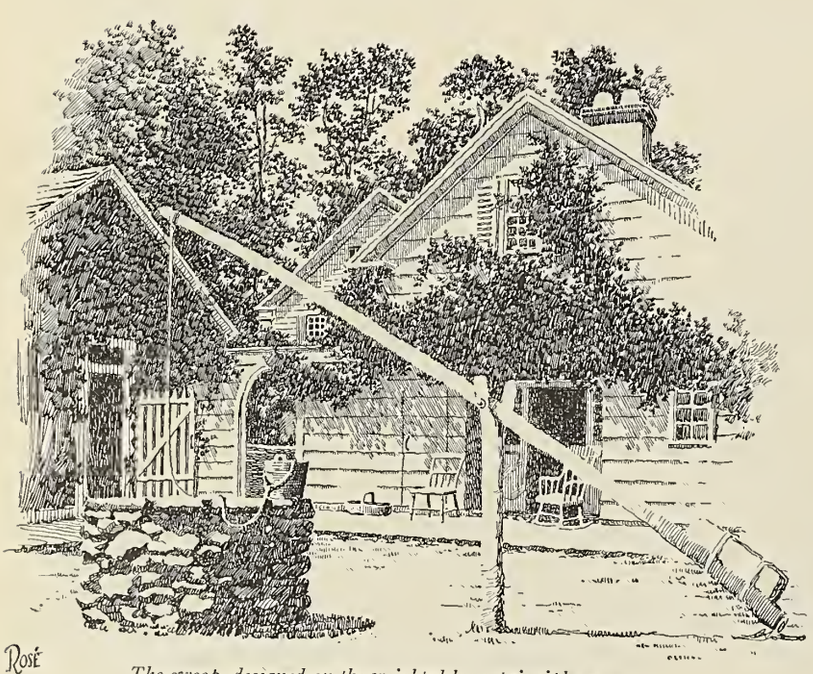


Gilhes

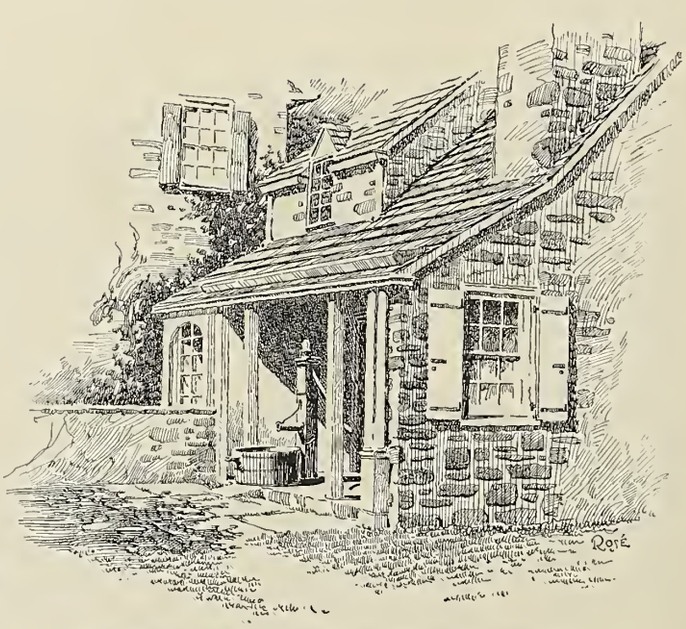
This well-head hood reflects the fine lines and simplicity of its house, a splendid example of the 1840 neo-classic revival. The home of Richardson Wright, Silver Mine, Ct.



An adaptation of a familiar type. The wheel operates an endless chain of little buckets which produce an even flow of water. It is best suited to shallow wells with short lifts



The sweep, designed on the weighted lever principle many centuries ago, is probably the most primitive device for lifting water from wells. It is probably, also, the most picturesque



There is nothing anachronistic about a hand pump if you have a well as conveniently situated as this one, and from which ice cold water can be drawn on the maddest of midsummer days

From

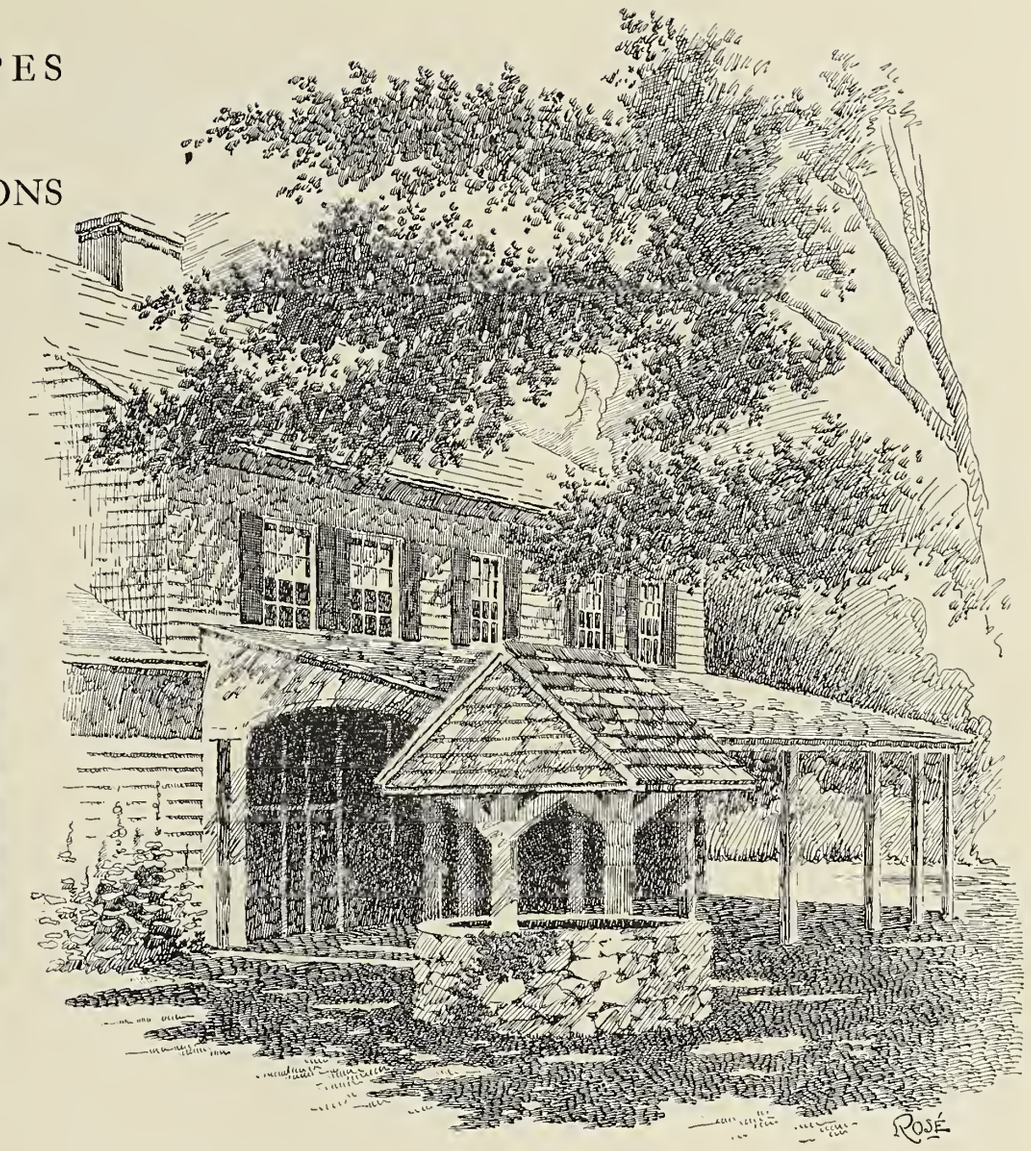
PRIMITIVE TYPES

to

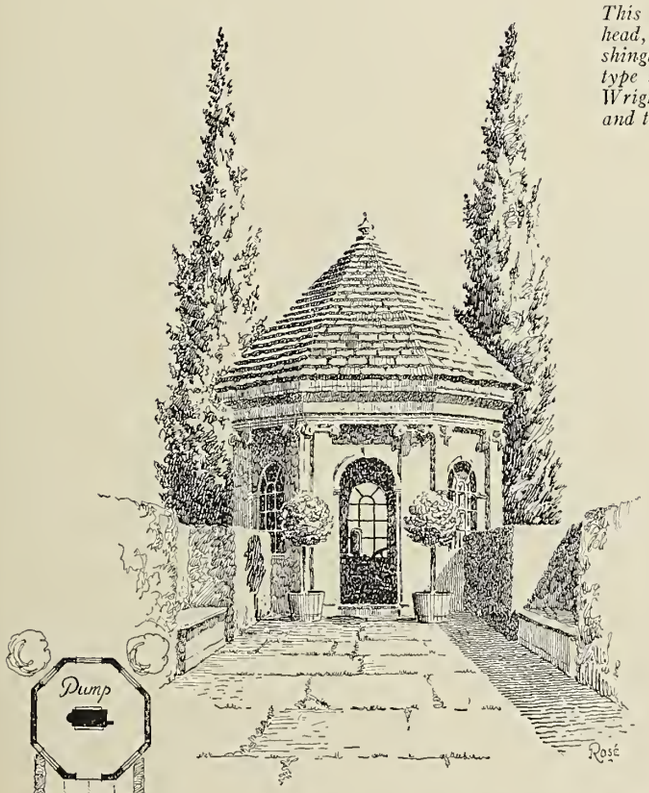
MODERN ADAPTATIONS



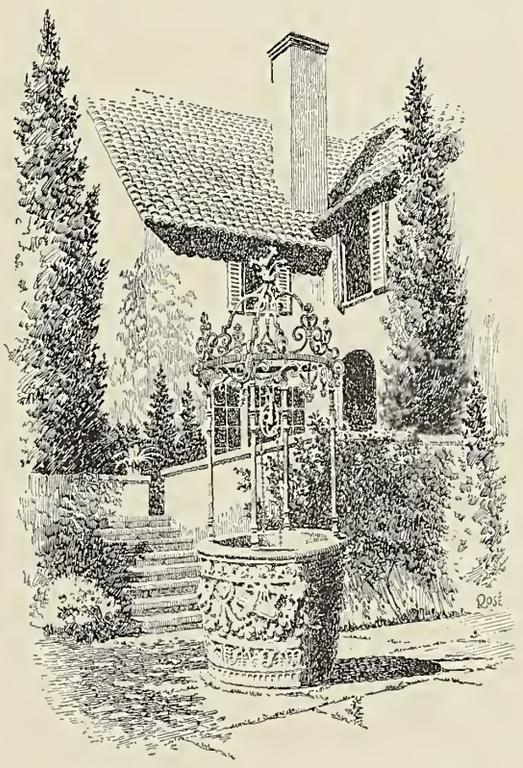
An old Dutch well-head at Kinderhook, N. Y., under which a bucket on a wheel has been operating since Colonial times



This rough masonry well-head, with its clapboard and shingle hood, belongs to a type similar to that of Mr. Wright's on the opposite page and the Dutch one at the left



The power pump over an artesian well might occupy a house that is consciously architectural and importantly placed. The drawings on these pages are by Jack Manley Rosé



For the terrace of an Italian house a well-head like this one, done in cut or cast stone and wrought iron, has the proper flavor. After a design of the Wm. H. Jackson Co.

THE CHOICE *and* PRUNING *of* GRAPES

Sectional Climates and Soils Will Influence the Choice of Varieties and the Method of Cultivating Them

SAMUEL FRASER

ONE of the most interesting phases of human endeavor is contained in the story of the development of the grape. From time immemorial wine has been the symbol of joy, and man's wanderings after wine are the story of man's life. When the English and other European nations came to this new world of ours they found grapes in abundance. Grapes covered the land. The Vikings called it Vineland although they probably saw little of the land south of New England, and the main effort of Europeans for nearly three centuries was to find grapes that would make wine.

European and other grapes were brought here in profusion. They all endured our conditions for but a short time; then they dwindled and died. For two centuries this continued, and many wonderfully devised schemes for the development of a great wine industry in America came to naught. The wrecks strew the whole of Northeastern America. Some seventy or eighty years ago it began to be realized that reliance must be placed on our native grapes and during that period we can see the rise and development of American grapes, but the great achievement is not that the grapes have been developed but that the public taste has been developed so that it now calls for grapes and not wine. Grapes to eat out of hand.



Cane pruning of European grapes in California gives the vine a goblet shape trained on one or two wires

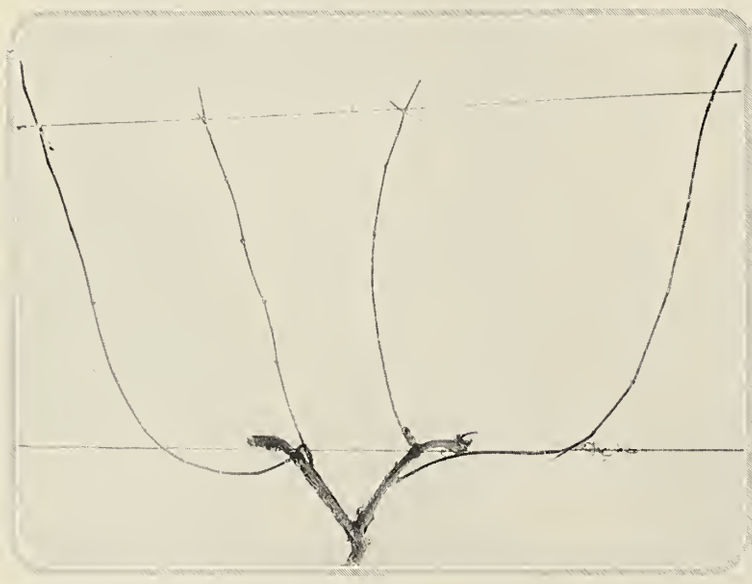


The Single Stem or Kniffen System of pruning is used in eastern New York and along the north Atlantic seacoast. This style requires two wires

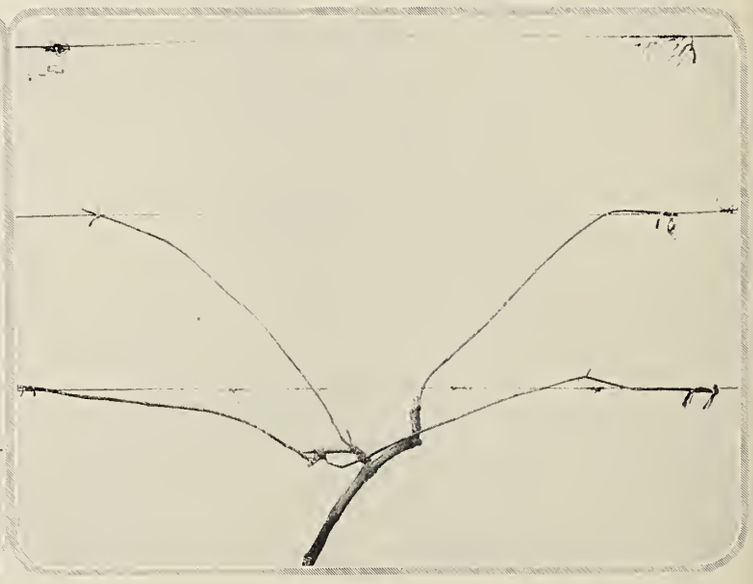
After all the tragedy (and no other word describes the scenes), after all manner of vicissitudes, much loss, much suffering, it has been found that the reason why European grapes failed in the East was, in part, winter injury, but it was mainly due to two diseases—black rot and mildew. These two diseases any school-boy may now control by spraying with Bordeaux mixture after the grapes go out to bloom, making three or four applications at intervals of about ten to fourteen days. The phylloxera is a small louse which lives on the roots of the grape, and while it lives on all, it saps the life out of the European grape, whereas our natives, especially the wild river-bank grape, *Vitis riparia*, are immune to its attacks.

The great California grape industry (there are about 250,000,000 grape vines in California, almost wholly European varieties, and 70% of the commercial grape acreage of the country) was made possible by planting cuttings of the wild river-bank grape and using these for the roots and then grafting the European grape on them. The phylloxera was introduced into Europe and now the

(*Continued on page* 102)



The Chautauqua System is practiced in Western and Central New York and is especially useful for strong growing varieties of the Labrusa type. Photographed by the New York Agricultural Experiment Station



The High Renewal System uses two or three wires, taking a set of laterals for each wire and pinching out any canes that project above the op. It is used for weak growing varieties such as Delaware and Catawba

COMFORT *in* BEDS *and* BEDDING

Bedsteads, Springs, Mattresses and Pillows, Their Many Types, Their Ingredients and Their Comparative Merits

ETHEL R. PEYSER

EVERY Domiologist prides herself on knowing about beds. Yet we have encountered no end of ignorance on this very vital subject. There seems to be more tradition wound up in a bed spring and mattress than anything besides religion and politics. More confusion seems to exist and more discomfort results from these conditions than in any other department of the home. Now, to end this confusion this article will aim to take the bed out of Bedlam and restore to the home the sanity and intelligence in buying beds and bedding that is beginning to exist in the purchase of electric and other appliances necessary for home comfort and economy.

Some day we would love to write the history of the bed from the ancient days! Think of the romance! Think of the adventure of writing about the bed in the time of Tristram and Yseult, Adam and Eva, Napoleon! Think of the history wound up in the bed! Think, too, of the tremendous interior decoration data we could gather. Well, some day we will do this enticing study, but now we are going to be practical, and with this subject it is heart-breaking so to be! Yet we will be Spartan and take the modern bed and the buying of it and try to make it, if not romantic, at least useful.

Beds must be comfortable: that is the prime requisite of the bed. They must be beautiful and well designed, but if they have these qualifications and are not comfortable and comforting you might as well sell them and lie on straw like the famous Marjory Daw. So, to this end, get the size bed that suits the occupant. If a person is exceedingly tall never try to fit him or her to the bed, but the bed to him or her. It is "done" and done often. Beds are usually made 6¼′ by 4½′ for the full size, and 4′ wide for the three-quarter. Single beds are usually 3′ 2″ wide and 6¼′ long, and couch beds are usually 3¼′ wide. Cribs are 2½′ wide and 4½′ long.

THE wooden bed, of course, is the one that most fine homes enjoy. These are the beds that match the furniture of the room, and if they are period rooms, the bed should be of like period. However, the metal bed is made in period designs, too.

The main thing for us to know in buying such beds is whether we want wooden beds or metal beds. We can have the wooden bed if we have enough time or servants to keep the bed clean and free from invasion, because the wooden bed takes a little more scrupulous watching in these complex subwayed days of ours, even in the finest apartments where the light is not always too rosy!

In buying the wooden bed, you must of course note its length, the space in which you must put it, and the height above the floor. Many a bed whose height from the floor has been a daily terror to the occupant has been bought for an old lady or gentleman. Why? Because the bed is bought to fit an ideal and not the person! Here is where tradition persists again.

Then beds often "squeak". This squeak would never be tolerated in the motor car, yet it is tolerated where you sleep! But where the bed and not the spring squeaks or crackles it is usually due to bad joints where the foot or head boards meet the side rails. This is easily fixed by a good cabinet maker or easily obviated by buying a good bed in the beginning. Cheap beds are, like anything cheap, a lost project. However, if you do not *mind* sleeping in a talking machine, you can buy a bed anywhere.

When you buy the slatted bed the slats must stay put or else you will have the dread disease slatitis, and you will be roused from your dreams as if from the battlefield. Of course, the slat is a good dust gatherer; hence we would say, *Avaunt!* Yet the spring will not rest permanently in the bed-frame groove without the slats unless there is what is called the angle hook—a flat adjustable flange that projects a few inches under the spring and holds it staunchly and dependably. This angle hook, so called because it looks like two flat sides of a square, will help you also to raise or lower your spring so that it will fit in the bed frame better. This is an arrangement very little known and we are glad to pass it on. The sum total of buying wooden beds is to buy the best and take care of them assiduously.

THE canopy! and here we get into Romance! The canopy was used in the old days because the Lord and Lady slept in the sleeping hall, surrounded by their retainers, who slept on the floor to guard them from hostile hordes. This, too, is why the bed was high, so that the retainers themselves were cut off from invading the comfort and privacy of their Lord and Lady. Maybe now you can see how strange and almost comical it is for us to use the canopy bed, which is so delightful a dust trap and such a care to the householder. Yet we admit its beauty in a room of ancient habiliments. But isn't it amusing to realize the origin of this bed? Then, too, the castles at that time were exceedingly draughty and the curtained bed has persisted up to today for that very reason. The curtain keeps out not only prying eyes but prying winds.

Today the bed must be chosen first from design, as we said before, then it must of course stand squarely on the floor, because a cradle is not a comfortable bed for grown-ups! The corners must fit and be made so that the bed is easily taken apart when necessary. And, finally, all the joints must be joined and not rickety; they must fit tight and be solid.

WE would advise the *best* type of springs for the crib, for the way the child's back lies at night will add much to its strength and health for all the days of its life. (See sections following on the question of springs.)

Remember, too, that the day bed is used night and day, so unless the spring here is of the best you will have a dejected looking couch by day and a depressing bed by night. Many a person forgets this double-duty bed and buys any old thing just because it has not the dignity of four posts, canopy, or exclusive night work. Reflect on this and your day beds in bungalow or city home will look better and be better. The day bed needs aristocratic design and makings to arrive at all.

The day bed comes with railed back, slight head and foot boards, or minus these things. It is wise, when possible, to have the day bed so built that it contains the mattress and springs solidly, so that neither waver. In this way their lives will be longer and comfort greater.

There is, too, the day chair, which by day is a rather obese looking chair and by night a bed. In this way, one can have two camouflaged beds in the same sitting room!

Metal beds have sprung into vogue with the craze for beauty, cleanliness and sanitariness. At first we had the glittering brass round- and square-tubed bed, and that was so over-used that people became tired of it and thought out the enamel bed, which at first was made only in white. Now, however, we have beds of metal that look for all the world like mahogany or oak or any other wood you please. Solid head and foot boards (not tubes necessarily) hiding their metallic stuff, but being of finer metal than other beds, give the room a warmer, more fashionable look. The manufacturers have been discreet in their designs and the square-tubed metal bed in wood styles is a truly fine thing.

There isn't any doubt that the metal bed is easier to keep "fool proof", and the clean, absolutely clean, bed is a consummation devoutly to be wished for.

The iron bed of course is cheaper than the brass bed and is very serviceable. Iron painted looks very well and will go with any wood you happen to have in your bedroom. The brass bed is the most expensive of the metal beds. All the best beds are

(*Continued on page* 88)



Lilium candidum, Madonna lily, adds to the garden's glory in late June. Its white serves as foil for many perennials

Lilium tenuifolium is a dwarf, growing 1'–1½' high and is especially valuable for its early flowering brilliant red turbans





McFarland

The Nankeen lily, L. testaceum, gives a yellowish, delicate apricot color and carries its flowers in a large spreading head. Although preferring a peaty soil any garden soil will grow it

THE VIRTUES *of* THE LILY

H. STUART ORTLOFF

THERE is an added charm about a garden where stately lilies blow and fill the air with fragrance, yet it is a surprise to note the infrequency with which we meet them. This is due, no doubt, to the difficulties which are supposed to attend their raising. Success with them may well be considered an achievement, not because of bringing them into flower, but because of having given them enough consideration to assure their presence. The difficulties of raising are bugaboos. It is the lack of understanding of their likes and dislikes in regard to soil and moisture which so often causes failure. There are a number of lilies which will thrive in ordinary garden soil quite successfully, and others which will do almost as well if a few extra precautions are taken to insure their complete happiness.

So many people are content to plant haphazardly, leaving practically everything to chance. The lily refuses to be wooed by any such casual treatment. Most of them, being natives of the temperate zone, are hardy, so this is not the reason for their reluctance to grow successfully. The principal reason, however, is improper or insufficient drainage, winter dampness resulting, or it may be a lack of protection from late spring frosts. The danger from improper drainage can be eliminated by proper precautions at the time of planting. A cushion of sharp sea sand or of sphagnum moss insures good drainage, and the soil in which the bulb is planted must be mechanically, as well as chemically, fit. Too much cannot be said about drainage for without a doubt this is the one item upon which lilies are most sensitive. Even our native bog varieties spring from a hummock or tussock in their native bogs, high and dry above the water level, and contenting themselves with an ample supply secured by their long roots. For while they disdain wetness they revel in a good supply of steady moisture at their roots.

The other danger, that of late spring frosts, can be easily taken care of by growing some sort of cover crop above the lilies in order that when they push up their tender shoots in early spring they may have protection. Ferns, dicentra, or some other herbaceous thing whose period of growth and glory is early in the season, will serve this purpose admirably, and at the same time furnish protection to the later growth of the bulbs by keeping the ground

(*Continued on page* 106)



The Hanson lily, L. maculatum, is a permanent type, has a hardy constitution and its flowers are yellow spotted black



One of the oldest cultivated lilies is L. canadense, with bell-shaped spotted flowers. Plant it among azaleas in humus



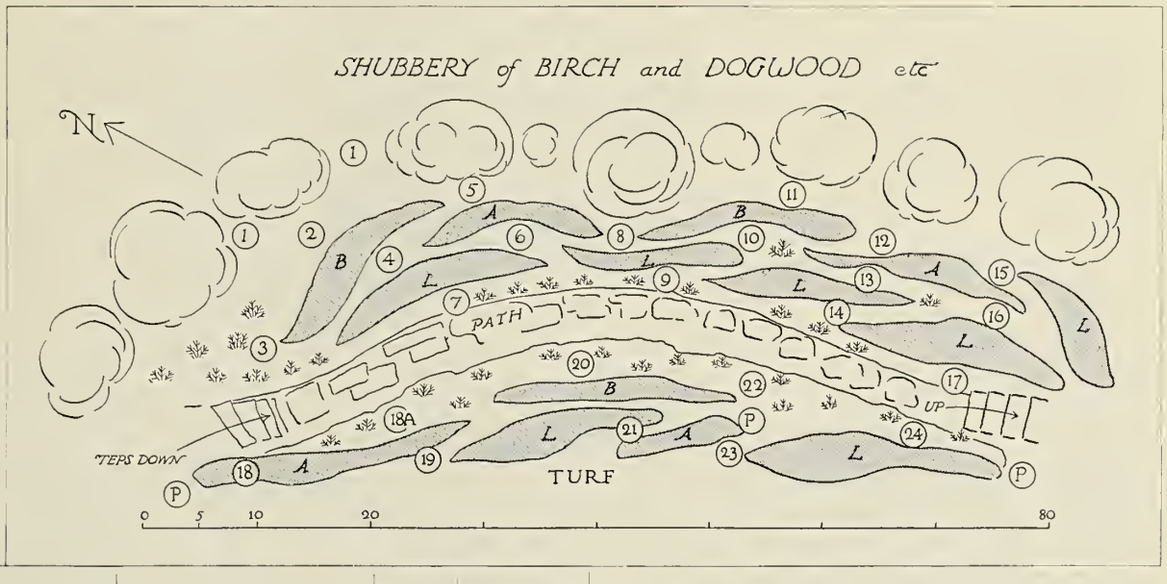
When well established L. Henryi will attain 4′ or 5′, bearing orange yellow flowers banded with green. It has a hardy constitution, in fact, is one of the easiest of all the lilies to grow



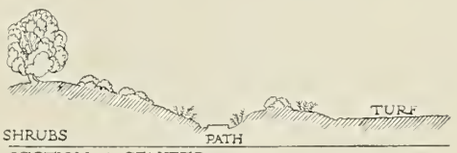
Lilium superbum, a lover of moist soil, bears bright orange flowers spotted, twelve to thirty to a plant



A native lily is L. philadelphicum, preferring sandy soil with partial shade and good drainage



	Variety	Color	Height	Season
1	Lilium Giganteum	White	10′	July–Aug.
2	" Martagon (Turk's Cap)	Purple spotted	3′	June–July
3	" Tigrinum splendens	Orange red	4′	Aug.–Sept.
4	" Krameri	Pink	2½′	July–Aug.
5	" Umbellatum erectum	Red orange	2′	June–July
6	" Szovitzianum (cochriam)	Yellow	4′	June–July
7	" Rubellum	Rose	2′	May-June
8	" Auratum	Orange	4′	Aug.–Sept.
9	" Thun-Alutaceum	Apricot	1½′	June–July
10	" Umbellatum-incomparable	Crimson	2′	June–July
11	" Martagon (Turk's Cap)	Purple	3′	June–July
12	" Pyrenaicum	Yellow	2′	May–June
13	" Thun. Von Houtter	Crimson	1½′	June–July
14	" Speciosum-rubrum	Rose	3′	Aug.–Sept.
15	" Henryi	Cream	6′	Aug.–Sept.
16	" Regale	Cream with brown stripe	3′	July
17	" Candidum	White	4′	June–July
18	" Croceum	Orange	3′	June-July
18a	" Canadense	Yellow	3′	July
19	" Candidum	White	3′	July–Aug.
20	" Speciosum album Kraetzeri	White	3′	Aug.–Sept.
21	" Chalcedonicum	Scarlet	3′	June–July
22	" Superbum	Orange crimson	6′	July–Aug.
23	" Hansoni	Golden	3′	June–July
24	" Testaceum (Nankeen Lily)	Yellow	4′	June–July



SECTION at CENTER

A Azalea

B Berberis

L Laurel

(P) Pyrus Bechtellii

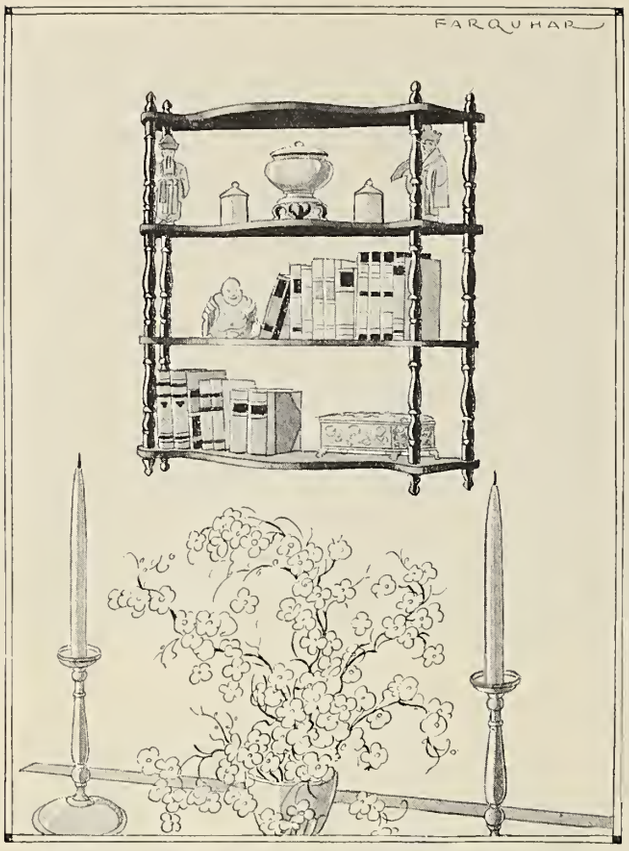
X Hyacinthus Candicans

Hardy Ferns

Although lilies are generally grown in the border, a special garden devoted to them would make a brilliant showing. The plan and table show variety and long blooming



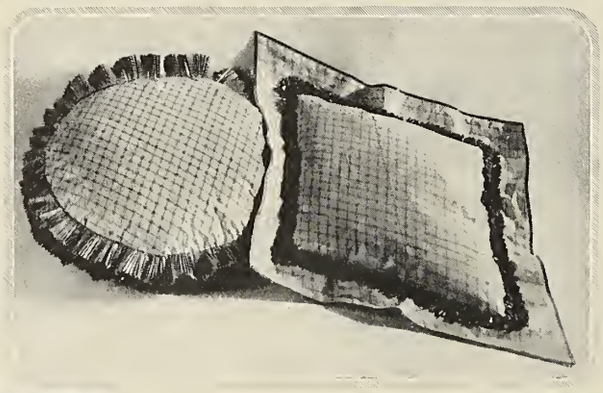
A graceful vase of fragile Venetian glass, lovely for long-stemmed flowers, comes in amber color, light green, vivid green-blue or amethyst. It is 8" high and it is priced at $6.75



The decorative hanging bookshelves above can be had in three finishes. Unpainted, $14.49. In walnut or mahogany finish they are priced at $20.24, 32" high, 25" wide and 8½" deep



A pleated lamp shade of wall paper has a white ground and flowers in blue, brown, old rose and green, 14" $10.25, 11" $6.25. Chinese base with apple blossom design 14", $20.50



Crisp glazed chintz pillows in an inviting lattice pattern come either round or diamond shaped in raspberry, violet, orange, green, blue or yellow with contrasting pleated ruffles, $15.50



A beautiful Régence arm chair is made of beech wood delicately carved and covered in needlepoint in soft colors, $165.50

The little, low Louis XVI table for coffee or smoking things is of rosewood. The top is marble with gilded metal railing, $35.50

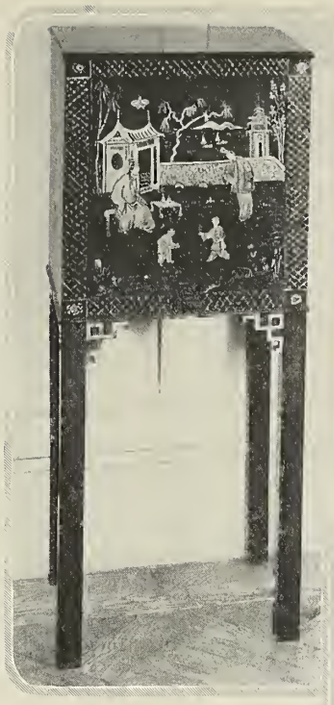


Readers who live in large cities may find these articles or similar ones in their local shops. In case they do not, House & Garden will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank

Bradley & Merrill

SEEN *in the* SHOPS







Two views of a new and unusual cabinet for a small typewriter are shown at the left. It stands 3' 3" high with the cabinet part 15" x 17". Unfinished $20.50, with flat coat of paint any color $25.50, lacquered in the manner of the picture $75.50



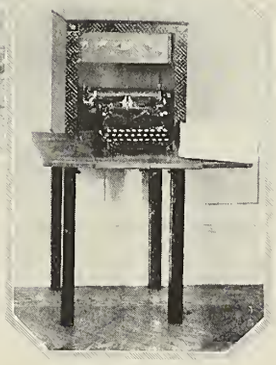
The Jacobean candlesticks above in a twisted design of solid cast brass are attractive used in connection with English oak furniture. 20" high, $15.50 the pair



Charming for a bedroom is this French costume print. The frames match dominating color, 12" x 16", $8.75

A portfolio for photographs, magazines or the telephone book is covered in green and gold Italian paper with a French print 15" x 12", $10.25

(Below) A copy of an early American maple secretary desk $350.50. Ladder back arm chair with hand woven rush seat $60.50. General Heath wing chair $155.50. Walnut tavern table, 23" high, $45.50





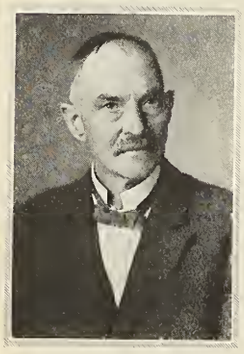
Bradley & Merrill

The GARDENER'S CALENDAR *for* SEPTEMBER



JOHN COOK

One of the great figures in American rose-growing, Mr. Cook has created among others the famous Radiance, and one named after his fellow townsman Francis Scott Key



DR. W. VAN FLEET

The late Dr. Van Fleet did more for American roses than any other hybridist. A few of his creations are American Pillar, Silver Moon, and the climber of his name



DOROTHY PERKINS ESTABROOK

Everyone in the world who grows roses or knows them is familiar with the Dorothy Perkins, named after the young lady above by her father, who created it

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is designed for the Middle States, but it should fit the whole country if, for every one hundred miles north or south, garden operations be retarded or advanced from five to seven days. This is for a normal season.		*Certain plants, as certain animals, have followed man from the first, supplying his necessities and administering to his comforts. The color and fragrance of the rose are parts in this history of mankind. Rose forms, rose odors, rose colors are common relationships in the language, showing how close must have been the early association. With this history and influence as a foundation, we now breed and produce roses for a purpose, and we desire to extend their suggestion to every soul.* LIBERTY HYDE BAILEY				1. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close, leaving no stubs, and paint the wounds immediately.
2. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as salt hay or similar material.	3. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.	4. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. When well cared for they will last for several seasons of actual use.	5. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.	6. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. If the ground is dry, water the drills well before sowing the seed.	7. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth even now.	8. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.
9. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops with the idea of remaining after these crops have been gathered.	10. This is one of the best periods of the year for seeding down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.	11. Do not stop cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which, when carried over the winter, will turn brown in spring and be hard to eradicate when the lawn is put in order.	12. Before the leaves begin to fall, look the garden and grounds over carefully with an eye to changes in their arrangement. The reason for this, and how to go about it, are detailed on another page in this issue.	13. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.	14. Cold frames that can be protected throughout the winter should be used for sowing hardy vegetables like cabbage and cauliflower with the idea of carrying them over and planting out early in the spring.	15. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and hot days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.
16. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.	17. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.	18. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemum, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.	19. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.	20. Wire grass, rye grass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.	21. This is peony month in the flower garden. If you want good results next year, it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and resetting.	22. It would not be amiss with late growing crops such as celery, rutabaga, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.
23. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation, however, must be discontinued as soon as the buds show color and signs of opening.	24. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.	25. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.	26. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.	27. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under as described on another page. No orchard should be grown in sod.	28. It is not too late to start a strawberry bed for next season, if potted plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.	29. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.
30. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent in immediately, as early planting means better results. It gives the bulb a chance to form a root system.						*Look to the blowing rose, "Lo, Laughing," she says, "into the world I blow."* EDWARD FITZGERALD



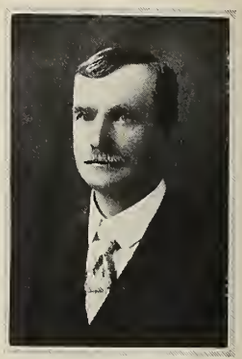
EDWARD TOWILL

One of the best-known roses from this hybridist is the rosy red hybrid tea, Milady, an important contribution to the long list of fine American productions



MRS. AARON WARD

In many ways the loveliest of the yellow-orange hybrid teas is the one which bears the name of the wife of the late Admiral Ward, a fancier of splendid enthusiasm



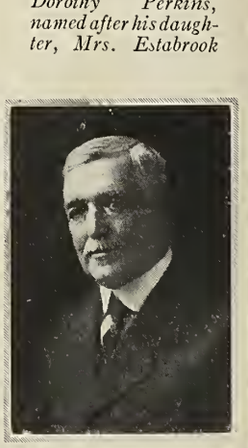
M. H. WALSH

The late rose genius of Woods Hole has produced many varieties which will be permanently popular, none more so than the climbers Lady Gay, Hiawatha and Excelsa



GEORGE C. PERKINS

One of the largest growers of roses in America, Mr. Perkins is also the creator of the climber, Doroihy Perkins, named after his daughter, Mrs. Estabrook



E. GURNEY HILL

From Richmond, Indiana, Mr. Hill has sent roses all over the world to win prizes: such roses as the General MacArthur, Columbia, Defiance, Rhea Reid and May Miller


Whitman's
Sampler
Whitman's
Sampler
CHOCOLATES & CONFECTIONS.



A pair of English 18th Century inlaid tables in the Hepplewhite style. Together they form an oval. Note the fluted legs

This 18th Century mahogany chair is typical of Hepplewhite in its shield back and horizontal arms on curved arm supports



A satinwood armchair dated between 1780 and 1785. The shield back, short horizontal arms and tapering legs are typical



THE FURNITURE *of* GEORGE HEPPLEWHITE

This is the seventh of a series of articles on the salient points of period furniture prepared by Mr. and Mrs. G. Glen Gould for the readers of House & Garden. The new article, in the October issue, will consider Sheraton furniture.

WE often hear the discouraged remark, "I can't tell Hepplewhite from Sheraton." Their best known models are easily distinguishable, however, although their French types are similar. Both drew inspiration from the Adam Brothers. Hepplewhite's style we recognize by the square, straight, tapering leg; the concave front corners of sideboards; and the shield or interlaced chair-backs. Sheraton's individual style is quite different.

Americans were much taken with Hepplewhite furniture in the early days of the Republic. Its silk upholstery was in keeping with the silks worn by both men and women of the day.

George Hepplewhite ranks high among the group of cabinet-makers in England, who made the 18th Century notable. From Jacobean days furniture generally lightened both in weight and design. Hepplewhite added a distinct element to this lightness by the novelty of his chair-backs. With a practical knowledge of woods, their grain and strength, he designed a chair-back shaped like a shield, which is both light and strong.

His widow, Alice Hepplewhite, published his book of designs. He followed the French taste of his day in its revival of classic Roman design. Hepplewhite was greatly influenced by Adam designs, but the experts remark the distinct English quality of Hepplewhite's style. He appropriated foreign ideas but he adapted them to English taste.

The Hepplewhite characteristics are:

Construction: Rectangular, light and graceful but strong.

(*Continued on page* 94)



A turned foot by Hepplewhite



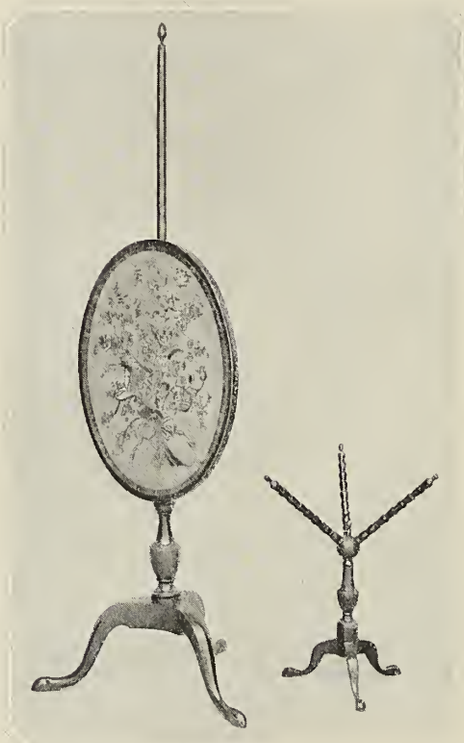
A foot from a chest of drawers



An ornamental handle of a typical Hepplewhite furniture mount



A door knob with floral ornament



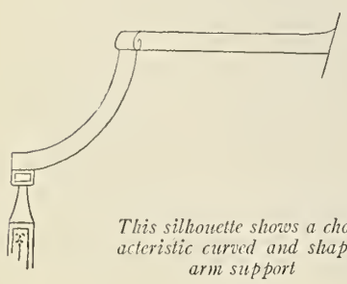
A small mahogany fire screen and a tripod in the Hepplewhite style made between 1785 and 1790. The snake feet are typical



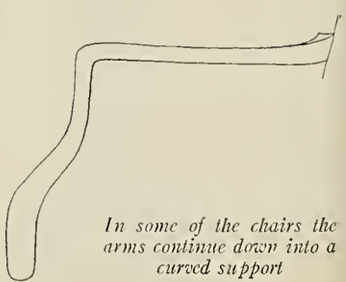
The curious-shaped handle of a mount used without back plate



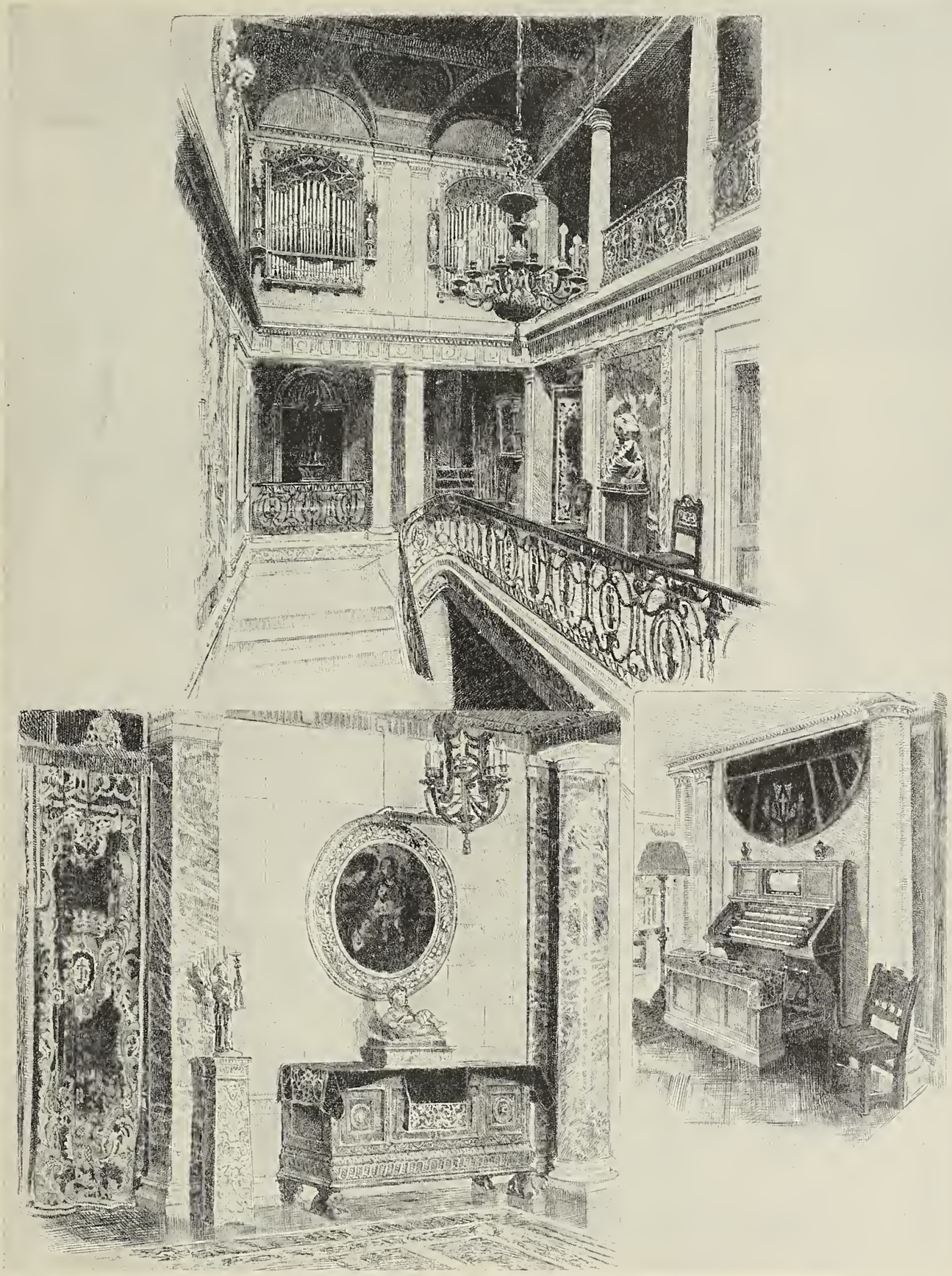
A simple Hepplewhite keyplate



This silhouette shows a characteristic curved and shaped arm support



In some of the chairs the arms continue down into a curved support



Welte Philharmonic Pipe Organ in a Private Residence in Yonkers, N. Y.

The Main Organ in this installation is built in a space beneath the roof with tone outlets through gothic organ screens, to be seen above the grand staircase. The Keyboard Console shown to the right of the illustration is recessed in a space on the second floor of the residence. In the lower left hand corner is an old Cassone, or chest. Behind this chest is a wall opening leading into the basement in which an Echo Organ is located. This organ is playable both manually upon its keyboards and by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

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With this outfit (consisting of a $3.50 weighted brush *with Wax Applying Attachment* and a 1 lb. (85c) can of Johnson's Polishing Wax) you can easily keep your floors and linoleum like new. This Special Offer is good through dealers—or send $3.50 direct to us. (Price $4.00 West of the Rockies.)

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COMFORT *in* BEDS *and* BEDDING

(*Continued from page* 79)

welded, seamless, and the joints are as firm as the Rock of Gibraltar. The new metal beds are boons to people of all classes.

This is a statement about metal beds by Frank A. Hall in regard to all that we have said:

"To attain these important features, it is first necessary that good materials be used, and in square-tube bedsteads a tubing of not less than 18 gauge should be used. In joining the various parts, that is the cross rods to the posts and the filling rods to the cross rods, they should not merely be punched and fitted together, but all joints should be thoroughly welded entirely around the tubing. This method stiffens the bed, and it also prevents to a great extent the cracking or chipping of the finish, which usually starts at these joints.

"The purchaser should also see that the corner lug, into which the side rails fit, is securely fastened to the post, and that it is of sufficient strength and rigidity, so that it will hold the bed straight and rigid. The finish, of course, is a matter of taste, and the finish on the most cheaply constructed beds is usually equal to that of the higher priced beds."

So here you have to buy from a maker whom you can trust.

The spring not only gives the occupant comfort but it contributes to the serviceability and comfort of the mattress. It must be made in the very best way, of the very best material, to give comfort. The box spring, of course, is the best of all springs, but it is expensive, and rightly so, because its processes of manufacture are costly in time and materials. The frame of the box spring should be of thoroughly seasoned lumber. When we say thoroughly seasoned here, we mean it to the nth degree. It must be able to hold nails without the slightest symptom of splitting. It must be so seasoned that shrinking or swelling or any such temperamental vagary is utterly out of the question. You can see that such a piece of wood is in the nature of old wine—rare and long in the process. Then this frame must be thoroughly braced so that it will be kept within the proper limits of its own space. No slopping over, as it were.

BOX SPRING INTERIORS

Now, as to the spirals which are inside the "box". These must be of the finest oil-tempered steel wire, lengthwise, crosswise and diagonally, and each cord must be tied twice to each spiral, which makes eight knots to each spiral spring. Then, too, the twine used must be impeccable; for the life of the whole spring and your comfort depends upon the twine used in these springs. This twine must be unstretchy, durable and of such a size that it will form hard unslipable knots. It has generally been conceded that Italian hemp is the best for the purpose. It is expensive and doesn't *look* one bit better than any other twine. But let experience teach you that it is far and above every other kind for durability and lasting qualities.

Rattan is best for the edge and for edge flexibility. Some makers use wire, but this is too flexible and bends when bending is not invited, and the bend stays. Now, as we do not want to introduce the *bends* as a bed malady . . . rattan is the safest edge. Some very good springs are fastened to the rattan with twine, but some of the best makers have experienced the fact that no matter how good the twine is, or how well applied the twine, in this position of hard labor it will stretch, loosen and permit the rattan to get out of place, which often makes the remaking of the spring a necessity, which of course entails discomfort and expense.

Now we have gotten to one of the other important requirements: The spring work must be topped with heavy new burlap. This again must be covered with white cotton felt for softness, and then comes the ticking. We were about to say that a spring should be assembled as beautifully as a clock, and then came the ticking, so we didn't dare! However, jesting or no jesting, the ticking is the next process. This ticking can be of your favorite color, but it must of all be fine quality.

To summarize, then, the subject of the spring (box spring). It must have:

1. A strong rigid frame
2. Best quality of wire spirals
3. Best quality of twine
4. Strong clean burlap
5. Fine felt topping
6. Permanent edge which will not break down.

Now, there is also another thing to consider when you buy box springs or any springs, and that is whether the bed is going to be used by a very weighty person or not. Because you see the average spring is made for the average weight. When a very heavy person is going to sleep in a bed, say a good soul weighing over 190, it might be wise to have an extra set of spirals enclosed in the ticking et al.

Now, there is the non-box spring which is made of spirals and can be quite satisfactory without the covering. Of course, this is cheaper than the box spring whose history we have given you.

WOVEN WIRE SPRINGS

The woven wire mesh spring is a flat wire weave about three-eighths of an inch thick. This spring comes in many styles and fashions: good, bad, and indifferent. There are some that will last for ten years, there are some that will sag very soon after they are used. The idea in buying these springs should be to put off the hammock proclivities of the bed as long as possible. The best type of hammock procrastinator, if you are buying wire weaves, is the woven wire spring which is attached at both ends to foot and head pieces with wire springs. In this construction, should the wire sag you can renew without having to renew the whole cot or bed.

Some wire woven springs have reinforcements in the way of steel cross bars *under* the wire. We are not in favor of that because when the weave starts to sag you not only have a sag but you have hills and dales. It is better to have a comfortable sag than a series of bumps under you while sleeping or trying to sleep. So when buying the wire woven spring, buy a very strong weave.

Some springs of wire woven material turn up so that there is a barrier between the mattress and the floor. There is nothing quite so slippery as the wire spring, and unless there is something to hold in the mattress it just will slide off.

The only reinforcement that we think is worth while in the wire wove is the frame reinforcement, but don't try and reinforce the spring any place else . . . though, of course, the wire itself should be extra strong.

Another form of spring is neither wire wove nor spiral, but is of wire in flat diamond shape or other geometrical designs. This is something, but not quite, similar to that which used to be called the "national". This spring should have the spirals attached at each end, too, so that a renewal of the spring will not mean the renewal of the whole bed.

The spiral spring bed is a very good spring, but a little harder to clean than the woven springs. This consists of a series of spirals (vertically placed on wood, and any one that gets floppy or unnerved can be removed very easily.) This is the best substitute for the box spring: as it is comfortable and does

(*Continued on page* 90)



STANDARD OF THE WORLD

What constant and undeviating preference women have shown for the Cadillac.

Years ago, when the first V-type, 90 degree eight-cylinder model was introduced, they accorded it high favor.

And with each succeeding new Cadillac their allegiance has grown stronger and stronger.

Today, because of long use and long satisfaction, this preference is more firmly fixed than ever in women's minds.

It causes them to think of the Cadillac first when fine cars are mentioned.

And it reveals itself not only in the matter but also in the manner of their praise.

It is the *Cadillac*—and the very emphasis they give to the name is evidence that to them it represents the highest degree of automotive beauty, comfort and dependability.

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CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
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1923—The 100th year of Brambach Quality



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And this pride of craftsmanship finds its tangible expression in the Brambach Baby Grand. Its wondrous tonal qualities and instant responsiveness are combined with a quiet restraint of design and finish so valued in the tastefully-appointed home.

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Please send me paper pattern showing size of the Brambach Baby Grand.
Name.....
Address.....
.....

COMFORT *in* BEDS *and* BEDDING

(*Continued from page* 88)

not make you feel like a sailor boy sleeping in a hammock. The box spring costs about five times that of any other, but it is the best spring on the market; it is easier to use, is warmer and more fitting for permanent use.

The subject of mattresses is truly hair raising! At least so the horse hair folk think. Of course, the best sort of mattress is the hair mattress at its finest, but when not at its best the mattress of felt of fine quality is far better to use and far better in length of serviceability.

It is perfectly correct for the salesman to tell you that the mattress that you buy is of hair when it is made of cattle, goat, hog bristles, etc. It *is* of hair, but what you must insist upon is *horse* hair of quality. Now do you see where the mattress purchase can be not only hair raising but even hair splitting?

Horse hair and only horse hair seems to stand the test of time. Because it is, when of first quality, odorless and has the length and strength to keep its resiliency as long as it is used. Much of the hair sold for "hair mattresses" have some of the qualities of horse hair but not all of them.

The preparation of the hair of all animals is the same. It has to be thoroughly disinfected, washed and spun into rope. Then this rope is steamed, dried and laid away to season for three or four months. When it is ready to be used it is unspun, and picked apart for the mattress filling. Now whether the hair has resiliency or spring depends on the quality of the hair and the curl it takes when being spun. You know how some people's hair will take a curl and some will not? Well, it is the same with animal hair. So you see the permanent wave is put into the hair by steaming and drying and the curl should last forever.

THE QUALITY OF THE HAIR

Of course, the smaller and tighter the rope the better the curl and the more elastic is the mattress. In order to take this sort of permanent wave the hair has to be long, and cattle and horse hair will run to eight or ten inches in length. Thus you see that a good wave can be put into these types of hair, but the two-inch hog bristle will not wave well. So what happens when this hair is used alone or mixed with longer hair? It simply diminishes the resiliency of the so-called hair mattress and you wonder why your mattress has packed or flattened and is so dead. Furthermore the short hair works through the ticking and often scratches the sleeper most intolerably. The short hair lessens the price but, after all, you are soon obliged to remake your mattress because it has become matted and hard, and you are "in again" for extra and needless expense and will be until you repent you of your sins and buy with uncommon sense.

The reason why cattle hair isn't good is that in humid or hot weather a peculiar odor is sent off. Frequently you have noticed an untraceable odor in homes, coming, however, from the poor hair mattress. When once this odor gets in it always has a friendly way of sticking around and haunting the place. But when horse hair is well "groomed" there is never the least odor. Goat hair of all the non-equine hair is better than any, but this is too soft to make an adequate filler.

The best makers use only what is called "classified hair", that is to say, hair that has been cut from live horses under the best sanitary conditions! Little did you ever think of what a racy thing a hair mattress could be. This term classified means that there is a Government guaranty that the conditions under which it was cut and prepared were sanitary, etc. The lower grades have no such guaranty for they are too dirty to warrant it, and therefore unsuitable for mattresses. The Siberian hair, too, comes under this low rating, for it never seems to get clean enough for mattress use.

Of course, the wily manufacturer will mix the Siberian and unclassified with some fine hair, and there is but one way for the consumer, or rather, in this case, the sleeper, to do, and that is to go to the very best manufacturer and be sure that his name carries a pledge of mattress integrity.

The genuine unadulterated hair mattress should weigh 45 pounds to the 4′ by 6′ size and five pounds less on each smaller size when made up with the regular two rows of stitching or with a roll edge. If the imperial edge is used, the mattress should weigh fifty pounds to the 4′ by 6′ size and should be filled with the harder qualities of horse hair. "The soft mane hair makes an excellent two row stitched mattress, but should never be used when an imperial edge is wanted. In that case it is necessary to use harder drawings to give service." Thus speaks an authority, who probably knows through long experience as much as anyone in the world about the "making of beds" in which he does not have to lie!

COTTON AND WOOL FELTS

If you cannot afford the hair mattress, the cotton or wool felts are a good investment, and the good ones are not very inexpensive because there is quality of material and workmanship here which makes the felt mattress a nice thing.

These mattresses are made by building the mattress layer on layer. Never think of it as a bag filled or stuffed with cotton! Then, when shaped and carefully assembled, a first quality ticking is put on, and you will never go wrong in buying a high grade felt, for they are not substitutes, they are distinct products of comfort and durability. However, the cotton mattress does not lend itself to re-making as well as the hair type does. Yet sunning and airing and turning and patting will coax this mattress into longevity and comfort. "The felt mattress will never get any harder than it gets in three months time, and it will last for at least ten years and give excellent service."

Tufting is primarily for keeping the filling in a mattress from slipping; it is a sort of chaperone. Secondarily, it adds to the style of the mattress. Sometimes it is done in diamond shape, and though the plain tacking seems more sanitary it doesn't wear quite so well. If you do not like tufting, you must buy the finest mattresses made because they are so geared that there will be no slipping or sliding or packing of the sub ticking material. The imperial rolled edge is the best finish, of course, and has four rows of tacking in the boxing (edges). All the finer mattresses have at least two or three rows of tacking.

Of course, feathers are the best thing for pillow comfort, beauty and durability. The stuffings for pillows come under the head of feathers, down, silk floss and hair. Let us get rid of the lesser grades first. The silk pillow is better used for the couch than for the bed. The hair pillow is a good under pillow instead of a bolster, or to use in time of illness when a harder pillow is desired. Furthermore, the hair pillow is cooler and is often well liked by the invalid for this reason.

The feather pillow is a tale by itself, but briefly: You can have the gray or white feather! They don't show, so the white feather in this case adds to your comfort and not to your cowardice. The goose gives the best feather, but the duck and the chicken are feathersome, too. Oftentimes the feathers are mixed together and the quality of a pillow varies as to the mongrel or lack of mongrel elements that enter into its make-up!

(*Continued on page* 92)

SINGLE-EIGHT

A New Production by

PACKARD



The striking thing about the Single-Eight is that it does the things which are vital, in a more positive, effective way, than they have ever been done before.

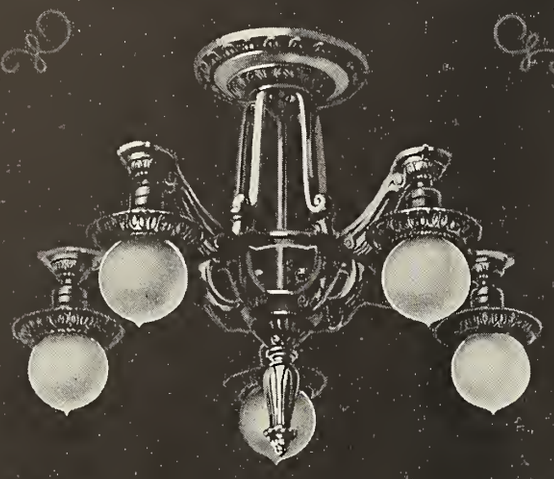
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The Edward N. Riddle Co.
293 Riddle Building
Toledo, Ohio

COMFORT *in* BEDS *and* BEDDING

(*Continued from page* 90)

The parts of the feather that are used are the down, the split feather with the quill extracted and the whole feather. The down will pack and look shrunken and is expensive; the split feather pillow will give excellent service. Feathers are best taken from the goose in the spring of the year. They are taken (woe, oh, woe!) from the bird while it is alive, and about six birds will contribute one pound of feathers, which are sold by the pound.

Pillows are pretty regular in size from 18″ by 30″ to 30″ by 30″, weighing from two and one-half pounds to five pounds. The ordinary pillow doesn't weigh more than three pounds to its size, 22″ by 30″. We hesitate to give the prices of pillows, because by the time this article is printed they may have aeroplaned or dropped! Which, we wonder?

It is wise to have a mattress pad on the bed, for then the expensive mattress is protected and will need cleaning less often. The quilted pads are comfortable and well worth the buying. Yet there are folk who get along very well with a folded layer of old blanket or cotton quilt.

Some folk like the dust covers for mattresses. These can be made at home or by your upholsterer. However, a well taken care of mattress doesn't need the dust cover. It depends entirely where and how the mattress is used. Airing and tapping and turning the mattress daily will do more for it than anything we can tell you.

The care of beds is a story in itself for which we have no room in this article. But we will say that all that is needed to take care of beds is the usual cleanly habits of brushing, sunning, airing, dusting, and so on.

There are certain simple ways of cleaning metal beds and simple ways of cleaning wooden beds. None of this is complicated as the bed is not complex, but being in daily intimate use it does need daily mindful attention.

We have gone into a lot of detail in this story but, due to a large experience, we find that the points which we have covered are the ones on which we have been mostly consulted.

In conclusion, then, we hope that a few things have been elucidated and that at least the bed has been taken out of Bedlam.

SAPPHIRE BLUE *for* ITALIAN ROOMS

(*Continued from page* 59)

peacock blue bowl holding flowers of orange and yellow.

In this room is a chair upholstered in dark gray velours trimmed with tarnished gold braid, and of the typically square Italian shape; there is a chair upholstered in gray, sapphire blue and black striped linen, cross-stitched in fine blue wool and with a blue woolen fringe, and there is a walnut armchair with a sapphire blue seat. The lampshades are of dull gold cloth moss-edged in blue; the pillows are of gray and sapphire, and a rich tawny gold; the candles in the wall sconces are of a creamy buff; and there is a bookcase filled with books bound in tooled blue leather. Given only a piece or so of Italian furniture, if the rest is in keeping, and of walnut, with the richness of this modern color scheme, and these walls of wood, any room would have the distinct Italian flavor.

Quite different, but still Italian in feeling, would be a living room with rough, sanded cream-colored walls and woodwork of dull blue, even to the raftered ceiling, with each rafter of blue showing a small space of painted decoration in other colors and gold; a hearth breast and mantel of pale gray stone carved ever so slightly. All the furniture in this room would be of Italian design with the strong classic feeling, and painted an invisible stipple that results in a convenient putty color almost the color of flat gold. This furniture has gold rubbed into the ribs and flutings, and on the chairs and settees there are loose cushions of sapphire blue velveteen that are tied on. There would be a draw table in one end of the room which could be used for the serving of meals, for this house would sacrifice the dining room in order to have an extraordinarily large living room. Bookcases of blue built into the walls, and dressers and chests used for detached pieces, are of putty-color decorated in rose and blue and gold. The windows, the small panes of which are made to look leaded by painting the wooden strips lead gray instead of blue to match the rest of the room woodwork, are hung with simple draw curtains of old yellow velveteen. The rug is taupe, laid on a gray-brown floor. The lamps have sapphire blue glazed pottery bases and putty colored silk shades.

If your house lends itself to the Italian feeling, or if you are building it so that it will welcome some of these same modern ideas, or if you feel moved merely to experiment in Italian furnishings before committing yourself to a whole houseful, there is no place like the hall in which to begin operations in a small way, no matter how elaborate these may be in themselves. For at the most, halls require little furniture, even in the midst of the utmost formality. Given a floor of tiles—either pottery or linoleum—which are gaining increasing favor for hallway floors, you have a fine start toward making your hall effectively Italian by adding a few of the proper fixtures—a mirror, wall sconces, and a table, bench or chair. The hall with the tiled floor that is shown here is satisfactorily beautiful in sapphire blue and cream. The walls are cream, the woodwork painted in putty color, the baseboard in midnight blue; the floor is tiled in sapphire and black, cemented in cream. The hangings at the doorways are sapphire blue, the carved Italian table is in walnut, the electric wall fixtures are in wrought iron, the mirror is of gilded carved wood, dulled with polychrome. Two blue pottery jars and an alabaster urn adorn the table.

Large city houses of no particular architecture may very frequently be remodeled in an Italian spirit, and recently one in particular presented most successful interiors done in this manner. I was particularly interested in the hall, since it further proved the desirability of combining Italian and sapphire blue. The walls were sanded in pale gray, the floor was brown, with a narrow rug of blue velvet, and blue carpet on the stairs. There were wrought iron doors into the drawing room, and a wrought iron balustrade for the stairs; there was a gorgeous wall tapestry in blues and greens and grays, and a mirror in carved and gilded wood; the torchères were in gilded iron; there was a marble bench, and a carved walnut chair pointed with gold, and upholstered in sapphire blue and gold. The beamed ceiling was in gray and blue, decorated in gold and black. The hall was somewhat dark, and very rich looking indeed.



He. "*Well, time to go!*"
She: "*I thought I was fed up on week-end parties, but our hostess made this one different—the lingering memory I take away is the Duo-Art Piano.*"

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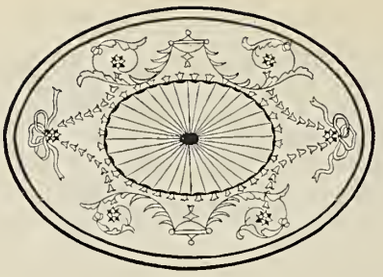
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TRADE MARK



Hepplewhite's design for a tea tray called for decorative inlay of several kinds of woods

HEPPLEWHITE FURNITURE

(*Continued from page* 86)

Curved or serpentine fronts. Stretchers—underbracing—sometimes used, front one recessed. Woods, chiefly mahogany and satinwood; other woods for inlaying and veneering or for painting and gilding; light colored woods beautifully combined.

Ornament: Louis 16th and classical influences. Inlay and marquetry with delicate carving in low relief are characteristic. Fluting and carved turning. Painting and lacquer; painted panels inset. Architectural and classical motifs: urn, lyre, mask, husk or bellflower, ribbon, ear of wheat; Prince of Wales feathers. Upholstery: silk, satin and horsehair; brass nail heads. Mounts of brass simply designed; round, oval and octagonal back-plates to handles; knobs chased or engraved

Top: Bowed, especially characteristic; curved, serpentine, crested; chests of drawers, etc., straight.

Back: Straight, slightly raked—sloped backward; lower cross-rail above seat; upright splat seldom reaches seat; shaped in sheild, heart, oval, round, wheel, hoop, barred and honeysuckle—anthemion; settees with several continuous chair-backs. Upholstered.

Seat: Square, narrowing slightly toward back; flat, occasionally dropped; slightly curved front. Upholstered.

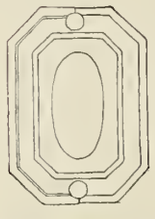
Leg: Straight, square tapered leg characteristic; round and fluted.

Foot: Tapered spade—term foot, characteristic; plain, snake.

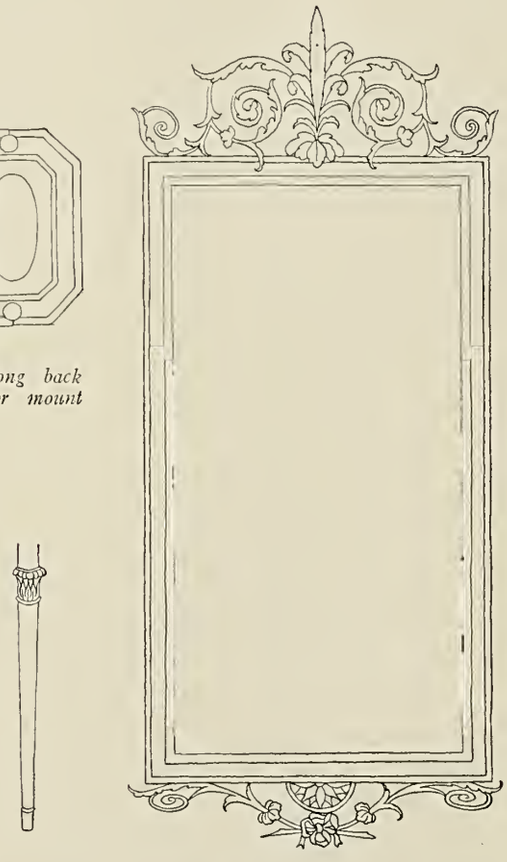
A Hepplewhite reception room or boudoir is irreproachable. It has lightness with dignity and no frivol about it. A Hepplewhite chair, cabinet or table usually looks at home among straight-legged furniture everywhere, but must be thoughtfully placed among curved cabriole supports. Mixed periods in a room are sometimes as bewildering as mixed metaphors in print, but much less difficult to escape.

It is purely a matter of sentiment but there seems always a necessity for completing a Hepplewhite table with a porcelain vase of old-fashioned garden flowers. Wall flowers set off satinwood astonishingly.

MR. AND MRS. G. GLEN GOULD



An oblong back plate for mount

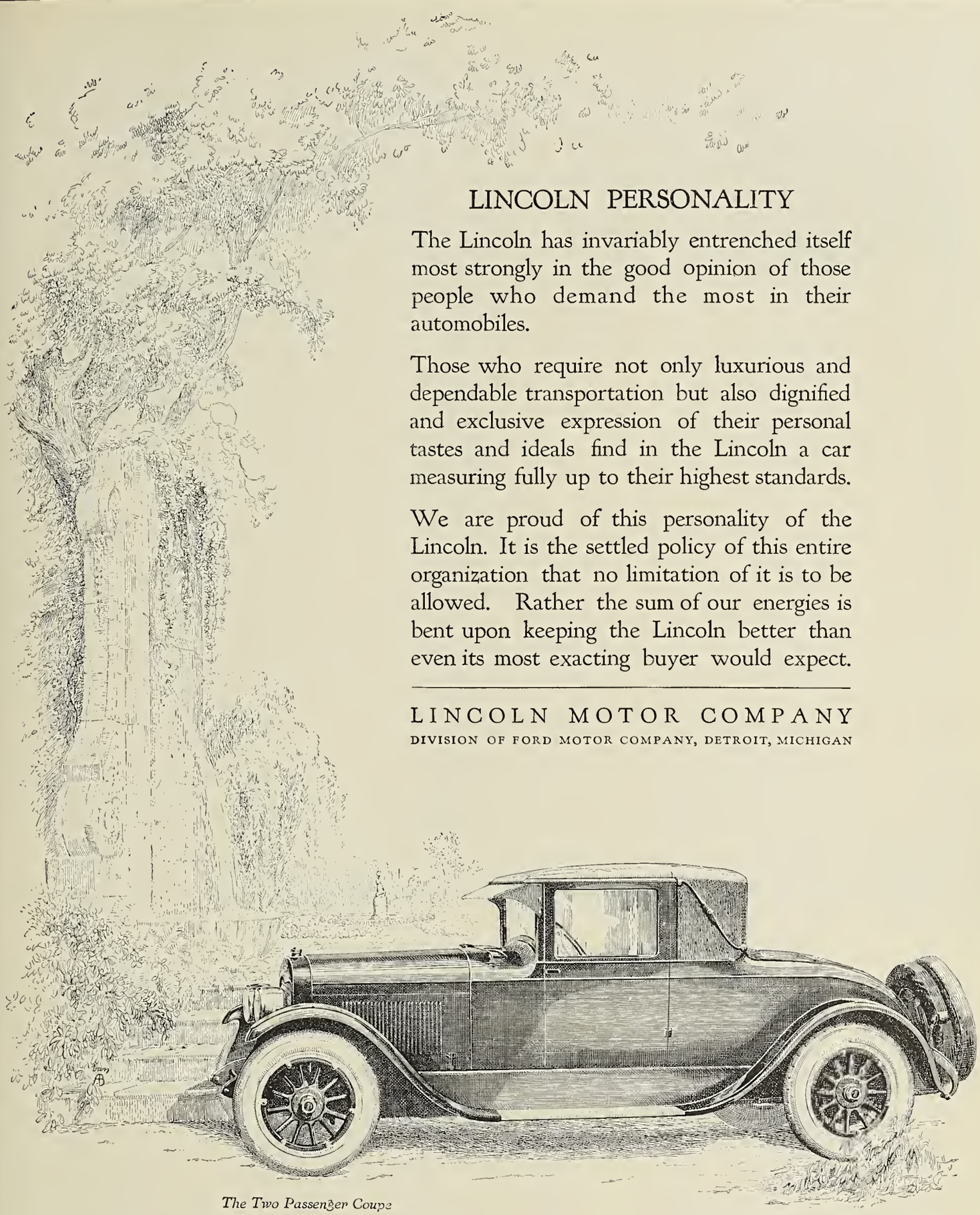


Among Hepplewhite's designs—many are found in his book—is this example for a pier glass

Leg of a typical pier table



A bed pillar with water leaf design



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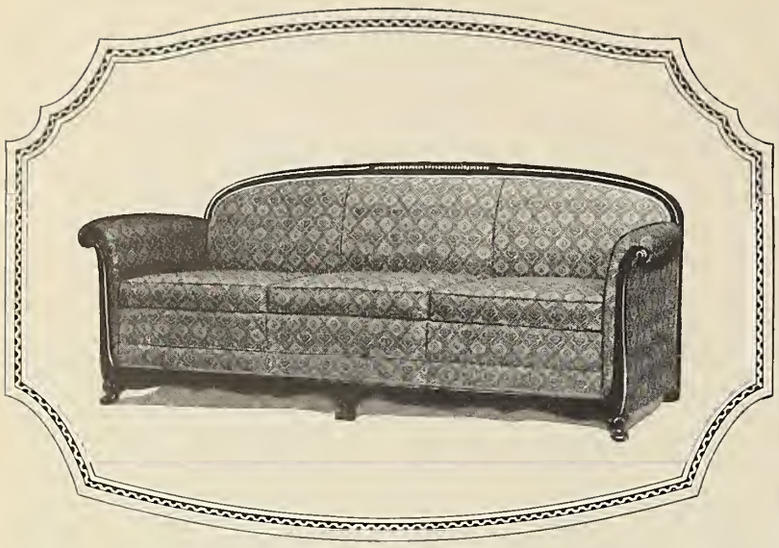
Those who require not only luxurious and dependable transportation but also dignified and exclusive expression of their personal tastes and ideals find in the Lincoln a car measuring fully up to their highest standards.

We are proud of this personality of the Lincoln. It is the settled policy of this entire organization that no limitation of it is to be allowed. Rather the sum of our energies is bent upon keeping the Lincoln better than even its most exacting buyer would expect.

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And when over-night guests come the full size comfortable bed, folded underneath the soft davenport seat, offers still further hospitality. Not a suspicion of its presence, however, comes from any detail of upholstery or design. Northfield designs are all by a nationally known designer, their coverings are all chosen by a well known interior decorator. Their styling is perfect.



Your selection may be of the period type illustrated or of an overstuffed design of wonderful comfort or from among those colorfully decorated fibre groups so full of interest for either the living room or sun parlor. Your furniture dealer will show them all to you, and tell you of their merits.

A Booklet, "The Davenport with a Secret" sent on request.

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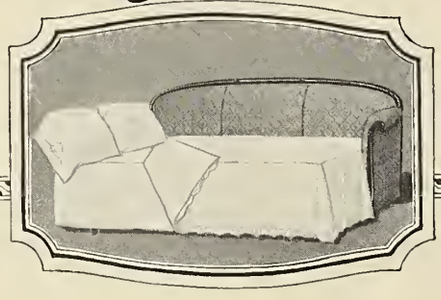
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GARDENS IN TAPESTRIES

(*Continued from page* 60)

from several high jets into a broad basin and the architecture and ornament characteristically Gothic.

With the advent of the Renaissance the hand of man supplanted the vagaries of Nature and gardening became a branch of architecture. All casualness was gone. The formal plan was superimposed on every plot and even a small park became interlaced with paths, steps and bridges with a pavilion to mark every intersection. The passion for antiquity found its full vent and made of these pavilions miniature Greek temples. Even the plants were dignified by being put in Roman urns. Fountains became elaborate sculptural achievements and the more romantic classicists recreated on their hillocks Acropolic and Forum ruins of broken columns and isolated pediments.

So elaborate did the gardens of the 16th Century become that they form without any *personnages* an adequate theme for tapestry design, many cartoons having been created to depict their marble intricacies. Strangely enough, the formalism in these gardens seems to have been confined to the architecture, what trees and plants there are being left in their native state. But trees and plants are in decidedly minor rôles. Often in the immediate foreground there is a trellis upheld by caryatides. Through this is seen the vista storied up to a high narrow sky with balustrades and gateways, two tiered porticoes, arches, detached pediments, lone columns and all the odds and ends of Roman ruins. Sometimes there are, immediately around the castle itself, narrow garden beds with carefully schooled patterns of evergreens, and occasionally there is a maze.

In the 17th and 18th Centuries landscape gardening was a fully developed art. Gardening as gardening rather than as an excuse for architecture came into its own. In place of imitation temples and ruins the designers created the long vista down an alley of spaced trees and formal garden plots. Thus the main design was developed, as of course it should be, in the planting. But it was still very formal, essentially architectural in feeling.

The tapestries show these designed garden beds cut in geometrical shapes symmetrically placed to combine into larger geometrical figures. Every one has its own patterned planting, low trimmed bushes in scrolls and arabesques, each complete in itself but, in this respect too, all combining into a continuous outline. There is real skill and beauty in many of these brocaded gardens, though it is to be sure a beauty not truly of gardening but of draughtsmanship.

But the most delightful inventions of the garden architects of this period were in their pools and fountains. Water, still and flowing, was an essential part of every plan. Sometimes the long vistas carry down a succession of narrow unruffled pools instead of down the more usual garden walks. From deep grottoes a thin unexpected stream jetted out into a low basin. Other grottoes made a veritable lace work of spray with many jets bursting to different heights and tumbling back one above the other in foamy tiers. The sculptors, adding their ingenuity, almost exceeded themselves in the quaint apertures that they devised. The rustle and splash of water purls through all of these palace gardens, making itself heard even through the tapestry weave.

A garden is a charming theme for tapestry. It fulfills every requisite of the design. It is full and rich and varied, providing endless delicate detail. It can be conventionalized without losing its realism, can be enlivened with minor episodes, and can be pitched in almost any range of colors. The leafy softness withdraws into the background of the room but yet it offers interest to leisurely exploration, a most adaptable motive.

Could modern gardens and modern garden painting inspire a new school of tapestry cartoons? Not, surely, any of the painting that uses gardens as one more opportunity to experiment in the interplay of lights for light has no place in woven wool. But modern gardens in their richness and variety should stimulate some painter to a rendition in terms of forms and pattern with deep full colors and so lead to a revival of this high textile tradition.

FOOTLIGHTS AND FURNITURE

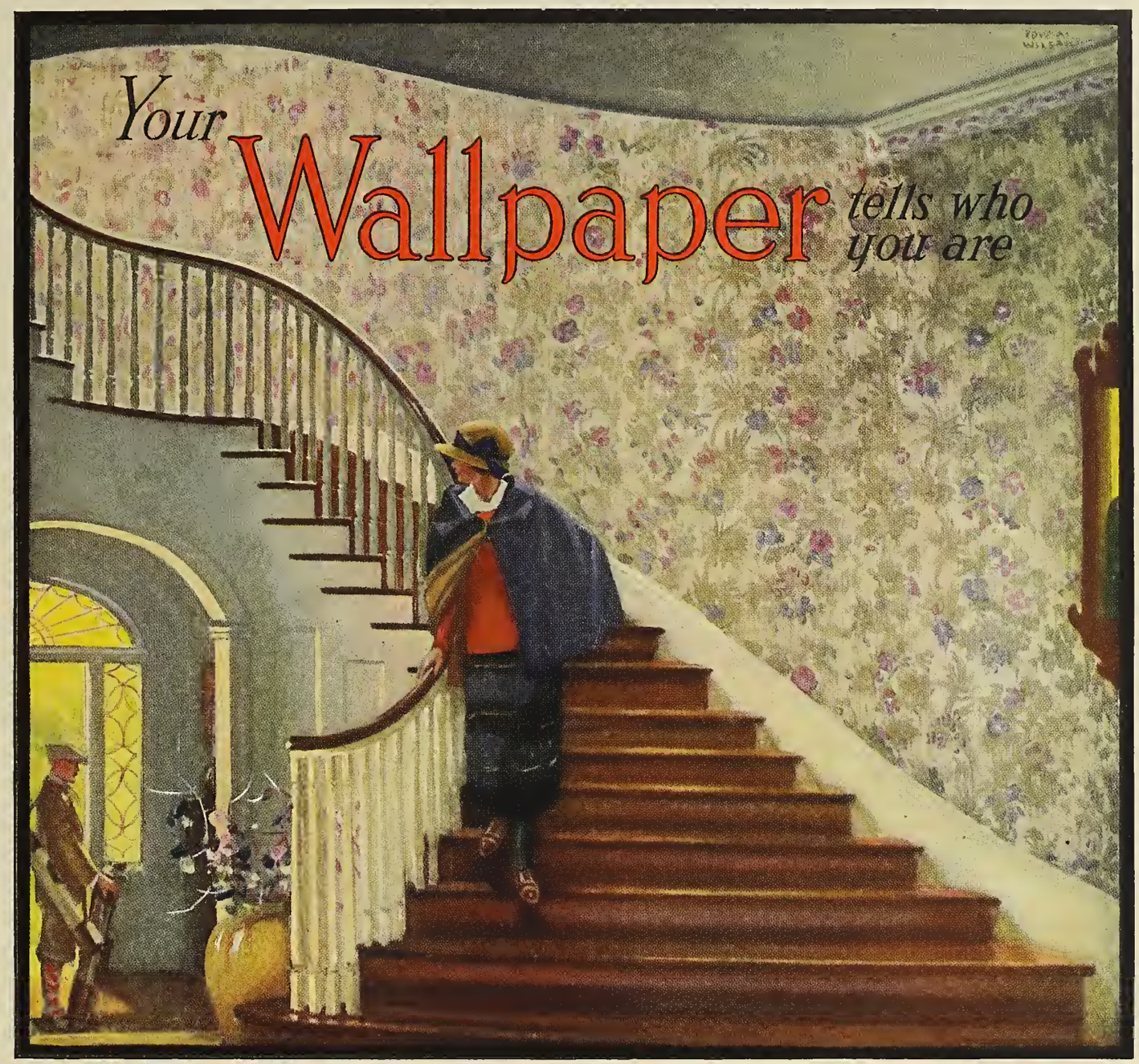
(*Continued from page* 65)

an audience, do not quicken the play. The attention of the audience is stumbling continually over furniture. Take the classic example of the need of surroundings to accentuate a psychological condition. In Mr. Belasco's "The Return of Peter Grimm", the poignancy of Peter's coming back after death lies in his immaterial presence amidst his old things—the absence of certain objects, like his tobacco and hat and cloak, emphasize his death; but his sentimental recognition of familiar details adds to the poignancy of the gulf which separates the living from the dead. I feel assured that the full force of Peter's return could have been more directly effective, had the stage been less filled with so many small details—perfect of their kind, but distracting because of the close attention they demanded. As it is, Mr. Belasco triumphed over a difficult scene; but I am sure today he could do it better, now that the philosophy of scene craft—simplicity—is the accepted decorative creed.

The dramatist is his own architect; he must know the house in which his characters dwell; otherwise he might send them upstairs where stairs are impossible to be placed. The architect in the audience would be quick to feel that. The dramatist sets the scene, and his choice is the whole range of life's external background. Pinero's "The Amazons" had a scene in a gymnasium; Belasco's "The Governor's Lady" called for a Child's restaurant; Zoë Akins' "A Texas Nightingale" showed a model kitchen; Shaw's "You Never Can Tell" designated a dentist's office. The scenic artist's ingenuity must meet all such emergencies. But in a way he is freer than the interior decorator. He may to an extent be his own architect also, and so arrange his rooms or his windows or his halls or his staircases in such position as to aid him in his design. The interior decorator goes into a house already fashioned, and has to select the accessories to fit the shape, height and lighting of the room. In view of what I've seen on the stage and what I know happens in homes, I believe I will consult my decorator at the same time I am talking matters over with my architect, when it comes to building the home of my dreams.

The dramatist clearly indicates that at certain moments his characters sit—sometimes on chairs, sometimes on sofas; that a letter is to be written, that a telephone is to be used, that a piano is to be played by the heroine or some minor character. These accessories are essential; they are

(*Continued on page* 98)





WHEN MARTHA WASHINGTON was once redecorating Mount Vernon, Lafayette unexpectedly arrived. Guests had to be invited in his honor that very night. The repapering of the reception rooms was still unfinished.

So the gallant Frenchman and George Washington turned to and exchanged their swords for paperhangers' shears. And that night the First Lady of the Land received her guests with an appropiate setting for her stately beauty.

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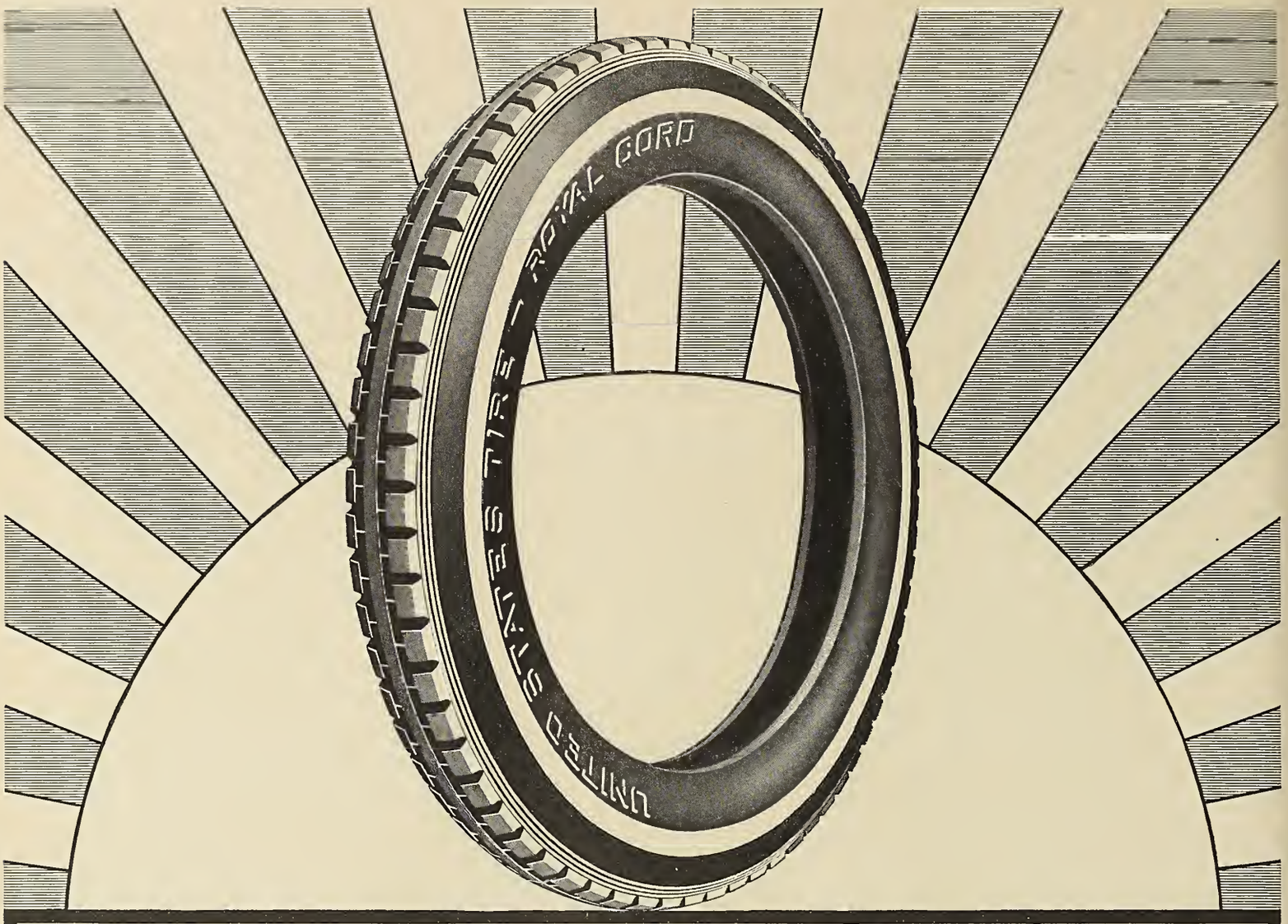
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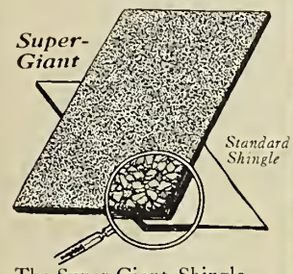
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Rare beauty of color in this shingle

—*blended from tiny gems of slate*

Did you ever stand close to a fine oil painting and see nothing but confused spots of pure color? Yet when you looked at it from across the room, these spots blended into the beautiful shades of a picture.

On this same principle, nature has created a hitherto unknown roofing color in slate, and an entirely new slate-surfaced shingle is the result.

If you closely examine this new *weathered brown* shingle you will see thousands of tiny flakes, each one overlaying the other to form an almost enameled surface. Stand across the room and you will see one rich tone, as beautiful as russet meadows in November.

Weathered brown, architects say, brings to the modern home a beauty of rare distinction. Especially effective is this new color when blended with other Richardson shingles of jade green, tile red, or black pearl.

A super-shingle

The new weathered brown is used only on the Richardson Super-Giant Shingle—a product which offers a new degree of serviceability in a roof, just as the weathered brown offers new beauty.

First, because it is 37% larger than the ordinary shingle, it saves you 35% in cost of laying.

Second, its 50% greater thickness makes it last much longer, and casts a deeper shadow line that gives life and interest to the roof.

Third, its 100% greater stiffness keeps it rigid under all kinds of weather and makes the whole roof twice as firm.

Its inner secrets

But of course the true measure of roofing service goes beyond the color or size of the shingle to the materials in it—felt, asphalt and slate surfacing. And of these, the life of your roof depends most upon its foundation—felt.

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Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see the Richardson Super-Giant Shingle in weathered brown. Feel it, weigh it, measure it, note the rare color. Then compare it with ordinary shingles—the difference will convince you.

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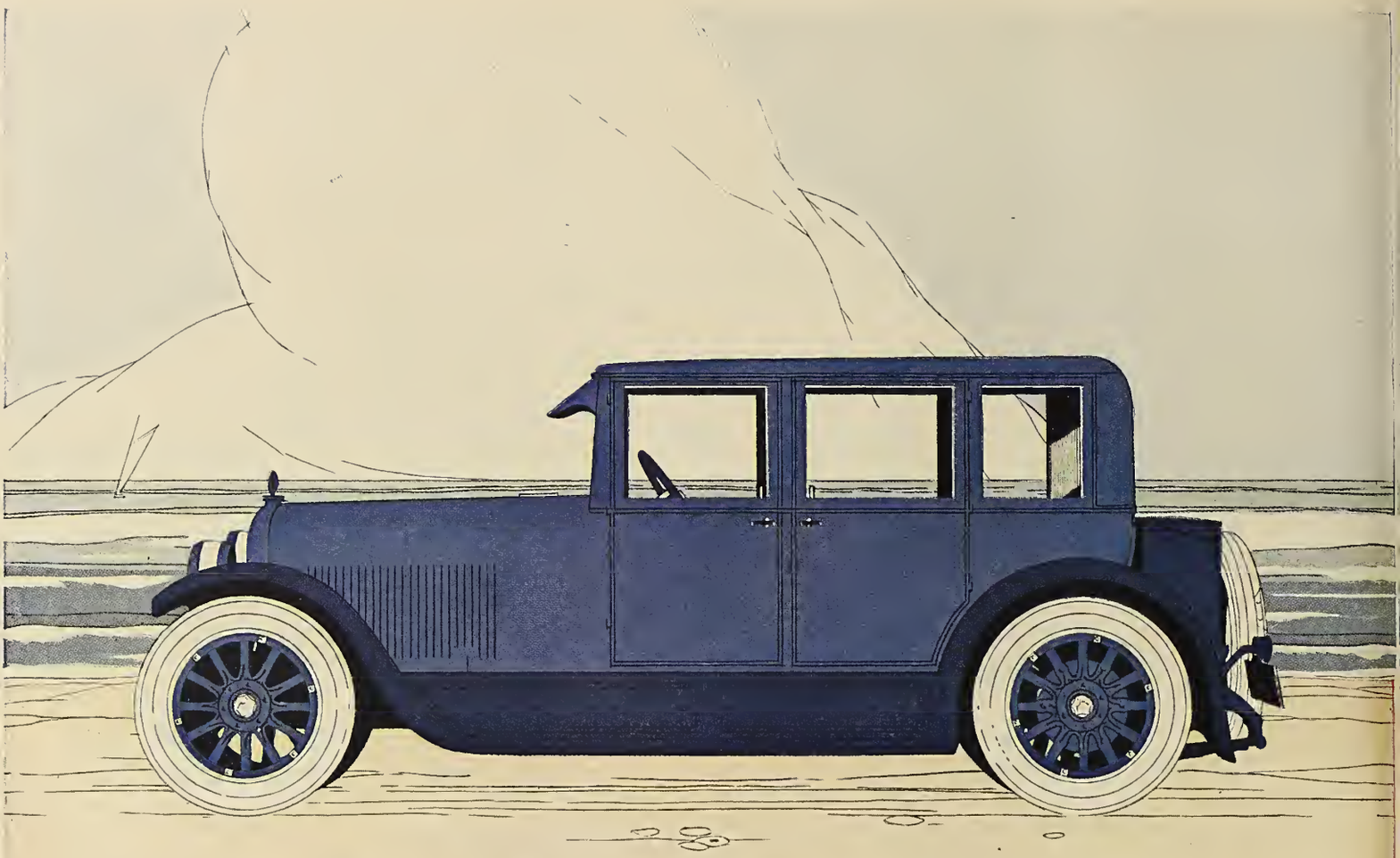
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The Crawling Over Days Are Gone

WE might as well be frank about it. Everybody knows it's so.

The country is full of people who spend a lot of time crawling over each other trying to get in and out of two door enclosed cars.

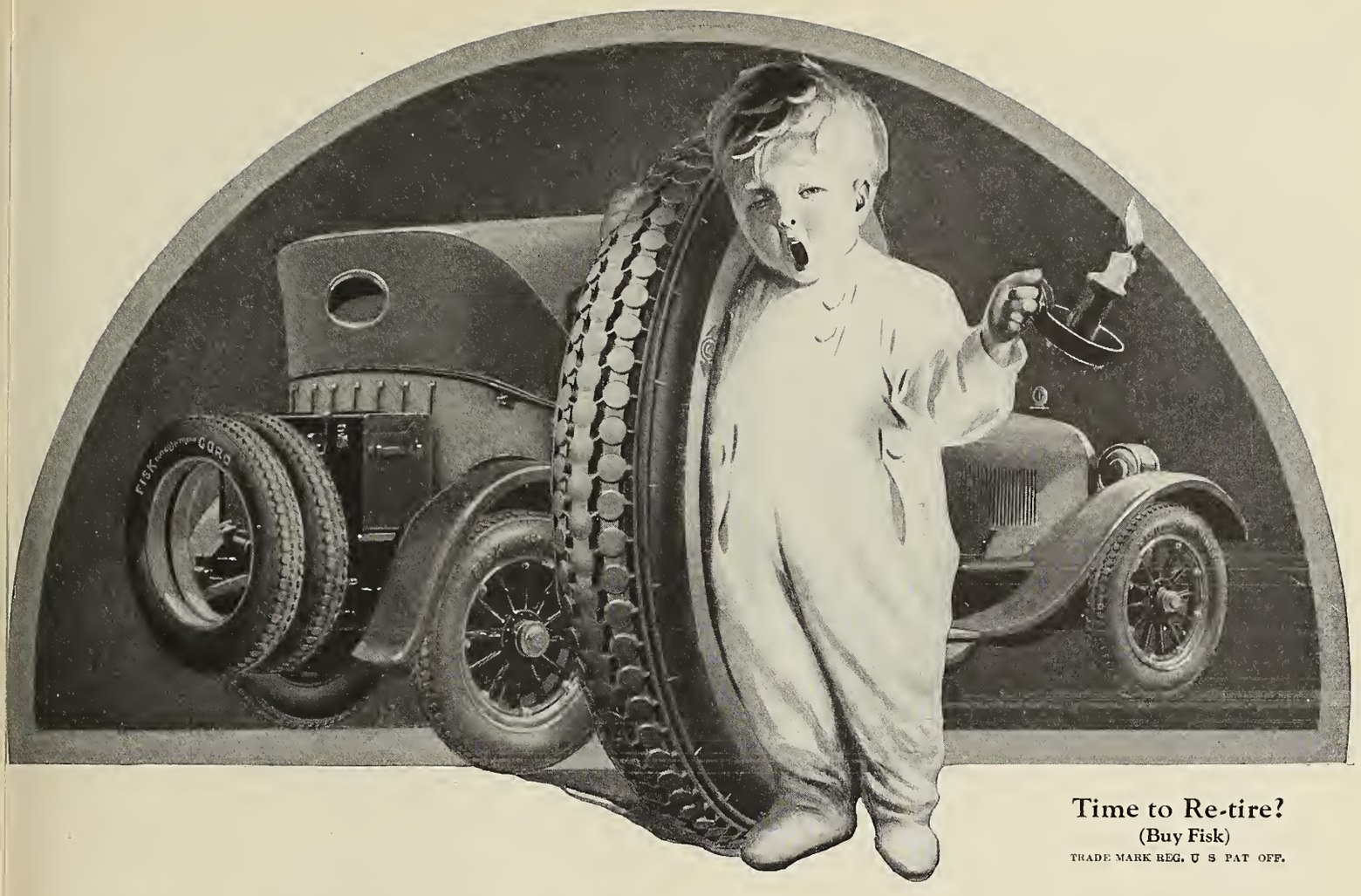
Likewise, thousands who used to drive big bulky cars got tired of feeling like chauffeurs driving a bus.

That's why the new Jordan Four Door Brougham has caught the public fancy.

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JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio



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Haviland & Co

11 East 36th Street, New York

FOOTLIGHTS AND FURNITURE

(*Continued from page* 96)

part of the "property plot". Where would our farces be without a bed? In Miss Clemence Dane's "A Bill of Divorcement", when Hilary returns, recovered from his shell-shock illness of fifteen years, his nervous daughter, crouched on the sofa, hears him enter through a French window; we know that he enters the common room of a country house; he must make us feel, as he notes the pictures and the hangings, that things have changed since he was last in the room. The scenic artist must be as observant of the smallest action on the part of the characters as the interior decorator is of the smallest wishes of her client.

But though one may fill all the requisites of a dramatist's stage directions, a room is not quite settled in its stage fittings until the play is actually rehearsed. Then are seen technical difficulties to be overcome. How is a character to be gotten off the scene naturally? The arrangement of the furniture might interfere. The interior decorator does not have to consider this problem in a house. If there is an unwelcome guest, it doesn't matter in the least how the tables or chairs are placed; social ingenuity gets him off somehow. But on the stage things have to be shifted for ease of action.

THE SUBTERFUGES OF THE STAGE

Then the stage is full of subterfuges which the real home knows nothing about. The inset portrait above the mantel, as in "The Truth About Blayds", need not be a true Sargent or Shannon. The mirrors have to be masked to prevent reflection which would annoy the observer "in front". The grandfather clock never chimes, unless the action needs it. We know, in Thomas's "The Witching Hour", when Jack Brookfield calls on Justice Prentice, he doesn't have to see a real Rousseau canvas over the buffet; it's not necessary for the stage director to denude our museums of art for the real thing.

The slightest little touch will produce its desired effect on the stage. The decorator is required to suggest passages of time, to denote the advance in decorative ideas of one generation over another. It is an easy matter to steep the audience in an atmosphere of a past period, as Mr. Lee Simonson did for the dramatization of Howells' "The Rise of Silas Lapham". But, with the slightest variation, where there are successive changes to be made, the scenic artist must conserve expense, yet intensify impression. In Barrie's "The Will", a lawyer's office is shown through three reigns, those of Victoria, Edward, and George. The passage of time is easily impressed by the increased age of the characters; but the furniture must age too, and the pictures must change, and office manners must differ. Take Mr. Arnold Bennett and Mr. Edward Knoblock's "Milestones": Act I is mid-Victorian; Act II must show the same room twenty-five years later, subject to the wear and tear of time, and the change of taste, and the small conflicts in furnishings which go on between the younger and older generations. In the final act, the electric age, the last of the mid-Victorian flavor has succumbed to modernity. The scenic decorator has to suggest this at a minimum of distraction and certainly a minimum of cost.

The difference between American and British plays, as they appear on the printed page, lies in the fact that the story and the people in an English drama seem somehow attached to their surrounding; they live in homes, they go to their clubs, they are part of their landscape. But, in American comedies, we feel that the action occurs in a room characteristic of a type, not of the particular person. In Mr. Eugene Walter's "The Easiest Way", both in the boarding house and in the hotel where Laura goes to live with Brockton, there is no feeling of personal attachment. But only Blayds could have lived in the room Geddes built, only Captain Shotover could have conceived of such a home as we find to be the scene for the opening act of Shaw's "Heartbreak House". Personality should be felt as much in a room on the stage as in the home.

PERSONALITY IN SETS

If we have merely a room of taste in which people move, but to which they do not belong, someone is at fault. Under the present conditions of taste in decoration, I think it is the dramatist rather than the decorator. For the general cry is, from scenic artists, that the hardest task is to draw flavor from a flavorless play. There is interest, of course, in determining what sort of a room a "gold-digger" would live in, but it is more interesting to be more personal. I don't care for rooms that symbolize states of relationship or states of trivial mind: the bachelor's room, the college boy's den, the scrubwoman's kitchen, the courtesan's boudoir, the jazz dance hall: you don't have to read a play to get such an atmosphere. A little more exciting is to create the atmosphere for "Captain Jinks of the Horse Marines", "Romance", "Trelawney of the 'Wells'", "Pomander Walk", "Disraeli", and dramas of similar character. But better than all is to fit the room to specific characters. What is more awful than to decorate a room or a home beautifully, and to have walk into it a family that shrieks, that wants ribbon grass and red and pink roses and daisies in a delicate vase! Why buy yards of library, however well it looks on the wall, for those who never read books?

From the Realist's point of view, I suppose detail of stage set has been carried further by the Moscow Art Theatre than even by Belasco. But such minute furnishings as were shown, however crudely, in "The Cherry Orchard", had about them a personal value and a palpitant significance far deeper than the mere letter of their being there; and their multiplicity only added to the poignancy of their removal at the end. There is something to be said for such Realism which draws from the spirit.

Now what has happened in the theater is this: the stage decorator is clearly demonstrating that our plays are not sufficiently atmospheric for him to do his best work in; that until richer plays are written, the scenic designer will have to show his own taste, rather than the taste of the play. Sutro's old-fashioned, but well-constructed "The Laughing Lady" is the kind of play Pinero used to write twenty years ago; but Robert E. Jones has given it a stage set more nearly commensurate with the decorative requirements of a better play.

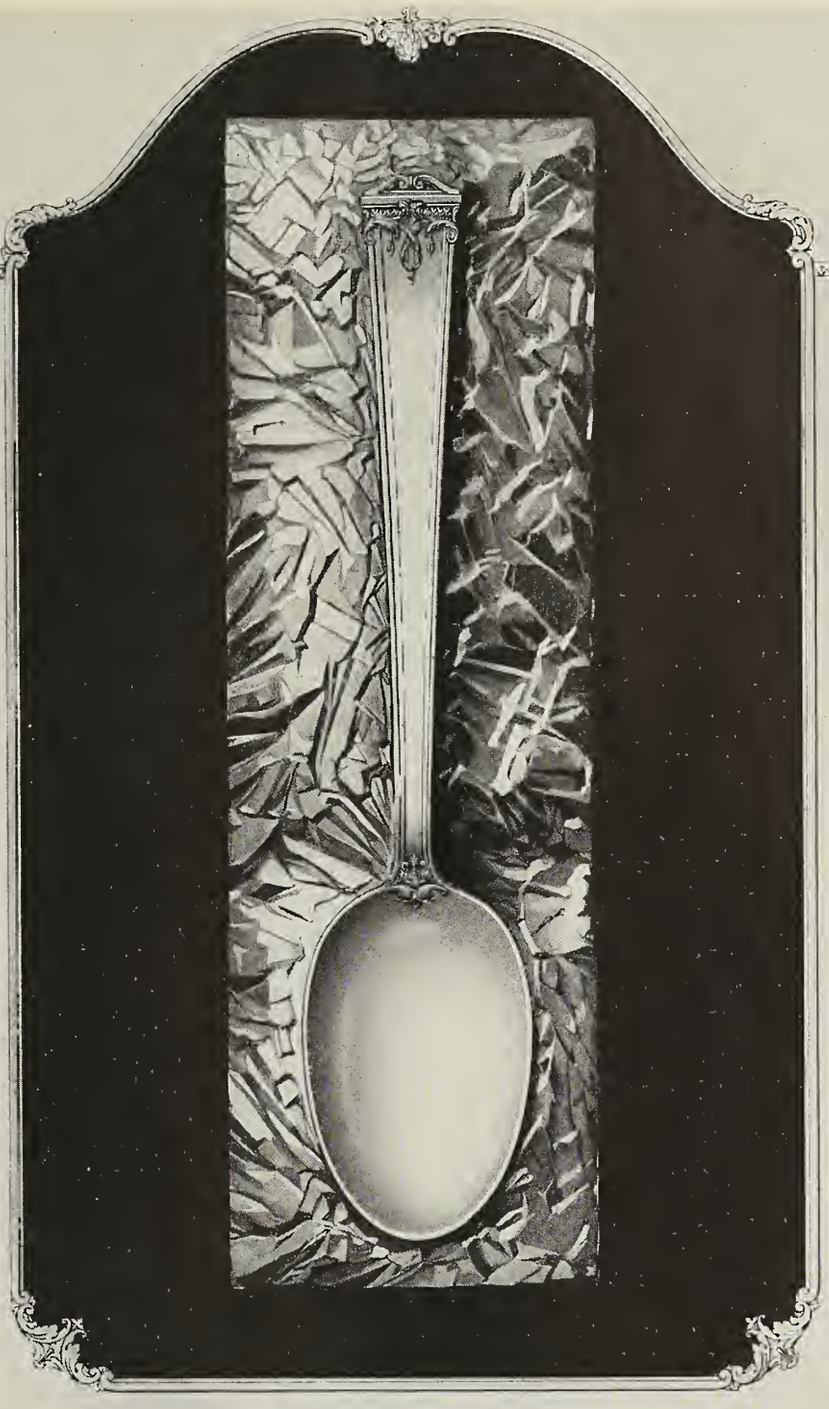
THE COST OF STAGE DECORATIONS

Were rooms that you see on the stage real things, they would wreck the manager's pocket book more quickly than you realize. As it is, production costs enough without adding to the expense. It is not necessary to fill the linen closets with linen, unless a door is to be opened and the audience asked especially to look in; even then, it is not necessary to have the finest linen. It is not necessary to show how many beautiful dresses the heroine has hung up in the closet whose presence is merely suggested. When you furnish a house you are after the real thing. What you buy is an investment. What the manager buys is a gamble.

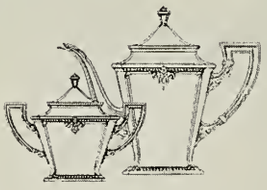
The moving picture, in its scenic realism, is much nearer life than the play. For the moving picture takes its char-

(*Continued on page* 100)

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To the toilet table mirror, his characteristic shield shape gives a delightfully distinctive note — the sort that endows a room with "personality." And, with its drop-leaf ends, this toilet table achieves more than ordinary utility as well. So, too, in the several other members of the suite, convenience and charm unite harmoniously.

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Bed	**$ 80**	**Chiffonier**	**$115**
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Berkey & Gay
FURNITURE

FOOTLIGHTS AND FURNITURE

(Continued from page 98)

acters to the actual homes, or clubs or department stores; puts them inside a moving train or on the deck of a real steamer; takes them to the desert or to Mentone; shows you, the observer, a real wood or a real torrent of water. Pictorially the moving picture can be exact as a Kodak is exact. But even here the producer has to do a bit of selection; for what he is after is an agreeable picture; he wants vistas and perspectives. He can get these without any thought of canvas and expense. He can take you upstairs and downstairs, through successive rooms, onto balconies; he can speed you through towns and highways. By the side of the reel, the drama is static pictorially. All the more reason that what there is of background on the stage should add warmly to the spiritual content of the play.

The newly decorated house that looks new, that creaks with unused furniture, that looks white with unused linen, that has vases unfilled, books unopened, clocks unwound, windows unlocked, curtains not drawn, beds unslept in, piano untouched, cigarette-box unbroken, is neither a home nor a stage set. The interior decorator's object is to give the place the comfortable feeling of having been lived in. The stage decorator knows that his characters have lived in these rooms many years before the curtain rose. The human problem flows through each. You see I'm considering only that type of play which is drawn from common environment; not the drama of abstract values, of poetic content, of romantic background. Here the stage decorator's realm is vast, his creative ability taxed to its uttermost. In such drama, housekeeping on the stage departs entirely from the kind of housekeeping we have around us daily.

I can imagine a stage director and a dramatist going into a regular home and drawing therefrom a play. "Madame", says the stage director, "it's not necessary to throw your best china dishes at your husband in your incompatibility scene. Remember that you have to do it for fifty or a hundred nights, and those plates cost ten dollars a piece". "But that's what really happens here", says the heroine in her one thousand dollar evening gown—which may actually cost as much on the stage, for our feminine audiences go to the theater to look at the actress as they look at a store mannikin. "Yes", explains the stage manager, "but this is not the real thing; it's only pretend"! "In the meantime might I suggest", interposes the dramatist, "how this quarrel really began". "I know", pouts the heroine in the real home. "Yes, but the audience doesn't", declares the dramatist.

Don't you see how far apart the drama is from life, and yet how vitally suggestive it can be of life, if only the dramatist and the stage director and scenic designer work together. The stage room is furnished for a night, or a season, to represent a room that to the characters has existed for a generation or more. It never sees the sunlight, but exists beneath the rays of lamps; it is swung hither and thither, set and reset. Through its doors characters pass to life or death, yet only actors in make-up move hither and thither. You are not asked to step on the stage and have a cup of tea with the cast; you are not asked for a friendly smoke with the hero—who often makes me long for my pipe. Yet with all this difference, the stage is the very nearest thing to life there is in the whole realm of art.

PUTTING ON A FLOWER SHOW

AN obvious evolution of the widespread organization of Garden Clubs is the desire to hold a flower show in connection with the season's meetings and activities. A flower show properly organized and efficiently conducted is unquestionably a powerful stimulus to better gardening.

It incites a spirit of friendly rivalry among the members and furnishes a means whereby their garden products may be classified, arranged and judged as to their relative merits or superiority.

The best that skill can produce is always an excellent object lesson and finds its expression in greater efforts to bring one's own garden products up to the high standard of those that have been awarded premiums for merit.

Since the majority opinion undoubtedly favors the flower show it is needless to further argue the question of desirability. We are going to have shows and more shows and there is a need for knowledge as to how to organize and operate them, if we are to "hold them true to honest purpose" and make them really worth while.

Behind the great New York Flower Show which has become one of the events of the year is an organization which plans and perfects its purposes far in advance, hence the apparent smoothness of operation. Proper organization is fundamental and just as needful for a small show as a large one. It makes for order and system, inspires the confidence alike of the exhibitors who make the show and of the public who visit it.

First there should be appointed a special Flower Show committee which on meeting should elect a chairman and secretary, this last officer to keep a complete record of all transactions. The date of the show having been decided upon, this committee, or if more desirable a sub-committee thereof, should proceed to prepare a schedule of classes for competition, which of course would be arranged in accordance with such flowers or garden products as are likely to be available at the date of the projected show. Just what these classes are, will, in the main, be governed by local conditions.

Certain flowers will be dominant in one locality, others in another, often by reason of special adaptability or climatic condition. In a general way, however, the membership of any Club giving a Flower Show will naturally be well informed as to the particular flowers to be featured. My observation from such Garden Club shows I have visited tends to the conclusion that their competitions are among members only. It might be well to have some non-member classes and invite exhibits from smaller gardens as, for example, a vase of Asters, Marigolds or Zinnias. This would be a distinct encouragement and widen the field of possible participants.

Having decided upon the nature and number of classes in which competition is invited, be most explicit in the specification of details, as for example one spike or spray or individual bloom, or three or six, so that every entry in competition competes on an equality of number. In classes calling for a display of any one variety of flowers, or of any number of varieties, state exactly the amount of square feet of table or ground space such exhibits are to occupy as this places all entrants on an equal basis and admits of competent judgment.

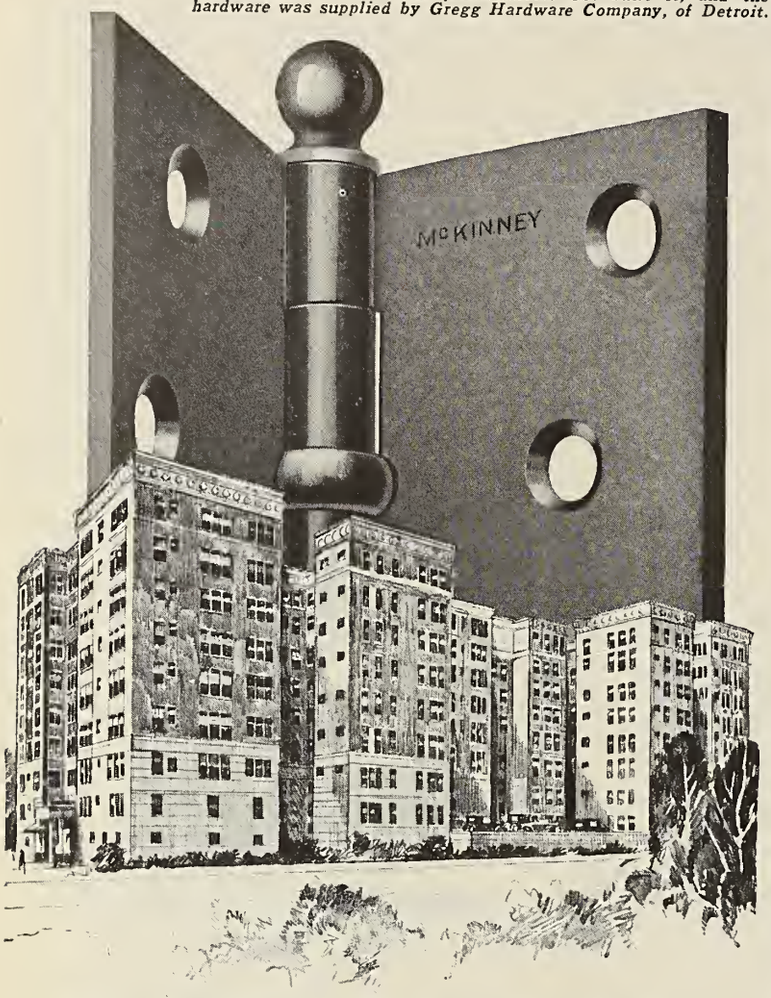
(Continued on page 112)



THERE is something about the presence of a pipe organ in a home that gives the house a distinction—possibly because an organ in the home is not yet so common as to lose its agreeable novelty. Every proper home should have music in some form. The pipe organ gives music in its most splendid and desirable form. The Estey Residence Organ is playable either by the human organist, or by what we call the Estey Organist, a device that makes all organ music available to all. *The Estey Organ Company, Brattleboro, Vermont*

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The pictured building is Indian Village Manor, in Detroit, a great modern apartment house, of which Bonnah & Chaffee were the architects. The Thompson-Starrett Co. built it, and the hardware was supplied by Gregg Hardware Company, of Detroit.



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THE great apartment buildings of our time! Under one vast, adequate rooftree thrive hundreds of modern homes, each as separate as though on planets far apart.

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A horizontal cordon with fruit spurs is suited only to very vigorous varieties such as Emperor, Almeria, and the Persian grapes grown far apart in rich soil

THE CHOICE *and* PRUNING *of* GRAPES

(*Continued from page* 78)

European grape industry there as well as in California is maintained by this method, the roots being our native Riparia grape and the tops any desired variety, which must be inserted on the stock so that it does not come in contact with the soil. This cheats the phylloxera.

California went into the production of European grapes for the manufacture of wine and raisins and as the industry became established prohibition came into effect and despair filled the minds of many growers. Prohibition and the enactment of pure food legislation has so stimulated the demand for fruits and fruit juices that, whereas our rail movement of fresh grapes did not exceed 15,000 cars in 1913, in 1922 it was over 56,000 cars largely from California and the home demand for grapes has increased in like proportion.

The development of the grape juice industry even prior to the enactment of prohibition may be seen from the data in regard to the Chautauqua grape belt in New York and Pennsylvania. In 1904, 400,000 gallons were made, in 1905, 600,000 gallons, in 1906, 1,000,000 gallons, in 1907, 1,500,000 gallons, and in 1915, 3,156,000 gallons, utilizing about 25% of the total grape production of the region. In California prior to 1918, about one-seventh of the grapes were used for the table, two-sevenths as raisins and four-sevenths for wine and grape juice. The raisin grapes are grown almost entirely in six counties in California with Fresno as the center of the industry and Muscat of Alexandria as the leading variety. The industry has doubled in five years, exceeding 360,000,000 pounds a year. *Sultana*, *Sultanina* (*Thomson Seedless*) and grapes of that class are used for the production of the seedless raisins.

There are many species of native grapes, and these have been used for the production of new types and varieties, so that the grapes suitable for the Southern states may fail in the North and vice versa. The European grapes must all be grafted as outlined, and if given winter protection by laying the vine down and covering with soil, many may be grown out-of-doors as far north as Western New York. Among desirable types of European grapes for the East for growing out-of-doors, from Western New York southward are: *Chasselas Besson*, *Chasselas Golden*, both yellowish-green grapes, with *Chasselas Rose*, a light red grape. These have clusters and berries of medium size, fruits thin-skinned, juicy, tender, sweet and very good. *Rosaki* also has green berries resembling *Malaga;* it is a late grape and very good.

Among black grapes *Petite Syrah*, *Gamay* and *Black Hamburg* may be grown. All need winter protection.

Concord is the leading commercial

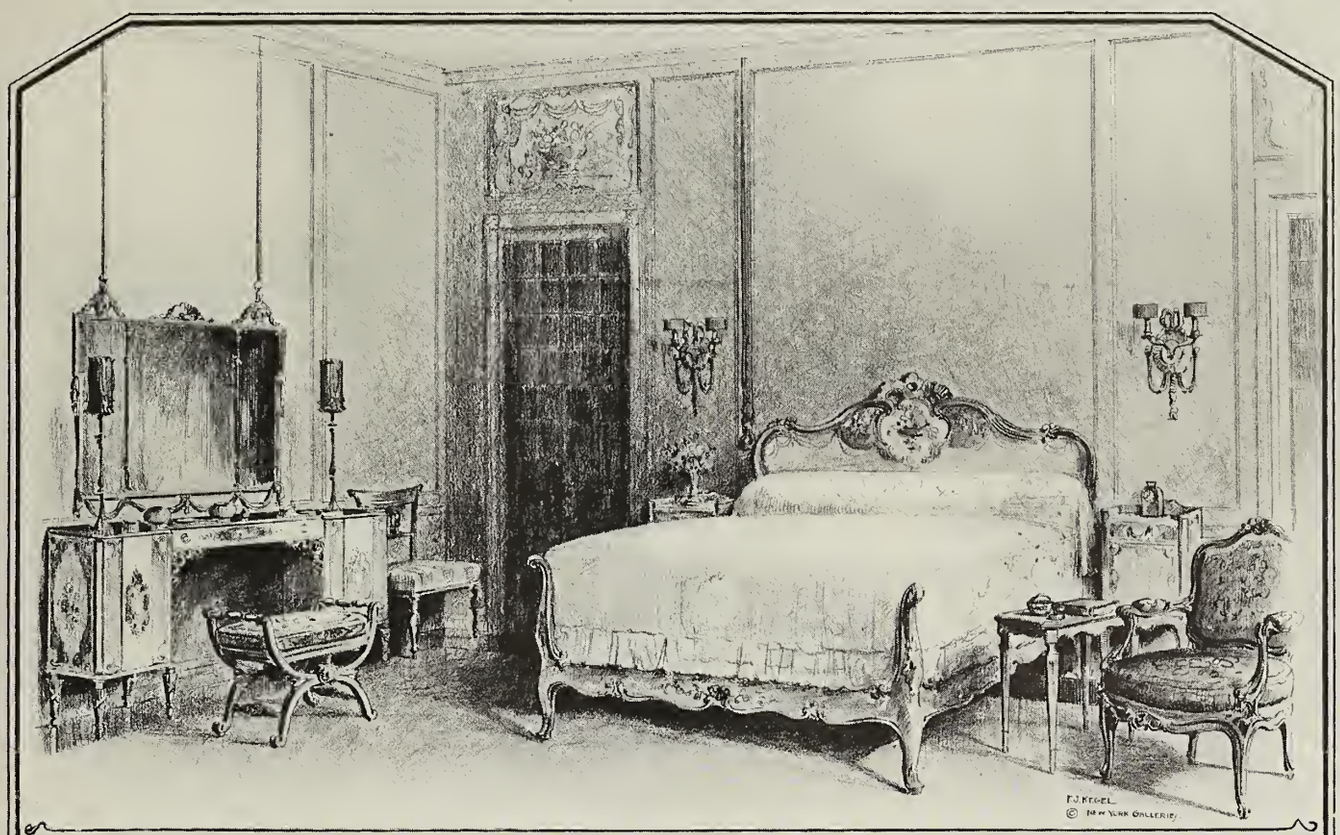
(*Continued on page* 104)



The Umbrella Kniffen System, used in the South, employs one or two wires



Head pruning of European grapes as used in California for small growing vines



IN all the history of Furniture there is perhaps no more interesting style than that created by Venetian cabinetmakers of the late XVIII Century. Inspired by the Classic feeling which left so marked an influence upon the French and English Furniture of that time, the Italians drew freely upon the motives of their northern contemporaries —and with the skill characteristic of their native talent so well depicted in the Sleeping Room pictured above.



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HERE one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may also avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

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"But *with* the Graduola, I can play the violin as though I grasped the bow in my hand. I can sing, I can sway the music of a whole orchestra! It lends to one's imagination the very wings of melody and rhythm!"

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The AEOLIAN COMPANY

NEW YORK LONDON PARIS MADRID
MELBOURNE SYDNEY

THE CHOICE *and* PRUNING *of* GRAPES

(*Continued from page* 102)

grape, but *Worden* is much better for home use. It is of excellent quality but a poor shipper; both are black grapes. *Moore Early* ripens ahead of *Concord*, but is neither as productive nor of as good quality as *Concord*. *Campbell Early* is a better grape but is fastidious as to soil. *Barry* is excellent and *Herbert* worthy of trial. *Catawba* is the standard red grape and *Delaware* is the highest in quality. *Gaertner* and *Salem* are both excellent. *Winchell* is an excellent early green grape. It is followed by *Diamond* and *Empire State*. *Niagara* is the standard commercial green grape. *Goethe* is an excellent red table grape where the growing season is longer than, say, New York. *Iona* is in the same class, while for more northern regions, where hardiness is the prime requisite, *Janesville*, *Jessica*, *Jewell*, *Kensington* and *Lady* are worthy of trial.

Among leading varieties in the northern portion of the Southern States may be mentioned *Catawba*, *Concord*, *Delaware*, *Diamond*, *Niagara*, *Norton*, *Worden*. For east of Texas and south of Tennessee, *Brighton*, *Concord*, *Delaware*, *Diana*, *Goethe*, *Cynthiana* (a red wine grape), *Herbemont* which occupies the same position in this territory that *Concord* does farther north; fruit red-black and useful for table or wine. *Norton* and *Worden* are the leading red-wine grapes in eastern America.

In the Southwestern section, west of the ninety-sixth meridian, the principal varieties are *Herbemont*, *Lenoir*, *Niagara*, *Golden Chasselas*, *Malaga* and other European grapes in western Texas under irrigation.

In the southern portion of Texas many of the European grapes may be grown, as *Flame Tokay*, *Malaga*, *Muscat of Alexandria*, *Cornichon*, *Black Morocco* and others.

In California the wine grapes grown include *Zinfandel* in Napa and Sonora Counties; *Petite Syrah*, *Alicante Bouschet* in Carignarre and Mataro; and in Southern California the *Blue Ebling*. Others are *Barbea*, *Burger*, *Palomino*, *Feher Szagos*, and among the highest quality varieties are the Rieslings—*Johannesburg*, *Franken* and *Gray* in the cool climates, while *Colombar* and *Semillon* are better suited to warmer regions.

In table grapes *Chasselas Dore*, *Flame Tokay*, *Malaga*, *Muscat of Alexandria*, *Palomino and Sultanina*, with *Emperor*, a late red; *Cornichon*, a late black; *Black Morocco*, *Gros Colman*, dark blue; while *Black Morocco*, *Blue Portuguese* and *Balino* are commercially profitable.

PLANTING METHODS

In the northeastern portion of the United States a common distance is 10′ by 10′, although some plant in rows 9′ wide and the plants 8′ apart in the row.

In the Southern States the distance apart is usually greater, the rows being usually about 8′ apart and such weak growers as *Delaware*, *Elvira* and *Gold Coin* are planted 8′ apart in the row; stronger growers as *Concord* and *Carman* are given 10′; *Herbemont*, *Laussel* and other strong growers are given 12′ to 16′, while the Scuppernong group, the great wine grape family of the Southern States, may be given 12′ by 12′ up to even 20′ and 30′ in rows 15′ wide.

In growing European grapes in California and the East the rows vary from 5′ to 12′ and the plants from 3′ to 10′ apart in the rows. On the Pacific Coast these grapes may be grown as individuals without any support or they may be tied to a stake and some are grown on a trellis. East of the Rockies grapes are grown on a trellis of two or three wires on 8′ posts sunk 2′ in the ground.

The grape is pruned more than almost any other fruit. In the East, when planted, the young vines are cut back to three buds and the second year almost as much; after that they are staked and training begins.

The system of training is such that each vine shall carry about twenty-four to forty fruiting buds each year and all other wood is removed annually. This pruning is given to restrict the number of bunches the plant may bear, to increase their size and that of the berries and to facilitate cultivation and admit sunlight. The latter is one of the main reasons for growing the grapes on a trellis, so that the sun may reach the leaves and fruits.

PRUNING SYSTEMS

In the Chautauqua or Upright System we have a trunk and two arms each of which bears two fruiting canes which are trained in an upright position. The canes are renewed annually; the side arms every few years.

In the Kniffen or Drooping System the trunk is carried to the top wire and the side arms of the previous year's growth, bearing eight to ten buds each, are allowed to develop in both directions on each wire. These side arms are renewed annually. There are modifications of this system—a one-arm Kniffen in which the upper arms only are left, and the two-arm in which both wires are used, and the Umbrella System used in the South.

European grapes in the East are usually planted 6′ by 6′. Two wires are used, the lower 28″ to 30″ from the ground, the upper 54″ to 58″. The arms are trained on the lower wire and the new shoots which bear the fruit and foliage are trained to the top wire. The trunk must be renewed from time to time, otherwise it gets too brittle to bend down, and winter protection is necessary. This is usually given by bending the vine down and covering with soil.

In the culture of European grapes in California three systems are in use, known as the Head, Cane and Cordon. In head pruning the plant is grown like a small tree with a trunk 1½′ to 3½′ tall. It is staked for four or five years until it can hold itself erect. It bears four to eight arms each 6″ to 16″ long, each of which carries one or two fruit spurs of one, two or three buds length. This is the most common system.

In cane pruning the trunk is grown as before and bears four arms, each 6″ to 12″ long. A fruiting cane bearing ten to twenty buds is left on the end of each arm and below this is left a renewal spur of one or two buds which is to furnish the cane for the next year. This system requires a single wire trellis about 30″ to 40″ from the ground. It is used for such varieties as *Sultanina*, *Sultana*, *Black Corinth*, *Concord*, *Catawba* and other Eastern grapes.

In cordon pruning we have a long and slender trunk, often 10′ long trained about 30″ from the ground on a single wire. It carries upright arms 4″ to 12″ long at intervals of 8″ to 12″ and the fruiting spurs are borne on these. It is used for several table grapes, such as *Emperor*, *Cornichon* and other vigorous large fruited varieties. It needs a single wire trellis.

It frequently pays to thin the fruits on the bunches of European grapes, it improves the bunch and increases the size of the fruit. It also pays to summer prune, removing surplus growth before it gets woody, to admit sunlight to that which is left. Thorough spraying and tillage and, in some places, the use of fertilizers or manure, will be necessary for the best results.

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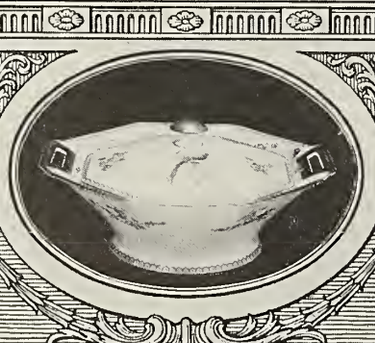
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Lilium Willmottae is a native of China, introduced by Wilson of the Arnold Arboretum. It is hardy and the colors are vaguely orange

THE VIRTUES OF THE LILY

(*Continued from page* 80)

in a moist, cool and shaded condition.

The soil preference of lilies is a distinct one, but they can cope reasonably well with ordinary garden soil if proper drainage, moisture, and coolness are supplied them during their growing period. However, if it is possible to supply some semblance of their preferred habitat one is assured of success. As a family they prefer a light sandy loam with a certain quantity of peat or leaf mold worked into it. The soil should always be light and porous and never fertilized with manure, unless it is thoroughly rotted. Manure may be used, however, at various times during the summer as a top dressing, for it not only serves as an added food supply, but also as a mulching.

The Japanese, who have such success with raising lilies, probably due to a thorough knowledge of their requirements, and attention to them, usually plant a bulb on its side, for this protects it from damage due to water settling into the center of the bulb and rot ensuing. The depth to which a bulb should be planted varies according to whether it produces one or two sets of roots. Some are *base rooting*, having only one set, that which develops at the bottom of the bulb. These do not require deep planting, usually about twice the diameter of the bulb; whereas some, such as the Madonna Lily, are quite happy if they only have a shallow covering of soil. There are other lilies which are *stem rooting* as well as base rooting. These send out a mass of fibrous roots at the base of the stem so it is necessary to plant them very deep in order that the roots will not dry out or be disturbed by cultivation. Three or four times the diameter of the bulb is usually sufficient. Lack of these precautions may be the cause for much of the hard luck attending bulb raising.

The best time for planting is in the late fall, October or early November, in order that a sufficient root growth may be made before cold weather and so enable the plant to start early in the spring, but late enough to prevent much top growth. It is practical to plant most bulbs in the very early spring, but such planting does not always prove as successful as fall plantings. The first season for almost every lily is the poorest. It is necessary for them to become established before blooming at their best, and for this reason they should rarely be disturbed.

The cultural details are simple. Adequate care in planting is the main thing, and after that treat as you would the rest of your choice perennials. They

(*Continued on page* 108)



Sargent's lily, L. Sargentiae, is a white flower with chocolate shading and prefers a well-drained soil. It is a native of Thibet. Courtesy of F. H. Horsford



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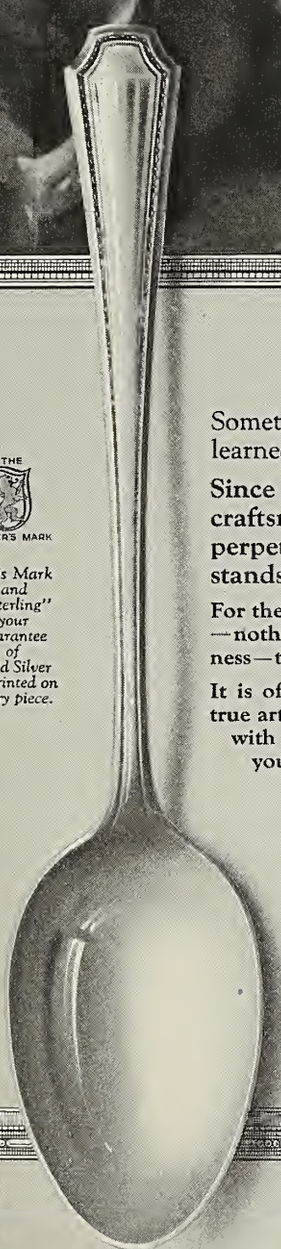
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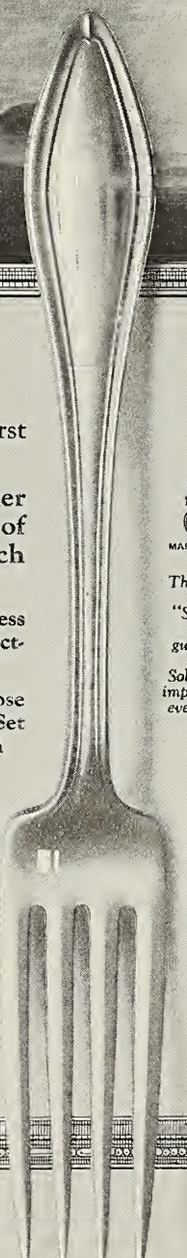
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THE VIRTUES OF THE LILY

(*Continued from page* 106)

should be staked very early as they are liable to be severely damaged by high summer winds or heavy rain storms. A broken lily stalk is a great calamity.

There are a few lilies, especially the Madonna, which are subject to a blight or lily disease. The best cure is prevention. To do this it is wise to dust the bulb before planting with flowers of sulphur, or dip it into a very weak solution of formaldehyde. Later spray the foliage with Bordeaux mixture before the blight has a chance to appear, and a little of the dry mixture may be sprinkled about the base of the plant.

The place to plant lilies is a matter of personal choice governed largely by the natural preferences of the varieties planted. For the most part they are satisfactory scattered through the flower border. They should be planted singly or in small groups, for after blooming they die down and leave ugly holes; if these are small enough the surrounding flowers will crowd in and cover it up. To have the best results care should be taken to give the lily blooms partial shade, in order that the sun will not bleach them out too readily, and also protection from high winds, for they have such an abundance of bloom that they are usually top heavy. The choice of surrounding plants should be careful, for not only do we desire pleasing color contrast, but we do not wish such rank growing things near our lilies to their detriment. Effective groupings may be made in front of or among the shrubbery, especially the rhododendron and azalea beds. And many varieties can be successfully naturalized in our meadows, by our brooks and lakes, and in thin woodlands along the paths and drives where they are a delight to come suddenly upon.

The method of propagation may be of interest to some, although the majority of bulbs are imported in large quantities and can be secured at a reasonable price. The most common way is to separate the small bulblets which spring up about the parent bulb. These usually flower in the second year if grown carefully in seed beds. Another means is by taking the fleshy root scales of the mother bulb and planting them in small pots. This is a much slower method. And a third method is the planting of seed. This is extremely interesting, for surprising crosses and combinations sometimes result.

In connection with growing lilies from seed, the bulb pamphlet issued by the famous nursery of R. Wallace & Co., Tunbridge Wells, England, contains the following appropriate information: "Most people grow lilies from bulbs, comparatively few ever think of raising them from seed. That may be due to the fact that seed is very seldom offered, or it may be due to the wrong impression that lilies take many years to flower from the time of sowing. As a matter of fact, we have flowered lilies in less than two years from the time of sowing in our nurseries at Tunbridge Wells.

"Lilium Regale and Lilium Sulphurgale, both of which may be sown under glass either in autumn or in spring, should germinate within the month. When the seedlings have made their second or third leaf, they are ready to prick off into boxes, or into shady beds in a frame of light soil. When sown outside, a sheltered border should be selected, and it is advisable to cover the seed beds with lights. We find that many lilies germinate well in cold frames when sown in March, April or May.

"Some little time ago, Sir Herbert Maxwell, the prominent amateur grower of lilies, wrote as follows regarding the raising of Lilium Regale from seed:—'Seed was saved and sown here, and some of the seedlings flowered in the open in less than two years. One of the group, planted three years ago, was 5′–4″ high, bore eleven blooms, and grew in loam with lime added and a liberal admixture of wood ashes. One of the merits of this lily is that it requires no staking, the stem being strong and wiry.'"

Following are a few of the best varieties of lilies which should prove successful in our garden schemes if reasonable attention is given them:

Lilium auratum: Gold Banded Lily

Has cream colored blossoms mottled with purple. Fragrant. Blooms in July and lasts until September. Partial shade. Stem rooting.

Lilium Brownii

One of the finest and most satisfactory. Drooping blossoms at ends of slender stems. Color varies from pale lemon yellow when it opens to cream as it fades. Outside streaked with reddish brown. Good foliage. June and July flowering. Excellent for cutting. Lift every few years and replant in new soil.

Lilium canadense—Wild Yellow Lily

A graceful native variety with drooping yellow or orange flowers at the ends of slender 2′–4′ stems. Spotted inside with brown. Bloom in June and July. Excellent for naturalizing in moist places.
var. flavum golden yellow richly spotted.
var. rubrum orange red

Lilium candidum—Madonna Lily

Most popular. Pure white blossoms five to twenty-five in a head on stems 2′–4′ high. Dislikes coddling, best after it becomes established. Avoid planting *var. speciosum*, which is forcing variety and can be told by loose pink scales.

Lilium chalcedonicum—Scarlet Martagon

A very old and handsome bright red lily. Graceful loose symmetrical clusters on slender stems 3′–4′ high. Blooms in July. Best after established. Several named varieties.

Lilium concolor

A bright scarlet lily spotted with black. Stem rooting. Dwarf growing, 1½′ high. Blooms in July. Prefers half shade. Needs to be renewed every few years.

Lilium croceum—Alpine or Orange Lily

One of the earliest and most effective. Bright orange with crimson spots. Blooms in late June and July. Best after established. Hard to combine with crimson and pink. Use with blue, purple or lavender. Stem rooting. Likes some manure when planted.

Lilium elegans—Thunbergian Lily

Dwarf variety with clear lemon to orange flowers. Blooms in June and July. Stem roots. Prefers an open position. Excellent for rock garden, borders, or naturalizing.

var. Batemannii.
A glowing unspotted apricot yellow. 3′ high. Blooms in August. Stem rooting.
var. Wallacii.
Clear apricot yellow spotted with black. Blooms in August. Several flower stalks.

Lilium giganteum himalaicum—Giant Lily

A noble lily growing 10′–12′ high. Pure white flowers with outside tinged with green, and inside flushed with purple. Handsome coarse foliage at base. Blooms in July. Prefers sheltered partially shaded spot. Never wise to plant full grown bulbs, they perish after maturing seed. Perpetuated by offsets or seed. Plant offsets in greenhouse to save time, as it takes them two years to bloom. Good for border or woodland planting.

Lilium Hansonii—Golden Turk's Cap

One of the earliest bloomers. Bright orange spotted with brown. Grows 4′–5′ high. Blooms in June. Use with blue,

(*Continued on page* 110)



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THE VIRTUES OF THE LILY

(*Continued from page* 108)

purple, lavender, yellow, or white, never with pink or crimson colored flowers. Protect from full sun as flowers bleach. Stem rooting.

Lilium Henryi—Yellow Showy Lily

An invaluable garden plant blooming in August and September. Deep rich orange yellow. Sometimes twenty blooms on a single stalk 7′–8′ high. Likes lime and a partial shaded place with protection from high winds. Fine foliage. Excellent interplanted with Funkia. Stem rooting.

Lilium Humboldtii

A graceful brilliant reddish yellow lily spotted with maroon. Grows 4′–5′ high, stout stem, good foliage, blooms in July and late June.

var. magnificum

Has golden petals stained with purple, and is best its first season.

Lilium Krameri (*japonicum*)

A lily with a delicate beauty and unique color. Clear pink shaded blush, sometimes white. Grows 2′–4′ high. Needs extra care but well worth it. Best to start indoors in pots and transplant pot and all when half grown.

Lilium Leichtlinii

One of the most graceful, with drooping flowers with reflex petals of pale yellow spotted with reddish brown. Slender stems 3′–4′ high. Blooms in July and August. Makes early start, needs spring protection, best started in pots. Stem rooting.

Lilium martagon var. album—European Turk's Cap

White blooms with yellow anthers. Grows 4′–5′ high. Blooms in June. Prefers partial shade, and needs spring protection.

var. dalmaticum

Improved variety of auratum. Color deep vinous purple. Petals waxy and shine like varnish. Blooms in June.

Lilium monadelphum—Caucasian Lily

A magnificient lily growing 3′–5′ high and bearing six to twenty turban-shaped rich canary yellow to pale lemon yellow flowers. Increases rapidly from bulb scales, and is best after it becomes established.

var. Szovitzianum

Pale citron yellow varying to deep yellow. Blooms early in June. Best the second season. 4′–6′ high. Easy to grow. Pleasing interplanted with white cranesbill.

Lilium pardalinum—Panther Lily

Hardy and robust with bright red flowers whose lower parts are orange spotted with red. Large terminal clusters which begin to open from the bottom, and blooming period lasts several weeks. First season poorest. Excellent for border, waterside, and shrub plantings. Increases rapidly if given plenty of light and air, yet protected from high winds.

var. Roezlii

Bright yellow dotted with purple brown.

var. californicum

Is the finer with deep orange flowers spotted with maroon and tipped with intense scarlet.

Lilium philadelphicum—Wild Red Lily

Yellow spotted maroon and tipped with scarlet. Cup shaped. Of easy garden culture. Blooms in July. Stem rooting. Grows naturally in thin woods. Needs watchful care to prove certain.

Lilium regale—Regal Lily

The most reliable and vigorous grower. Sturdy stems 3′–4′. Good foliage. Bloom has center flushed with yellow and shades to white at edges. Outside streaked with brown which shows through the translucent petals. July flowering. Stem rooting.

Lilium rubellum

An extremely beautiful small lily. Color varies from deep rose pink to almost white with yellow anthers. Fragrant. 1½′ high. Flowers in June. Prefers partial shade, and it is best to protect the bulb when planting by surrounding it entirely with rubble. Stem rooting.

Lilium speciosum—Showy Lily

One of the most satisfactory. White blossoms, or white suffused with pink or rosy red, and much spotted with red. Petals recurved and twisted. Fragrant. Three to ten on a stalk. 3′–4′ high. August and September blooming. Needs spring protection, excellent with statice. Many named varieties.

Lilium superbum—Turk's Cap or Swamp Lily

Valuable as a late flowering variety. Color varies from deep crimson to pale yellow more or less spotted with black. Twenty to thirty flowers in a cluster at the end of an 8′ stalk. Blooms in August and September. Prefers partial shade and a ground cover. Excellent in large masses in border, shrubbery, or near water.

Lilium tenuifolium

An elegant dwarf lily 1½′ high. Deep scarlet flowers with recurved petals. One to twenty blooms on a leafy stalk. Easy culture. Partial shade. Garden border. June flowering. Stem rooting.

Lilium testaceum—Nankeen Lily

The most graceful of all with horizontally poised drooping blooms of dull apricot with yellow anthers. Slender stems 6′–7′ high. Blooms June and July. Of easy culture in border or in pots.

Lilium tigrinum—Tiger Lily

Orange red flowers more or less spotted with deep purple hanging pendantly in loose heads of three to twelve on stems 2′–5′ long. Blooms in August and September. Stem rooting. Excellent with blue and white Monkshood.

Lilium Washingtonianum—Washington Lily

Its beauty warrants extra trouble to provide a deep partially shaded peaty soil with plenty of moisture. Flowers are reddish purple spotted with a deeper tint. Funnel shaped, large, erect, and petals reflexed. Blooms in June and July.



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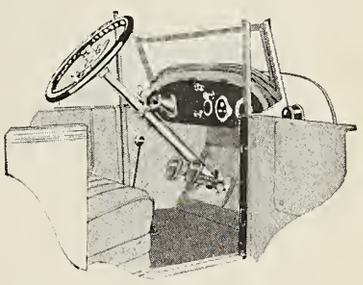
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PUTTING ON A FLOWER SHOW

(*Continued from page* 100)

Don't prefix every class in the schedule with the redundant words "The best" this, that or the other. The judges select the best and the award they make is or should be the signification of the same.

Prepare, publish and distribute the schedule of competition as early as possible in advance of the proposed date of the show so that prospective exhibitors may be informed of the exhibits sought and have adequate time to prepare for and grow them.

The schedule should contain a few simple but most essential rules and regulations devised to govern the show. First and most important is that entries in competition must be made in writing to the Secretary at least two days in advance of the opening date of the show. A set time should be specified when all exhibits must be ready for the judges and a stated time for removal of exhibits at the close of the show.

In cut flower classes if exhibitors are to provide their own vases, they should be so informed. This seems to be the custom in small shows but in the larger exhibitions they are provided by the management. With all the preliminaries arranged and with plenty of exhibits in prospect the success of the show is proportionate to the efficiency of a few individuals in the performance of essential duties.

THE SECRETARY'S WORK

A lot of detail work devolves upon the Secretary, requiring time for its proper performance. Hence the provision of notifying the Secretary not less than two days in advance of the intention to exhibit and in what classes. The Secretary should have a Class book, paged according to schedule, one class on each page, and each exhibitor's entries as received should be entered in this book in the respective classes. From this record exhibitors' cards are then made out. Each card should be inserted in a plain envelope on the face of which there should only be the class number in accord with the schedule and the exhibitor's number in accord with the entry in the class book. This is a most efficient system and perfectly conceals the identity of exhibits till judgment has been passed, after which the cards can be withdrawn and displayed upon the winning exhibits with the award attached. If the exhibitor keeps faith with the Secretary this preparatory detail will have been done in advance and all cards will be ready on the morning of the show to hand out on demand. The exhibitor is usually to blame for the hectic time that happens to be the lot of some Secretaries on the morning of the show. As soon as the judges have made their awards, the Secretary should enter them in the class book beside the names of the fortunate winners and this book is then a complete record of the show.

The general plan and arrangement of a show must be well considered and worked out in advance of the opening date by a special committee or some competent individual and this committee or individual should supervise the placing of all exhibits. In this department, too, it makes materially for the comfort and convenience of the exhibitor and for the peace of mind of the official in charge of the staging if there has been all round cooperation.

STAGING THE CLASSES

If the exhibitor has notified the Secretary, then those in charge of the staging have some tangible idea of what to expect in the respective classes and will have made provision accordingly. There will be deficiencies in some classes at the last moment and unexpected accessions in others, but these are minor matters easily remedied. The general effect of the complete exhibit is the fundamental factor of consideration. The schedule numbering of the classes need not be and generally cannot be slavishly followed seriatim. There should, however, be a rigid adherence to the placing of all the smaller exhibits in their separate and distinct classes. This greatly facilitates judgment and obviates the possibility of any of them failing to be seen by the judges. The larger displays which contribute so much to spectacular effect will of course be placed where they conform best to the general effect as by reason of their size and importance there is no danger of their failing to receive adequate consideration. The small exhibitor with perhaps only two or three entries is, however, not less deserving of consideration and the aim should be to accord to every exhibit its requisite space and position.

This is a critical matter and one that should not be lightly regarded. Participants in flower shows may take a charitable view of shortcomings in organization and management provided the judgment is competent. Procure the best judges obtainable, preferably from a distance, and they should not enter the show until it is ready for the awards to be made. There will never be unanimous accord on all decisions, but the awards of competent men are usually accepted as reflecting the best judgment of those making them.

From the foregoing it is apparent that putting on a flower show is just a matter of organization and application to essential details. Some Garden Clubs are already doing it very well. The writer has visited and judged for quite a number of them and their work in this respect is most commendable. If a good example is an incentive and an inspiration it may perhaps be admissable to cite one of outstanding merit well worthy of emulation.

The Garden Club of Short Hills, New Jersey, holds a Dahlia Show every autumn, which in arrangement, organization and management is as near perfection as can be humanly attained.

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RICHLY ornamented with motifs in colors—often in gold or silver threads—silk brocades reflect the development of design from the IXth and Xth Centuries down to the present day. For hundreds of years they have recorded the designs characteristic of the important artistic periods.

The beautiful Schumacher brocade illustrated here was suggested by three rare brocades woven in the William and Mary and Georgian Periods. Motifs from these three antique pieces now in the Metropolitan Museum of Art have been skillfully adapted, composed and woven to meet the modern requirements of interior decoration.

The fine close weave and the superior quality of the silk make this Schumacher brocade an appropriate fabric for furniture coverings, wall coverings and hangings. There are other combinations of color, each exquisite.

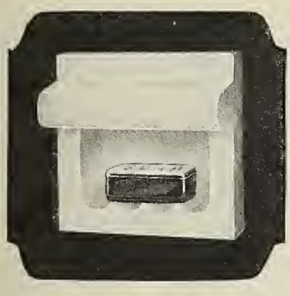
Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics including the William and Mary brocade illustrated here. He will also arrange the purchase for you. F. Schumacher & Co., Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago, Philadelphia.

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Your bathroom, more than any other room in your home, comes under the keen, unhidden scrutiny of your guests. How quickly do they take note of niceties or crudities in its equipment. By these impressions of good taste, comfort and beauty people judge you and your home.

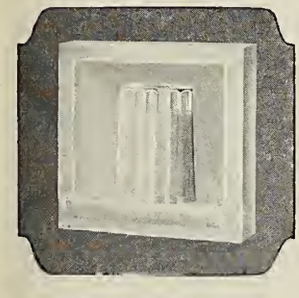


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Tumbler Holder

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Kindly send me your booklet "The Perfect Bathroom." I am interested in (remodeling) (building) my home and particularly my bathroom.

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Address.....

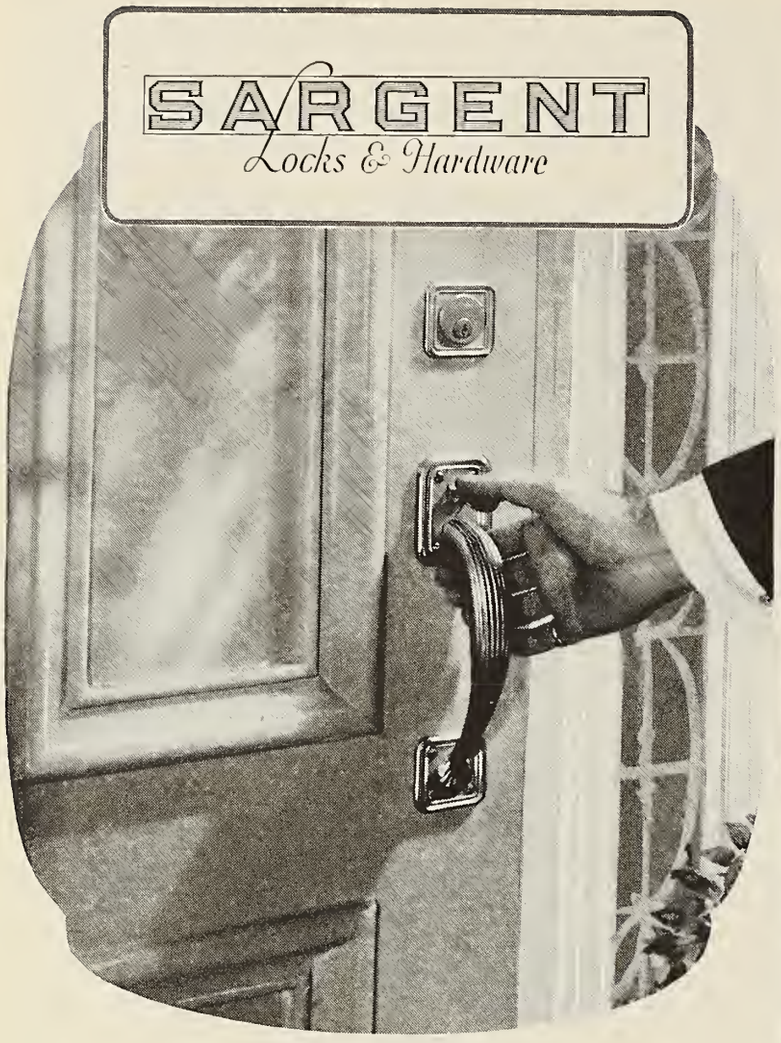
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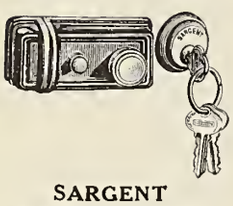
Where hospitality begins

BUILD the home to shelter the family, to delight the eye, to express your individuality. But never forget that hardware can increase its convenience and add to its cordiality.

Home builders the country over find that Sargent Hardware does its duty unfailingly, for its materials are sound and its workmanship most careful. In addition, they are able to select designs that agree to a nicety with the architecture of their homes.

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Old Connecticut chests with raised panels suggested the design for the cottage furniture used in the home of J. Alan Fletcher, Larchmont Gardens, N. Y. The low footboard of the bed gives a sense of space

FURNISHING A COLONIAL HOME

(*Continued from page* 47)

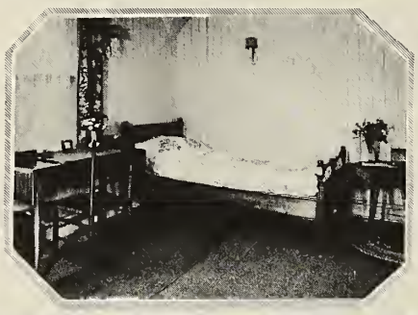
The Early American Furniture is a definite example of a creative period. Lasting, because founded on inherited principles of design; and appropriate for our homes, because an expression of our own civilization. The fine examples of this furniture are now more valuable than the English prototypes because the number of them is limited, their workmanship is excellent and the very simplicity of their form is recognized by connoisseurs as a point of excellence.

The livable house is dear to the heart of everyone. Even the person who has yielded to the temptation to make his house a vehicle for the display of wealth pays his respects to the livable house when art and the spirit of the individual have planned it. The grand house is far easier to achieve, but the livable house demands more than money. It is founded on personal good taste, judgment and understanding, and these are dependent upon study and often upon sacrifice.

If we were to set ourselves the problem of planning a livable house that is to possess quaintness, charm and imagination, our thoughts naturally turn to the cottage. But we have not built cottages in America. We have no true counterpart to the cottages of England or Normandy, unless it be a few such as the Salem houses of John Ward, The House of Seven Gables, and the Hathaway Cottage. These belong to 1640 to 1690 and possess the quaint roof lines with projecting upper story, diamond paned windows and beautifully proportioned rooms. But even they are not cottages but real houses. No! Americans have not built cottages. Thatched roofs and peasant dwellings are foreign to us for our country was not founded by peasants. And in planning

(*Continued on page* 116)

Maple or cherry is more appropriate for the early type of low beds than mahogany



An old fireside settle suggested the headboard for the bed. Note the butterfly bedside table



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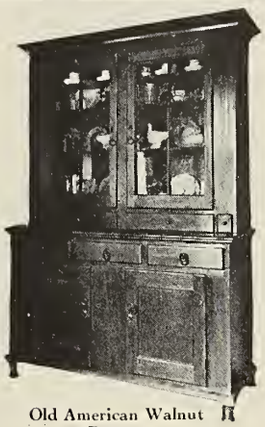
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Panel	25
Peasant Chair . .	40
Stand	35
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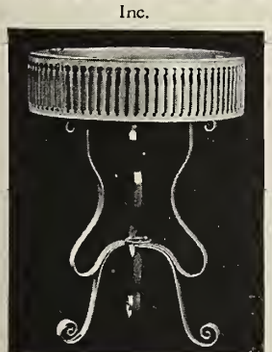
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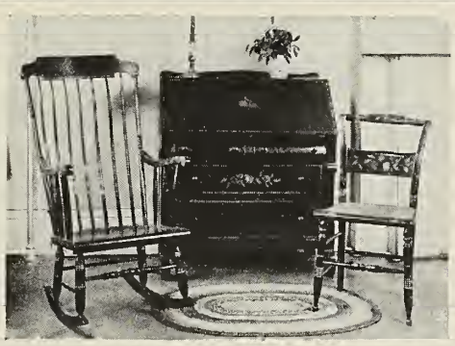
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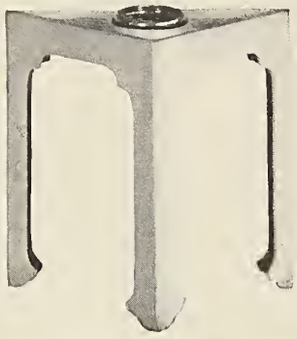
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10½" x 12"	12" x 18" — $3.50
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THE illustration shows part of an interesting hearth group which includes a pair of Andirons (Design 842—23" high—$27 a pair.) Fireset (Design 412—38" high—$21 each.)
Polished brass medallion, wrought iron in half-polish finish.

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(1) Has large broad Table Top (20x30 in.)
(2) TWO Undershelves (to transport ALL the table dishes in ONE TRIP.)
(3) Large center pull-out Drawer.
(4) Double End Guiding Handles.
(5) Equipped with four (4) Rubber Tired "Scientifically Silent" Swivel Wheels
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Write for descriptive pamphlet and dealer's name
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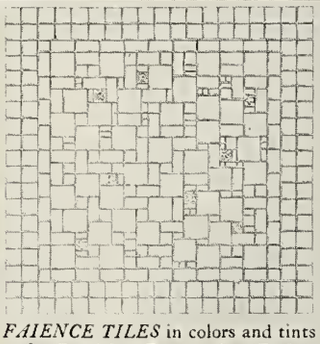


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The range of casements, the dining table beneath them, the Welsh dresser, the simple door, the fireside settle—all these elements help establish the cottage atmosphere. Designed by Aymar Embury, II

FURNISHING A COLONIAL HOME

(*Continued from page* 114)

our livable house we will reject things that smack of a stage setting.

But we have three styles that belong to our own country that offer ample opportunity for expression of the three qualities stipulated above. They are the New England village house, with long sloping roof and great center chimney; the Dutch Colonial of brick or stone with hipped roof and chimneys incorporated in the end walls; and the Spanish Colonial for the Southwest Coast and Florida. And, strange to say, the early American furniture mentioned above is almost equally appropriate for all three. The tavern tables and fiddle back hairs of New England and Pennsylvania are found with slight modifications in Spain and northern Italy, in Corsica and even in Norway; for style in furniture, as in clothes, has often traveled through many countries.

So let us choose a New England Village house and furnish it for today. The living room is 18′ by 22′ with ceiling 8′ high. The fireplace is in the end of the room and the room is paneled in that end only from floor to ceiling. The paneling is made of white pine with large raised panels and a quaint slope to them on either side of the chimney, ever so slight, down towards the side walls, like a ship's cabin. This is after the old Marblehead and Salem houses, built by the shipwrights for the sea captains and merchant princes of that day. The other walls have a dado of the pine panels about 2′ high, and above that a scenic wall paper that has been glazed with sepia after it was hung. This glazing has brought down the tone to an autumn amber, through which the design does not obtrude too harshly to prevent the hanging of a few choice pictures and old prints. Bookcases are built in, not bought like articles of furniture; and they are open, for books are to be read and not worn as ornaments.

The moldings of the panels, windows and doors are to be studied for correctness. It is as easy to have them right as wrong, and there is a right way to proportion the panels of the doors. The woodwork is either finished cream white enamel or treated with acids and waxed when it is the color of old meerschaum. This latter is the color it would be if we had bought old paneling, scraped off ages of paint and oiled it. It happens to be the last word in style today.

If the windows can be recessed with a little flare to the jams, and narrow panels on the sides, it is ideal. And if a thin cornice of curly maple, for curtains, jigsawed along the top in the flame ornament of a "Washington Mirror" can be hung with about a 4" projection, into the room,—this over each window will add more of authenticity and charm than can be easily imagined. These cornices can be painted dull green-blue and gold to advantage if curly maple cannot be had.

The curtains are chintz, at least in summer. Some fine, large design, such as those by Harry Wearne in this country, or by Thorold D. Lee in England. This much for the setting!

The furniture! Lady to a salesman: "I want to see some furniture suitable for a living room in a house of New England Village Colonial architecture."

The salesman looks blank for a moment, but the smile of professional condescension soon returns. "Yes, Madam! Right this way."

The lady is shown a three-piece parlor "suite" in shiny, dark mahogany and machine-made tapestry; the seats of patent spring construction, and the arms of the davenport a foot or more thick. Or it may be a "suite" of Rennaissance carving or "Queen Anne". In any event it is hopelessly modern and elaborate with ornament like a "movie front"; all for show, and the claims of "period" resting on but superficial variations of the merest externals.

Manufacturers of furniture should take just as much interest in authenticity of details of design in furniture as do the architects in houses, and the designers of fabrics and papers. But the purchaser must bring knowledge and judgment to the quest and this can be obtained by careful study of the illustrations in such books as those by Luke Vincent Lockwood, Miss Frances Morse and the recent book by Wallace Nutting; and, above all, by careful observation of collections.

The furnishing of the living room is then a pleasure. The money allowance is increased to cover things not common and commercial, but is sufficient to procure pieces where truth in design and construction and quality—not price—are the main considerations. In that way the furniture by which taste is shown may be a

(*Continued on page* 118)

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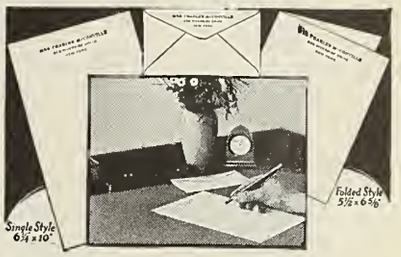
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When you open the front door—are you just a bit thrilled, even yet? Or do you sort of take it for granted? . . . hardly notice it . . .

That's the fatal danger-signal—the first sign of ultimate boredoom . . .

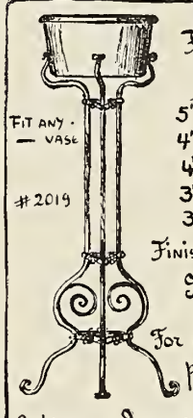
Quick! Buy your house a new lamp like a soft golden moon—a fat foolish cushion that picks up the color-scheme—new china for the tea tray. If you can't do anything else, move the furniture 'round!

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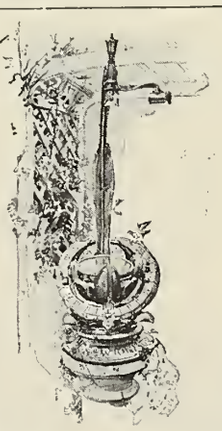
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When Pyorrhea comes, the teeth loosen, and drop out or must be extracted. Pus-pockets form at the roots and poison spreads throughout the system.

Comparatively few persons are immune. Statistics show that four out of every five past forty, and thousands younger, are subject to this sinister disease.

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At the first sign of Pyorrhea, Nature gives her danger signal—tender gums which bleed easily when the teeth are brushed.

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Forhan's For the Gums is the scientific formula of R. J. Forhan, D. D. S. If used consistently and used in time, it will prevent Pyorrhea or check its course.

In addition to its efficacy in the treatment of Pyorrhea, Forhan's For the Gums is an excellent dentifrice. It contains nothing but the most beneficial ingredients that keep teeth white and clean and the gums firm and healthy.

Remember, statistics are all against you. Science proves that four out of every five are doomed after forty. For that reason it is good health insurance to start using Forhan's For the Gums today.

Forhan's For the Gums is sold by druggists everywhere. Start a good habit today; the habit of strict oral hygiene. Go regularly to your dentist and brush your teeth twice a day with Forhan's. 35c and 60c in tubes.



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More than a tooth paste — it checks Pyorrhea

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York
Forhan's, Limited, Montreal

FURNISHING A COLONIAL HOME

(*Continued from page* 116)

little more in keeping with the excellence of the plumbing, the quality of the rugs and the kitchen equipment of which we are so justly proud.

But, to continue with our problem!

To the left of the fireplace is a slender six-leg highboy of walnut, with trumpet turnings. Around each drawer is the double herring-bone inlay that tells volumes to the one who knows. And the delicate double beads, secret drawer in the cornice, and lovely burled wood in the centers, all orient this piece as one belonging to the choicest of all periods: the American Queen Anne. The couch has maple ends and arms, like an old wing chair, but done inside with thin upholstering and covered in a heavy printed cotton like old needlework. The table is placed in front of it—long, low and narrow, of the stretcher type, with simple turnings and rat-tail feet. Just the place for magazines and convenient for real use! It is of mellow maple with butternut top.

LIVING ROOM PIECES

There is a graceful wing chair of which the only wood showing is in the legs, which are of mahogany, square and fluted on the front and sides with the Chippendale double O. G. molding. A small oval butterfly table stands between it and the desk; this is of maple frame and pine or butternut top, for it was originated long ago before mahogany was known, and it looks particularly well beside the mahogany desk. The desk is a secretary base, with dove-tail joints showing the handwork where the sides are joined to the top. The drawer pulls are open-work Chippendale, and a mahogany Chippendale desk chair is in front of it. The piano and two other upholstered chairs complete the room, one of which is a low, simple Queen Anne type, with thin upholstering, and the other is deep, spring upholstered, covered in burnt orange uncut mohair.

Thus the furniture is a small collection of pieces, each one of which is chosen for its own merits; and the variety of woods and the colors in the fabrics bring far more interest than stilted matched pieces. This serves as a symbol for the other rooms of the house.

The dining room is more formal. We have not much sympathy with the clumsy refectory table of foreign character. Huge bulbous legs and deep aprons that bump the knees when one hurdles the stretcher that connects the posts! This is paying too high a price for originality. The effort to be different is too obvious. There are tables in plenty, indigenous to our land, that are far too interesting to be passed by. Adaptations for present requirements can be made from the quaint Connecticut tavern tables of maple and pine. Wonderful stretcher tables with single pedestal ends! A crane gateleg table of curly maple, so comfortable for the users and so full of real originality! And as to chairs, we have a choice heritage. Fiddle backs of curly maple with Spanish feet, transition chairs with quaint cabriole front legs, comfortable upholstered saddle seats and interlacing design in the backs that suggest Chippendale. It is not necessary to go outside of our own country for a wide choice of great interest.

Sideboards are comparatively modern pieces. They belong to the latter half of the 18th Century and Hepplewhite furnished the best inspiration. But for those who love an informal room we can turn to the old cupboards of Connecticut and the seaport towns. Many of these are full of delightful suggestions for present-day productions. Things that were originally made of pine and painted, adapt themselves to soft tones of walnut and maple if one wishes relief from the classic designs. Cupboard tops can be slanted back as they were made by the shipwrights for the homes of the old sea captains.

This opens up entire new vistas in furniture and decoration for the whole room. If the room is small, the walls can be left plain with the plaster modeled in uneven undulations. Old barns furnish hand-hewn beams that are genuinely old, and two or three of these beams across a ceiling give strength and dignity.

Furnishing the bedrooms in a way that is appropriate for the particular type of house we are planning is not easy. Modern American furniture is not truly fitting, as is proved if one thinks of a modern bedroom group placed in one of the old homes of Marblehead. The mahogany is too dark and shiny; the veneers are too startling and garish in their figure. Too little attention has been paid to the traditions of design to make these pieces carry out the same spirit that has animated the architect in the quaintness and charm of the building itself.

However, all of the furniture described above for living and dining rooms is being made today, and there are an increasing number of makers who are specializing in authentic bedroom furniture as well. The trouble is that the average purchaser has the price of common, commercial things too firmly fixed in mind to offer much encouragement to the manufacturers in this field. He cannot give quality and quaintness, tradition and correct design for the same money. The very time spent in studying good models prevents this; and add to this the necessity for more careful superintendence of the workmen, wood better selected for evenness of grain, and many other elements in joinery to conform to the old traditions, and you will see that this type of furniture cannot possibly be made and sold at the same prices as the commercial things even though the latter appear to be more expensive because of lavish ornament.

Given three bedrooms to furnish in our New England house, one can well be of 18th Century design in mahogany and maple, the second in very early type of walnut and maple and the third in some quaint color scheme like the old painted furniture of New England that is now so rare. The second room is more interesting to describe because it is the hardest to find in furniture made today.

EVOLVING A BEDROOM

The four-post bed was universal in the early days. But we do not want four-posters; certainly not for two beds in one room. Any book on the subject of antiques will make clear the limitations in designs of beds, but the documents are unlimited for good designs of the other pieces. An old Connecticut chest originally made of oak and pine with raised panels contributes quaint squash-ball turnings for the feet, pegged joints, and a well-formed scalloped apron for the base of the beds and bureaus. We go to an old Pilgrim settle for the head of the bed and employ a little butterfly table of maple and pine for the candlestand. A quaint chintz-covered rocker of the pre-Revolutionary period, and the panels and mirror frames outlined in a running design in color, taken from an old dower chest, on all the other pieces brings an element of unity to the whole group that does not prevent the atmosphere of a collection of pieces rather than a matched "suite". Windows hung in chintz, and walls with an old-fashioned paper, a solid color rug for comfort, and a few braided or hooked rugs for charm!

Space does not permit of a detailed description of the remaining rooms in our problem, but a word of instruction as to how to find authentic furniture may be helpful.

In searching for furniture that is cor-

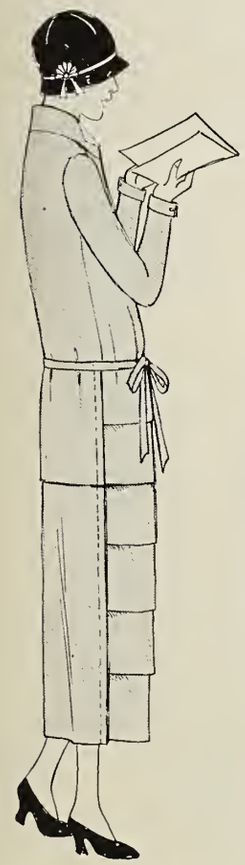
(*Continued on page* 120)

Clothes for Town and Country

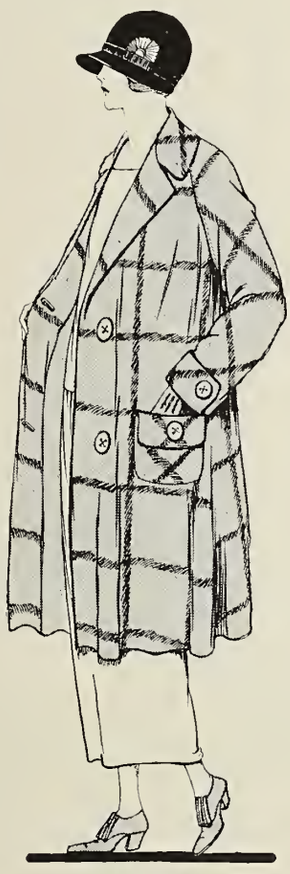
The summer's almost over. Every week we find we have to run up to town. But we won't close the country house for months yet. We're at the very nicest stage of things—where we wake up as the town mouse one morning, and the country mouse the next. We have two souls; and two quite different sets of clothes. Which—alas—may be hard on the bank account of even the whitest and most aristocratic of mice.

But not if we do it the Vogue Pattern way. Thank heaven nobody makes clothes with seams by the mile any more. Take that good-looking coat (No. H 7264); just the thing to motor up in. The body of it is cut in two pieces, the sleeves in one. Patch pockets are a lazy mode's trick, but most effective. And, if we choose a fabric like camel's hair, we don't need a lining at all. Pouf! It's nothing to make. . . . And it doesn't cost much more than that either.

For a civilized town coat, we might slip our tennis-slim figure into No. H 7261 with its straight lines finished in circular flare, made in a smart wool twill or cordine. Or, if our fancies turn toward the popular coat dress rather than a coat—well, the pattern's either. Spin the front button for luck!



Coat No. H 7238
Price $.65
Frock No. H 7237
Price $1.00



Coat No. H 7264
Price $1.00



Coat No. H 7261
Price $1.00



Frock No. H 7237
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Frock No. H 7253
Price $1.00

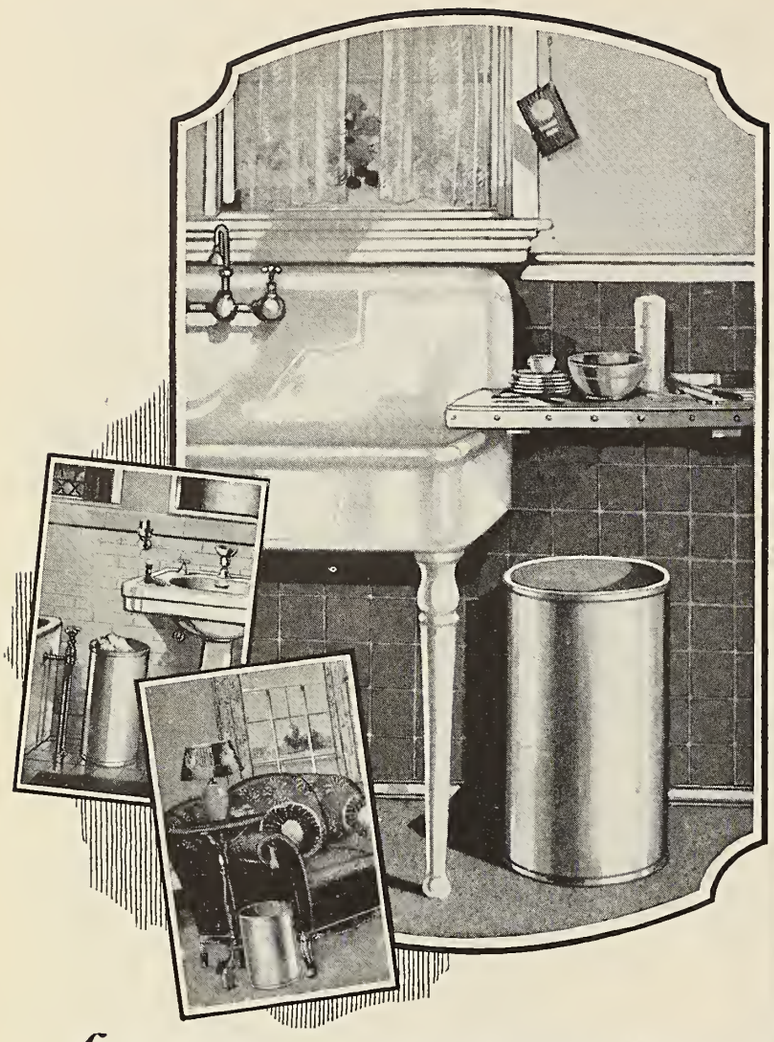
It's seldom that the mode presents us with anything nicer than the flat-tiered skirt. And how could tiers be flatter and trimmer than they are in the little dress No. H 7237 with its long sleeve that fits so perfectly and flares so jauntily? The coat that goes with it (No. H 7238) has two tiers of its own and lines that simply couldn't be smarter. Topped with a little cloche like the one in the sketch, we could go anywhere and find a home.

And as for that evening dress you're sure to have danced your way out of—wouldn't the soft crepe or satin folds of No. H 7253 compensate you for any number of dead and gone memories? You'd be simply amazed, too, if you knew how easy it is to make, and how that bow adds to one's late-summer joie de vivre. . . . And to find something that does that, nowadays, without vitally depressing the financial thermometer is a triumph all by itself.

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Colors:
White
Gray
Buff
Blue, Olive
Light green
Dark green

Sizes:
Heights:
14-inch
20-inch
26-inch
Diameters:
10-inch
12-inch

Prices:
10 x 14. . . . $3.00
12 x 14. . . . 3.25
10 x 20. . . . 3.50
12 x 20. . . . 3.75
10 x 26. . . . 5.00 (WITH COVER)
12 x 26. . . . 5.50 (WITH COVER)

The above prices are for *Katchall* in colors. For white, add $1.00 to list price.

Fibre Specialty Manufacturing Company
KATCHALL DIVISION Kennett Square, Pa.

KATCHALL DIVISION, Fibre Specialty Manufacturing Company, Kennett Square, Pa. Gentlemen: I do not find *Katchall* at the best store(s) in this city. Please deliver to me, parcel post collect, the following:

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___*Katchall*_____x_____Color_____Price_____
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I have written below the name(s) of_____store(s) where I inquired for *Katchall,* which entitles me to a discount of (one name, 25 cents) (two names, 50 cents) on the above order.

*Your name*_____
*Your address*_____
*Name of store*_____
*Name of store*_____

FURNISHING A COLONIAL HOME

(*Continued from page* 118)

rect for a house that has been planned with careful regard for tradition, first state clearly and definitely to the salesman the style and period of the room in question. Then ask him, "What furniture have you that is authentic in the details of its design that is appropriate for such a room?" When you are shown the furniture, ask the salesman to point out specifically the details of moldings, proportion, construction, etc., that are authentic. Ask him from what documents in early furniture the pieces before you were designed. If he does not know, ask to see the buyer and make it clear to the buyer that if his establishment is to contribute the furniture for your home you will require pieces the design and construction of which are definitely traceable to some choice model that is correct for such a room.

By no other means than the cultivation of knowledge and judgment on the part of the average purchaser of this country and by demanding correct things, can standards in home furnishing be really raised along the lines that the dignity of our own civilization demands. The fine books that deal with this subject are too numerous and the choice examples of good furniture in our museums and private collections are entirely too convenient to permit of a compromise when it comes to furniture, especially after the architect, the fabric-maker and the rug-weaver have done their part with such sincerity as exists today.

NOTE. This is the sixth of a series of articles by prominent decorators on the various rooms in the house. Each decorator has selected the furniture and color scheme for a special room. In February Mrs. Emott Buel wrote on Living Rooms; in March, Diane Tate & Marian Hall described a Morning Room; in April, Gertrude Gheen wrote on Dining Rooms; May contained John G. Hamilton's description of a Man's Room and in June Margaret McElroy described Libraries. In August the furnishing of Children's Rooms was described. The next article, in the October number, will consider the Bedroom.

THE STORY *of* REGENCY FURNITURE

(*Continued from page* 53)

Charles Percier, one of the mainsprings of Napoleonic "Empire", came over from France in order to bring his architectural knowledge of ancient Greece and Rome to bear upon Mr. Hope's designs for furniture; carvers came from Holland, bronzists and *ciseleurs* from Paris and Versailles. It was all very consistent and grand, but a little too cold and formal to be popular.

The greater part of Regency furniture was developed on less rigid lines. It is easy now to criticize its shortcomings, but unquestionably the English and American workmen of that day had a hard row to hoe. They were expected to produce furniture of French Empire style, in its majesty of marble, ormolu, crystal, gilding, and chasing, with insufficient technical skill in some of the branches; they were, moreover, often obliged to work with a very definite limit to the expenditure. There was no general demand for costly fine pieces; the connoisseur did not then exist among the great middle class or the wealthy tradesfolk; people wanted good commodious furniture at a moderate price, but they naturally preferred to have it elegant. Makers, then, were confronted with the problem of uniting the imperial Napoleonic style with the breakfast table and the armchair of the English and American home. Small wonder that the effort sometimes proved too much for them. Beautiful as was the cabinet work, we could not hope to rival the famous French *ébénistes, fondeurs,* or the *ciseleurs,* with their jeweler's skill. Our attempts were often clumsy, rather than massive; pretentious, rather than grand. The large palatial pieces were reproduced in homely sizes with the oddest effect—the vast carved and gilded legs of a twelve-foot side table on a modest little buffet; a long window settee squeezed to a quarter its length, these and their like are quite characteristic of the Regency.

At the same time, there is, to modern eyes, something captivating about this very clumsiness and homely dignity; and it is interesting to note how well some of the pieces with their gilding, rosewood, redundancy, and brass, all mellowed and glazed over by the hand of time, blend into modern interiors.



The simplicity and dignity of this Regency table would recommend it for use to-day



A mahogany dining table inlaid with a black line. The legs have mounts of metal

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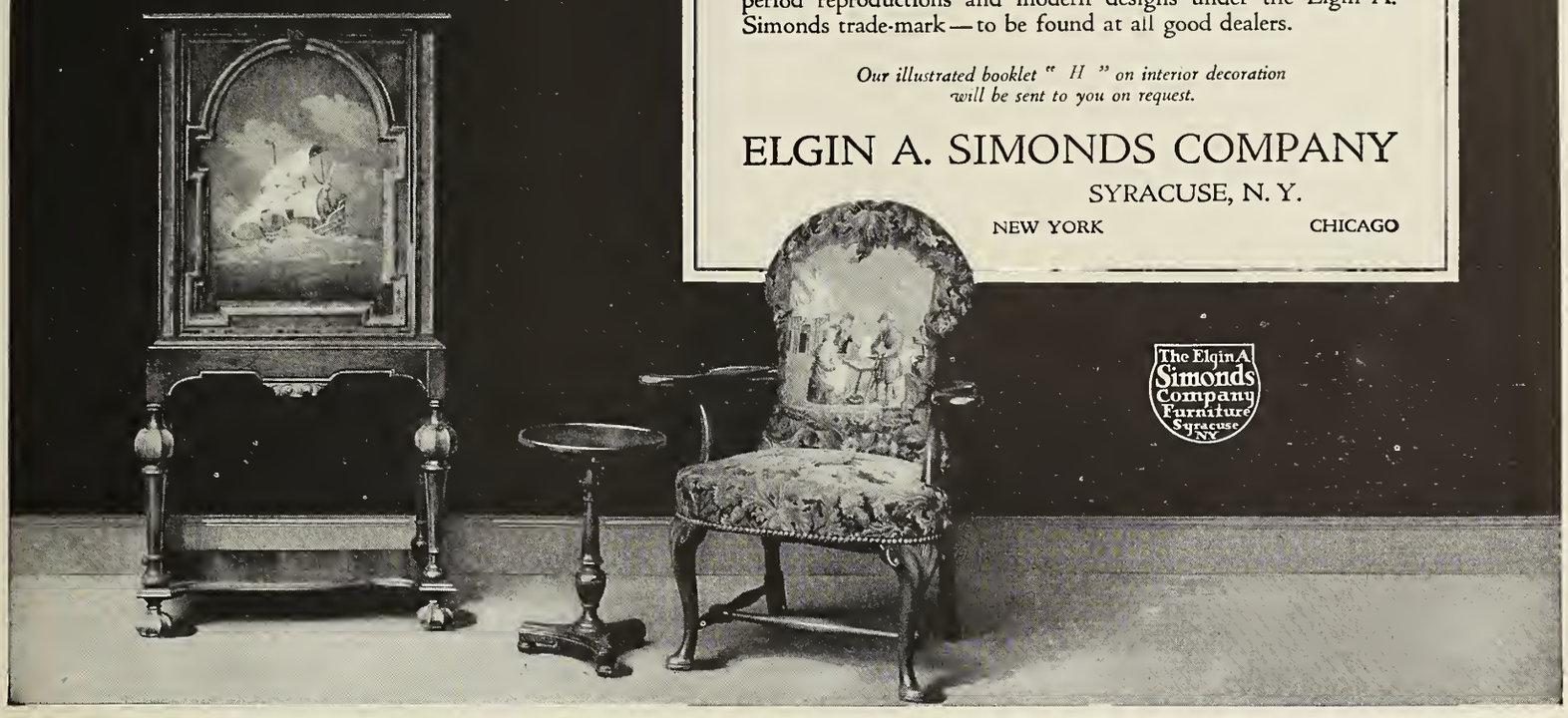
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M. E Hewitt

A collection of rare old china is attractively displayed in the beautiful 18th Century mahogany cabinet above. Shown by courtesy of A. S. Vernay

CHINA AS DECORATION



Rows of colorful china in the white dining room in the residence of Wm. M. Ritter, Esq. at Manchester, Vt.



In the picture below china as well as old bottles and pewter are well shown on the shelves of a Jacobean dresser

A corner of the morning room in the New York home of Mrs. Ernest Iselin shows a decorative Chippendale cabinet filled with china



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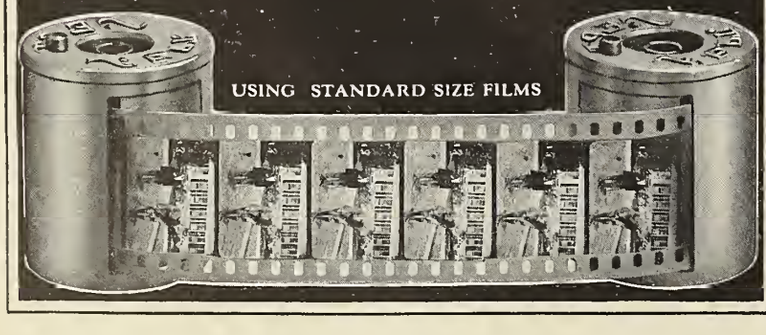
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IN PRAISE OF THE LITTLE GARDEN

(*Continued from page* 50)

And loving the small things, we likewise come to love the old-fashioned things. If you hear someone say, "She has phlox, heart's-ease, bachelors' buttons, hollyhocks, sweet william and sunflowers in her garden," you immediately want to see those homely old-fashioned blossoms. It may have been years since you have looked on such unregenerate flowery homespun, and you have memories of your grandmother's nasturtiums and sweet-scented heliotrope and timid lavender and rue peeping from the borders of graveled paths. You are honestly sick of the latest thing in cultivated hothouse roses. And just as there is lure in words like bombazine and crinoline there is something unutterably satisfying in the spice of common pinks and the simplicity of boxwood. Surely old silver and blue china are more desirable than expensive gold plate and modern dishes elaborately decorated. I am not one to praise the past, always to the detriment of the present; but somehow candlelight—yes, even a tallow dip—seems more harmonious to me anywhere than blazing electric brackets. And if it is bromidic to care for horses more than for rushing motors, then I am happy to be a bromide. Yet modernity has its uses, if only to call our attention to the large leisure of times that have vanished. A formal garden, beautiful as it may be, sometimes causes us to sigh for a riot of tangled colors; and who would not exchange the precision of a rich man's barbered lawn and hedges kept up by someone else, for the tiniest of hodge-podge Dutch gardens, planted by one's own hands?

It might be said that a garden is really not worthy the name unless one tends it oneself. A vicarious delight in flowers is comparable to witnessing a rodeo under the steel girders of Madison Square Garden instead of under the blue sky of Oregon. A boy who plants a tree on Arbor Day will later, perhaps, sit on a civic committee which will insist that elms and oaks line the streets of his town. Something will abide with him that he would be the less manly for losing; for of all silly notions in the world, that is the silliest which takes it for granted that only women should be interested in flowers and shrubs and plants. One might as well say that there should be no masculine pianists and violinists; that all poets are epicene.

To possess one's own garden, no matter how small, is something we should all dream of. In my own experience, city pent though I am, I know how a certain rented backyard with abundant grass and a tree and a pergola and a sun dial and flagstones through which bits of green push up, has been a source of faith for cloudy days; how a crooked basin where town sparrows may drink has proved a silver note in the dull color scheme of a granite city. Skyscrapers have peered down on this bit of privacy, but they have not been able to spoil my pleasure, and their encroaching shadows fail to rob me of the desire to plant new bushes and train young vines over dilapidated fences. There is nothing quite like "the lure of green things growing", in the lovely phrase of Charles G. D. Roberts; and though one's urban patch of green may be a joke to one's bucolic friends, it has its high spiritual use which one need not speak of; and on moonlit nights it takes on all the glamour and glory of the sweetest gardens hidden away in the soft English hills or along our own Connecticut roads. The merciful night hides ugly walls of granite which would smite, if they could, my smallest but most beautiful of treasures; and the moon, like a kindly queen, spills her silver shower on my humble yard in the same lavish way that she pours down her largess on the rich gardens of Southern California. We are not poor, so long as we have a love of beauty.

TULIPS FOR THE MAY GARDEN

(*Continued from page* 75)

Among these paler shades come paler shadows. *Pensée Amere*—soft mauve with just enough of pink to melt its shadow into the general color scheme, and the *Reverend Ewbank*—slatey lavender—as a foil to paler pinks, and the stronger shadow *Marconi* and *Zulu* to fade out into the general mass.

As the spring flowers fade their place is taken by June's—all blue and gold and white. In the midsummer months come quaint mixed colors like an old bouquet, and with the fall the autumn's glowing shades.

LIST OF HERBACEOUS PLANTS USED WITH TULIPS IN BORDERS

Aquilegia Hybrids
Aster *Climax*
Aster *St. Egwin*
Aster *N. A. Lil Fardell*
Arabis alpina
Anemone Japonica Whirlwind
Anemone Japonica Queen Charlotte
Aconitum Wilsonii
Boltonia Asteroides
Boltonia Latisquana
Bocconia cordata
Cimicufuga Racemosa
Chrysanthemum Maximum Alaska
Campanula persicifolia
Dicentra plumosa
Dianthus delicata
Delphinium Gold Medal Hybrids
Delphinium Belladonna Hybrids
Eupatorium coelestinum
Hollyhocks–double Pink–yellow–black
Helenium autumnale
Helenium autumnale rubrum
Iris Siberica Snow Queen
German Iris *Wyomissing*
German Iris *Her Majesty*
German Iris *Mme. Chereau*
German Iris *Windham*
German Iris *Queen of May*
German Iris *Pallida Dalmatica*
German Iris *Florentina*
Japanese Iris *Gold Bound*
Iberis sempervirens
Linum perenne blue
Myosotis semperflorens
Phlox *Queen*
Phlox *Elizabeth Campbell*
Phlox *Miss Lingard*
Phlox *Nattie Stuart*
Phlox *Bridesmaid*
Phlox *Jules Sandeau*
Papaver Orientalis Mrs. Perry
Polymonium Caeruleum
Physostegia Virginica
Peony *Festiva Maxima*
Peony *Margaret Gerard*
Peony *Margaret Atwood*
Spiraea filapendula
Spiraea vernusta
Spiraea Japonica
Thalictrum flavum
Tiaillea cordifolia
Viola cornuta
Veronica spicata blue
Veronica spicata white
Veronica spicata pink
Veronica Longifolia subsessilis
Veronica Incanna

Alice Van Leer Carrick, well known author and magazine contributor, writes of Bengal-Oriental Rugs in her new book, "Backgrounds of Oriental Beauty"—

". . . Even if it was a reproduction; even if it was made in America, so lovely a rug as this; all in one piece; with woven, *belonging* fringes; a thick, deep, soft pile; and a lustrous sheen that wavered and changed whichever way you looked, just as a light wind ripples the tops of a wheat-field—that's the surest Oriental touch of all. . ."

Individuality in your rugs—why not? This is the keynote of all thoughtful home furnishing.

Send to us for a copy of "Backgrounds of Oriental Beauty"

JAMES M. SHOEMAKER CO., Inc.

16-18 West 39th St., New York



BENGAL-ORIENTAL RUG LARISTAN REPRODUCTION



The Sheraton



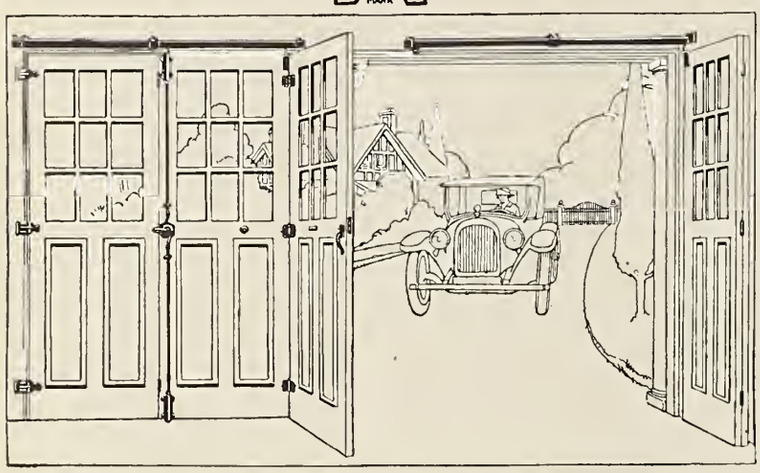
Lighting Equipment that Pleases

SELECT the lighting equipment for your home as you select your furniture—not merely for utility but for beauty as well. In your living room this graceful Sheraton chandelier, with Sheraton brackets to match, will enhance the appearance of rugs, draperies, furniture and decorations, and you will be delighted with the result.

"Notice the Lighting Equipment"

There are Sheraton designs suitable for each room in the home—charming chandeliers and brackets for living room, dining room and library and dainty pieces for bedrooms and halls. A little brochure that illustrates and describes some of the Sheraton designs suitable for the moderately priced home will be sent you on request, together with the name of your local dealer who is privileged to show you Sheraton designs.

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The most important part of your garage

Any style of roof will keep out the weather—any kind of building material will protect your car. But unless properly designed, the garage doors will be an endless source of trouble and expense—may even cause personal injury or damage to your car.

Because garage doors are opened and closed several times a day, in all kinds of weather, they must be operated with a minimum of time and effort on your part, and wear and tear on the doors. The modern garage doorway, which meets these special requirements to the fullest extent, is equipped with

Slidetite Garage Door Hardware

Garage doors hung on *"Slidetite"* slide and fold inside, flat against the wall, leaving a wide, clear space. Meets every requirement, from the one-car garage to doorways 30 feet wide. Doors move smoothly, with little effort. They cannot sag, do not expose a large surface to strong winds, and will not slam shut. When closed, *"Slidetite"* equipped doors fit tight and are absolutely weather-proof. *"Slidetite"* meets the exacting needs of the most important part of the garage in the most satisfactory way.

Before building a new garage—or remodeling an old one—be sure to write for our free ***"Slidetite"*** *book, M-4. Contains many practical suggestions and illustrations of modern garage doorways.* ***"Slidetite"*** *may be obtained through hardware and lumber dealers everywhere.*

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

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RICHARDS-WILCOX CANADIAN CO., Ltd.
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Exclusive manufacturers of "AiR-Way"— the original sliding-folding window hardware



Viburnum acerifolium is of that great family of woodsy shrubs having white blossoms and brilliant fruits

SHRUBS *for* SHADY PLACES

UNDER the far reaching branches of the hardwoods there is always a certain degree of light absorption. The profusely developed leaves catch the greater part of the light, permitting only a small quantity to pass to the ground below. But here and there, wherever there is a jagged opening in the leafy canopy, does the sun light dance upon the shrubs and bushes to be found growing in the damp soil of wooded regions.

Light is by far the most important external factor affecting the form and structure of plant life, for the duration and intensity of the illumination may be either invigorating or restricting, creative or destructive. The growth of stem and roots is accelerated during periods of darkness while the leaves require a moderate amount of light for their most rapid growth. Buds begin their development only when the intensity of light has reached a definite stage.

When intense light is received by true shade plants, they die, their chlorophyll being decomposed. But this is an exceptionally rare occurrence in nature for the majority of plants are provided with devices which can take care of the excess illumination. Some have hairs for this purpose, others color the young foliage a red or a pale yellowish white, while still others are able to turn the blade of the leaf so that it will not receive quite so much light.

It is light which is responsible for the places inhabited by various plants, for each type requires, in fact demands, a certain quantity and quality of light for its best development. It is for this reason alone that the flora of the fields and meadows, where there is a superabundance of light, differs from that of the forest, where there is always obscurity, and it is for the same reason that the vegetation of the forest is quite distinctive from that at the edge of the woods, where there is always a gentle half-light. Since each species of tree has its own distinctive type of foliage, the light which it permits to pass must also vary, and, based upon this characteristic fact, each tree site has its own peculiar underbrush. If this is transplanted to other conditions, it will either vegetate or gradually die.

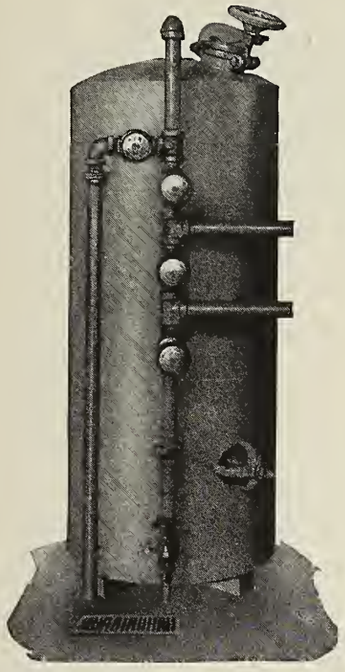
These conditions must be taken into account when planting shrubs and bushes in a wooded garden. When ornamental and decorative shrubs are considered for such sites, their number is exceptionally small, and even these few do not thrive when planted under a dense canopy of forest giants whose uppermost branches interlock, preventing the light from reaching the ground. Conditions are far better where the stand is not so dense and where the crowns permit partial illumination of the soil beneath them. Then, when the matted roots have been removed, and new soil added to a depth of one foot to that place where the shrub is to stand, it will usually thrive. Such plants should generally be set out in the fall, the months of September-October being best, but, above all, the plants selected must have a good root system.

The most desirable evergreen species for such a locality is Mahonia (*Berberis aquifolium*). It is a shrub which is always attractive since it does not lose its foliage. But still the hard, leathery leaves change

(*Continued on page* 128)



If your soil contains no lime, if it is nourished and shaded by oaks, and if there is protection from sweeping winter winds, then mountain laurel, massed as it grows naturally, should thrive and be beautiful



Permutit turns
Hard Water Soft

It is easily connected into the water supply line in your basement or any other convenient spot. It is always at your service, regardless of dry spells, providing unlimited soft water from every faucet. The original Permutit material never has to be replaced as it is easily revivified from time to time with common cooking salt.

The booklet tells you all about it.

Enjoy Soft Water
from every faucet
in Your Home

No matter how hard your present water supply, a Permutit Water Softener will turn it softer than rain. No longer is it necessary to use powders, special soaps, or tainted rain water to overcome the ever present annoyances of hard water in your home.

Without the use of chemicals, without any pumps or motors, without effort on your part, a Permutit Water Softener will deliver a clean, drinkable supply of delightful soft water from every faucet in your house.

The softener is quickly connected into your raw water line; your regular water supply flows through it on the way to the faucets, and the wonderful Permutit automatically abstracts every grain of hardness, leaving it clear and delightful for every purpose.

Permutit is installed in thousands of homes throughout the country whose families daily enjoy its many benefits. You can, too—just a turn of the faucet gives you unlimited quantities of absolutely soft water with all its wonderful advantages.

Send for a copy of our interesting booklet, "Soft Water for Your Home." It is free—write today.

The Permutit Company

440 Fourth Ave., New York, N. Y.

Agents Everywhere



Beautiful TILES

The Proper Bathroom Material

Beauty of treatment, an unlimited decorative range, superlative cleanliness, permanence of service, all around utility. These are some of the advantages of Tiles for bathroom walls and floor, some of the qualities which make them in every way *proper* for bathroom service.

Each installation may be made distinctive.

There is no need for sameness in bathroom appearance when Tiles are used, because Tiles afford the widest possible freedom of design, pattern, texture and color scheme.

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Sani

In-The-Sink Electric Dishwasher



Quick—Easy—Efficient

SANI In-The-Sink Electric Dishwasher is the quickest, easiest and most efficient way to do your dishes. Just take your dishes off the table—put them in the sink—press a button—they're washed! A ***Sani*** costs no more to install than an ordinary old-fashioned sink. And nothing could be easier to use. You do not even put your hands in the water. What is more, you can wash doilies, napkins, or other bits of fragile linen or lace in this wonderful machine.

We will be glad to send you our Free Illustrated Booklet and to refer you to our nearest local branch office for a demonstration. Write today.

Chicago Hardware Foundry Co.

Sani Sink Dishwasher Division

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Tomorrow you may learn the cost of pipe corrosion

UNTIL your home, your office or your factory becomes the victim of pipe corrosion you'll never know the cost of leaking pipes. Then only will you realize that the plumber's bill is but a small part of the expense.

First there's the interruption of the office routine—the loss of production in the factory—the confusion in the home. Next come the plumber, the plasterer, the paper hanger or decorator. Then come the bills, with the inventory of losses which only fire or water can effect.

Yet there is a safeguard against corrosion—a genuine wrought iron pipe that resists the gnawing action of rust. A pipe with a life two to three times longer than steel—and a "per year" cost one-half to one-third the price. Leading architects, builders, factory owners and countless home owners specify it by name—and look for the name "Reading" on every length.

Write today for our interesting booklet—"The Ultimate Cost." Then when you build, remodel or make pipe replacements, insist upon the use of Reading Genuine Wrought Iron Pipe—the pipe that endures.

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World's Largest Manufacturers of Genuine Wrought Iron Pipe.

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GUARANTEED GENUINE
WROUGHT IRON PIPE



American holly, if it can only be given a suitable situation, protected from too much sun and wind, becomes one of the handsomest of native small shrublike trees

SHRUBS *for* SHADY PLACES

(*Continued from page* 126)

to a bronze colored or fiery red after the first frosts of autumn. In spring, they are green again with newly developed shoots. At this time too, they are covered with large masses of yellow flowers, which, after fertilization, produce bluish berries. Mahonia is not at all difficult to keep, but it should not be placed in a dry sandy soil and it should be protected from the icy blasts of winter. Lack of food and soil moisture make this shrub straggly in appearance. Pruning is only necessary when it is too tall and when the lower leaves have disappeared, and then, under this circumstance, it is much better to replace the shrub with a younger growth. Propagation is carried out through seeds which develop rapidly.

Some good shade enduring plants are furnished by species of *Berberis* of which *B. japonica* (*Mahonia japonica*), and *B. darwini* are the best. The former is sometimes an intermediate host of wheat rust. This is also true of *Berberis aristata* which can exist in strongly shaded situations together with *Berberis thunbergi*. These species are propagated through seeds, layers, or through parting of old root stocks.

The species of Cotoneaster are primarily used to fill in between other shrubs and bushes, and, since all of them do not require much light, any species can be successfully used for shaded spots. The evergreen, or partially evergreen species, prefer a somewhat protected situation, and this is especially true of the Asiatic species. These can be propagated through seeds or cuttings, the cuttings of evergreen forms being kept under glass.

Quite a little shade can be endured by *Ligustrum ovalifolium* which retains its leaves far into the winter. The plant can be kept in almost any form by pruning, and then, too, it is quite unassuming in its soil requirements. Propagation can easily be carried out in the summer months through herb-like cuttings placed diagonally into a shaded spot of the soil where they must be kept sufficiently moist. Then the roots quickly develop.

Attractive underbrush is formed by Laurel whose flowers favorably compare to those of the Rhododendron. The twigs of the plant almost seem to crawl on the ground as if they could not support the masses of flowers which are so profusely formed during the spring. And when the autumn's colder blasts have stripped the leaves from many trees and shrubs, the leathery leaves of Laurel are still bright green in color. The frost does not destroy it and neither is it capable of rolling up its leaves as is the case with Rhododendron. When Laurel is placed among the softwoods this shrub appears to its best advantage, since its bright green leaves contrast so wonderfully with the monotonous green of the conifers.

Kalmia (laurel) is not suited for places where the ground is wet. Older bushes should be transplanted in the spring. Multiplying this bush is most rapidly and easily accomplished through layers.

Exceptionally profuse in the coloring of their flowers are the varieties of Rhododendron. This plant will not endure lime in the soil and requires much moisture in dry weather. Each of the many varieties and subvarieties can be rejuvenated and propagated true to form through layers. Although the hybrids are weaker and not quite as hardy as the

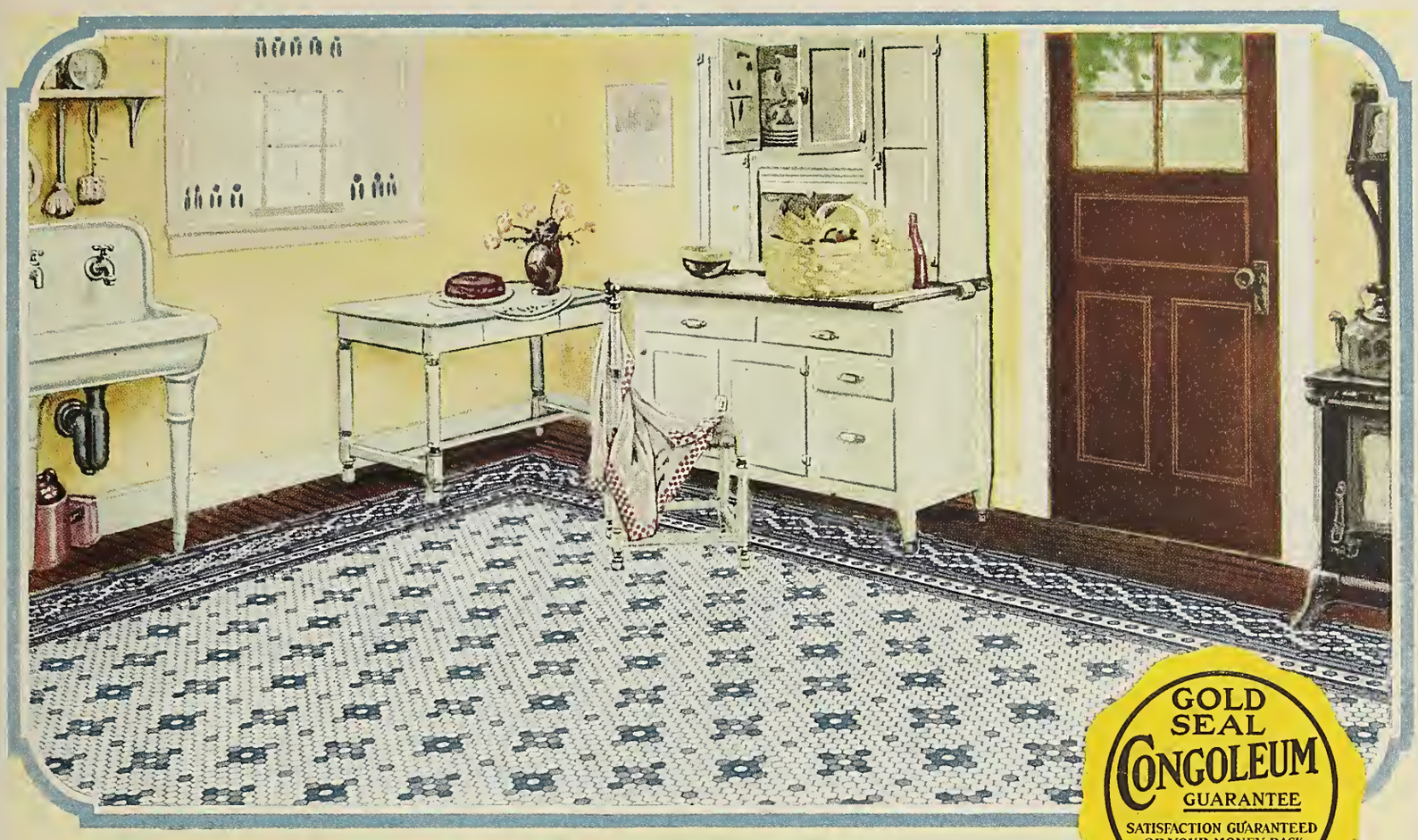
(*Continued on page* 130)



If California privet is allowed to grow undisturbed it will form a beautiful shrub and furnish sweet scented flowers for late summer



Next to privet the most widely used shrub in America, Japanese barberry, with its flowers, fruit and foliage, has earned its popularity



On the floor is Gold-Seal Congoleum Rug No. 408—a very popular blue and white tile design.

GOLD SEAL CONGOLEUM GUARANTEE

SATISFACTION GUARANTEED OR YOUR MONEY BACK

REMOVE SEAL WITH DAMP CLOTH

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The Ideal Rug for Kitchen, Pantry Maid's Room and Nursery——

In these rooms you want a special kind of floor-covering that combines attractiveness and cheer in its patterns with spotless cleanliness and sturdy wearing qualities.

To meet these particular requirements, the most modern, painstakingly equipped homes in the country are now using *Gold-Seal* Congoleum Rugs—and finding them practically ideal.

Congoleum Rugs have a smooth durable surface—heavily enameled and not only absolutely waterproof, but accident-proof as well. Liquids, grease and spilled things cannot injure these rugs. A few strokes of a damp mop or rag make them bright and spotless in a moment.

And Congoleum Rugs need no fastening to the floor. They lie perfectly flat and never turn up at the edges or corners.

In patterns, many delightful selections can be made, ranging from conventional tile and wood-block designs especially appropriate for the kitchen and pantry, to more elaborate, richly-colored motifs very desirable for use in the nursery and maid's room.

6 x 9 ft.	$ 9.00	Pattern Nos. 386 and 408 (illustrated) are made in all sizes. The other patterns illustrated are made in the five large sizes only.	$ .60
7½ x 9 ft.	11.25		1.40
9 x 9 ft.	13.50		1.95
9 x 10½ ft.	15.75		2.50
9 x 12 ft.	18.00		

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

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Every guaranteed Gold Seal Congoleum Rug carries the famous Gold Seal pledge of "Satisfaction Guaranteed or Your Money Back." The Gold Seal (printed in dark green on a gold background) is pasted on the face of every genuine *Gold-Seal* Congoleum Rug. Don't fail to look for it.



Pattern No. 386

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"Hartford-Saxony"

The rug without a peer

Made exclusively by the Bigelow-Hartford Carpet Company at their mills in Thompsonville, Conn.

FOR soft, blending colors, high, luxurious pile, and unusual wearing qualities under the most strenuous service, "Hartford-Saxony" rugs have no peers.

No expense is spared in making these rugs. The dyes are the best money can buy. Only the longest-fibred imported wool is used. There is no jute in the back to create an impression of thickness or heaviness. Instead, a soft cotton back acts as a wear-resisting cushion. These rugs lie flat on any floor without curling.

"Hartford-Saxony" rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order.

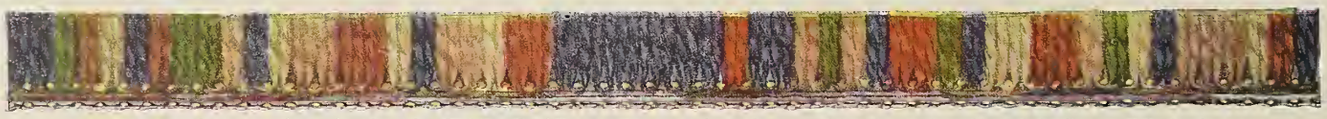
Considering their intrinsic value, "Hartford-Saxony" rugs are moderate in price. For example, a small size rug, 3 ft. by 5 ft. 3 in., sells for approximately $24.00; a standard room size, 9 ft. by 12 ft., sells for approximately $135.00.

Most reputable dealers carry "Hartford-Saxony" rugs, but if you have any difficulty in procuring them, and will communicate with us, we will see that you are supplied by the dealer nearest to your home, who does carry them.

Bigelow-Hartford Carpet Company

ESTABLISHED 1825

385 Madison Avenue — New York City



Here we have cut through a length of "Hartford-Saxony" rug to show the actual height of the pile and thickness of the back.

"Boys will be boys"—protect your lawn

Neighborhood children always construe the absence of a fence as an invitation to make a playground of even the best kept lawn. Then, too, the unfenced lawn is only too frequently an inviting short cut for the tardy school-boy, the carefree messenger, or the persistent canvasser, causing lasting injury to grass plot and shrubbery.

An Anchor Weld Railing, such as illustrated, makes an ideal lawn enclosure. It is remarkably strong in construction and attractive in appearance. Full particulars regarding it can be promptly obtained from any A. P. office or sales agent below.



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PEOPLE who live in Hodgson Houses are enthusiastic in their testimonials. From all over the world come letters of highest praise and commendation.

This is not only because Hodgson Houses are beautiful to look at, but because they are practical and built to last. The walls of these houses are made of red cedar, the frame of sturdy Oregon pine.

Hodgson Houses are made in sections and easily erected in a few hours with unskilled labor.

Send for catalog G. It shows many beautiful Hodgson Houses, also garages, playhouses and poultry-houses. Write to-day.

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Stained with Cabot's Creosote Stains
F. J. Forster, Architect, New York

Twice the Beauty at Half the Cost

That is what you get by *Staining* your Siding, Boarding and Timbers, as well as your Shingles with

Cabot's Creosote Stains

Twice the Beauty—The strong, pure colors of Cabot's Stains are transparent. They sink into the wood and bring out the beauty of the grain and texture of all kinds of lumber—siding, boards or shingles—with velvety depth and richness. A "painty" coating would completely hide all of this natural beauty of the wood.

Half the Cost—Cabot's Stains cost less than half as much as paint; and they can be put on more than twice as quickly, reducing the labor cost—which is much the larger item—by more than half. Shortage of skilled labor will not hold up your work, because your own men can apply Cabot's Stains or you can do it yourself.

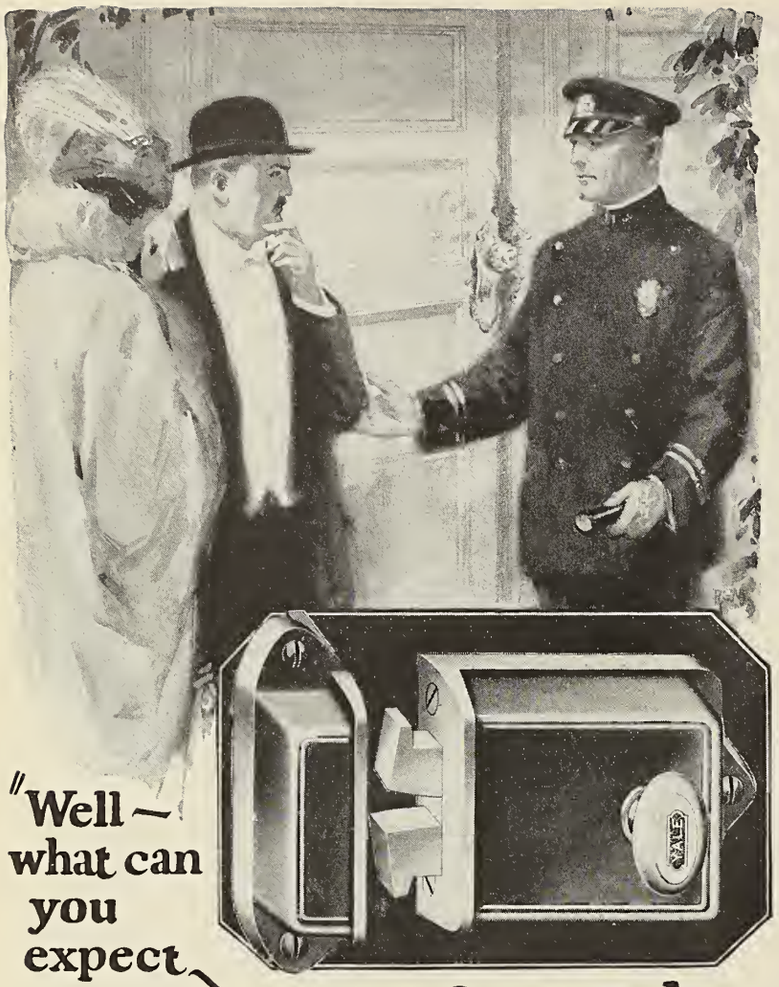
Wood Thoroughly Preserved—Cabot's Stains are made of pure Creosote, which penetrates the wood, and "wood treated with it is not subject to dry-rot or other decay."—*Century Dictionary.*

Lasting Colors—The colors wear as long as the best paint, and wear better because they do not crack or peel as paint does; and they are easily and cheaply renewed.

You can get Cabot's Stains all over the country. Send for stained wood samples free.

SAMUEL CABOT, Inc.
Manufacturing Chemists
8 Oliver Street, Boston, Mass.
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Cabot's Quilt, Waterproof Stucco and Brick Stains, Conservo Wood Preservative, Damp-proofing, Water-proofing



"Well—what can you expect... get the right kind of a lock!"

LOCKS that merely throw a short bolt across the gap between door and door-post, no longer protect you. Such locks the burglar of today can pick, pry or force open almost as easily as though he owned a duplicate key.

But there is *one* lock which the most skilled or reckless housebreaker cannot overcome—the new Yale Guard Lock shown above.

For this lock has special *burglar-proof* qualities all its own: at the turn of the key, two heavy, hard-bronze hook bolts interlock with the strike, and are immovably held in this position by a third bolt which wedges the two.

Have your hardware dealer or locksmith put a Yale Guard Lock on for you today. An unusual booklet entitled: "Have You Ever Seen a Burglar's Kit?" will be sent postpaid on request.

THE YALE & TOWNE MFG. COMPANY
STAMFORD, CONN., U. S. A.
Canadian Works at St. Catherine's, Ont.

The Yale Guard Lock can be placed on any door in addition to its present lock.

In appearance it is suitable for the finest private or business entrance.

For house, garage, apartment, store, office, warehouse and factory use, no lock gives equal security.

YALE Guard Locks

YALE MADE IS YALE MARKED



Ruscus hypoglossum, known as butcher's broom, is a shrub somewhat similar in character to smilax, suitable for southern planting

SHRUBS *for* SHADY PLACES

(*Continued from page* 128)

species itself, they can be successfully kept if placed in a protected situation. When transplanting, the plant should always have a large root system and large ball of soil adhering to it for best results.

A good shade enduring plant is Viburnum, many species of which are exceptionally well adapted for places more or less thickly shaded. They are well worth cultivating, are very attractive and exceptionally decorative. In the dense twilight of the thick forest canopy these bushes will refuse to flower although they will exist in such unfavorable localities. The best forms are *Viburnum lantana*, *V. dentatum*, and *V. acerifolium*. The latter prefers a somewhat dry soil while the former does best in more moist type. Layers rapidly multiply this shrub.

A dwarf bush having evergreen foliage is represented by *Skimmia japonica*. In protected situations this plant will thrive although it may be placed in quite a deep shade. But then it requires a peaty soil with good drainage. It is a native of Japan and seldom attains a height of one foot. Propagation is carried out through seeds sown in a sandy peat under glass. Cuttings can also be taken in the fall and these must also be placed under glass for root formation. A similar soil is demanded by Gaultheria, a dwarfed creeping shrub having dark, leathery leaves. It is most conveniently propagated through layers or suckers. Creeping in growth is also the japanese *Euvonymus radicans*. Unrestricted in growth, this plant forms far-reaching branches along the ground which it covers like a carpet. Propagation is carried out through seeds. *Euvonymus americana obovata* can be used in a similar way, although it is more common as a climber.

Ilex is also a well defined shade enduring plant, preferring a fresh, somewhat moist type of soil, rich in food value but not marshy. It is a plant quite slow in growth and will only withstand transplanting in its youth. Older species can only be transplanted when exceptional care is taken not to disturb their root system. Ilex should not be exposed to the full glare of the winter's sun. Propagation is carried out through seeds sown in boxes in the fall. One year later they begin to germinate. They can also be multiplied through cuttings.

The yew, *Taxus baccata*, is the last of the shade enduring bushes to be mentioned. It withstands quite a dense shade, is unassuming in its soil requirements, but grows very slowly, and for this reason alone it can only be used under certain special conditions. This is the only coniferous tree which will do well under the shade of other trees.

DR. E. BADE



Berberis aristata has racemes of yellow pearl-like flowers that are followed by clusters of scarlet berries



There are many varieties of rhododendron similar in flower and foliage to this variety, ponticum hybrida





Harrisonburg, Va., home of R. G. Alexander, Chicago

Before and after remodeling

A Renaissance

effected by the use of

Koll's Lock-Joint Wood Columns

Here is an outstanding example of the effective use of the right Columns. Anyone planning to remodel or build should look into the adaptability of KOLL'S patent Lock-Joint Wood Columns.

They are built to endure. KOLL'S Columns are accepted as standard for built-up columns among leading architects and contractors.

If interested in Columns for Colonial Entrance, Porch or Interior use, send 20c in stamps for Catalogue P 47. If interested in Pergolas, Shelter Houses and Garden Equipment, send 30c in stamps for Catalogue P 34.

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A Refinement that is also a Necessity

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Safety Type R Residence Panel Board



A. I. Du Pont Residence, Roslyn, L. I. Carrere & Hastings, Architects

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You will find these letters on many tools by which electricity works. They are on great generators used by electric light and power companies; and on lamps that light millions of homes.

They are on big motors that pull railway trains; and on tiny motors that make hard housework easy.

By such tools electricity dispels the dark and lifts heavy burdens from human shoulders. Hence the letters G-E are more than a trademark. They are an emblem of service—the initials of a friend.

GENERAL ELECTRIC

COLOR IN GARDEN ARCHITECTURE

THE beauty of gardens consists in harmony of form and color and perfume, so when one speaks of color in gardens he is met with the reply that the flowers are to supply the glowing element in the picture. This, however, is the answer of the merest rustic; we have seen gardens filled with most gorgeous blooms that in the end constituted a veritable anarchy of colors—a reign of terror, we might say, of hues clashing and threatening in the sunlight. The first element of a garden must be peace and the ideas of peacefulness that prevail in a given time or country may be estimated in the forms and colors of their horticulture; in the high walls that surround old-fashioned parterres we may read the intense desire for seclusion from the troublous outer world; in the open grounds of later years we can read the brotherly delight in a beauty shared with one's neighbors. There is thus a tradition in gardenings as definite as that of household architecture.

PERSIAN AND ARABIAN GARDENS

In the gardens of the Persians and Arabs, from which all our modern art of gardening seems to come in direct line, we find a careful study of the effects of color; the pools of running water are always arranged so as to reflect the flowers and shrubs of highest hues; the use of blues and reds in the fountain is very frequent; illuminated tiles are employed, as in the later Spanish and Portuguese *quintas*, to fill the basins, ornament the walls and cover the stiles and seats. Arches of the gateways and the *patios* in gilt and all the colors of the rainbow are the background for trees of the darkest and most lustrous greens. One must not object to us that many of these gardens today seem ugly and vulgar in their colors; we can hear the traveller in China and Egypt raise this point with some justice; in Spain where the landscape was stripped of its forest with some deliberation, this fault may seem to have some bearing, if one does not remember that in the destruction of the foliage the whole color scheme was ruined, so that the elements intended to act properly in contrast are now left to glare in nudity against the sky. We can note that in many cases the same decorations of tiles or *azulejos* that seem extravagant in the abandoned gardens, when carried out within the porches and apartments of the houses are very wonderful in their effect, showing that the original color scheme of the gardening has been destroyed.

ITALY'S CLASSIC STYLE

The classic gardens of Italy set the fashion of white and green in garden colorings. It will be remembered that many of these old gardens were arranged on the site of ruins, at a time when the recovery of ancient statuary was frequent and in a land where the foliage of cypresses and bays is very dark, and the flowers, for all their richness, are touched with melancholy; we can see the hungry Italian soul tending at an early period to its highly painted churches and its Della Robbia ceramics. We are not even sure that the ancient Latins confined themselves to so simple a gamut of colors when we learn of traces of color being discovered on some of the marble masterpieces of art, arguing a use of polychrome far more general than earlier critics had been led to expect. It is also to be noted that under the colder sun of Tuscany, Lombardy and Venezia the use of color in the architecture of homes and churches grows more intense and variegated.

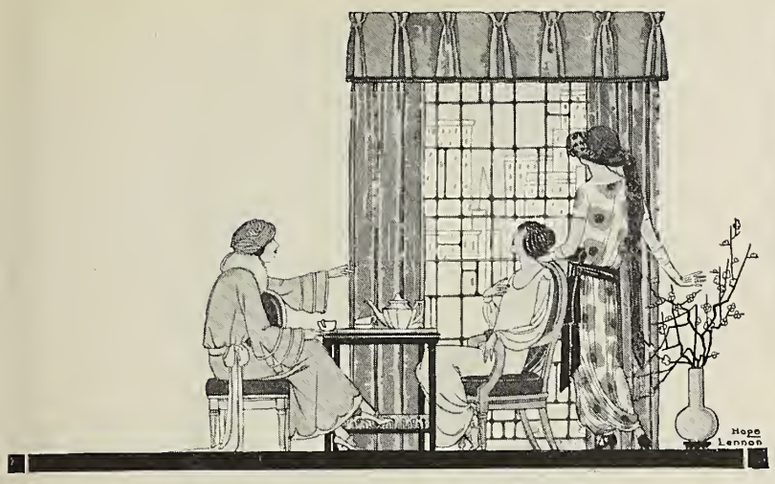
CLIMATE AND COLOR

Indeed, the effect of climate is an important element in this question; in countries where the lights are intense or where the summers are short and the winters extreme we find a stronger tendency to provide the comfort and delight that come from gay tones and cheerful lightings. In richly hued lands the cultivation of color seems to smack of luxury and aestheticism; but in countries like Scandinavia the gayest potteries and decorations take on a plaintive character with their attempt to warm the home and the garden against the always promising snows. . . . In England where the art of France met in struggle with the Dutch, color, except for the red brick, almost entirely disappeared from garden architecture; in North America the tradition of the colonists took the same direction; the wild roses against the rude stone walls or wicket fences; the weathered gray and red barns gave the only touch of color that our scenery knew. With later years came the landscape gardening of republican France and the scenic effects inspired by Rousseau; the English formal garden, and later the Italian and Spanish parterre; all of which had lost the color qualities of original gardening as derived from the Orient.

Color, which has reasserted itself in our houses and public structures, must now be established again in its proper place in our gardens. From China, Japan and India have come motives of ancient garden structures, kiosques, archways, bridges, all full of richness in tiles, lacquers, and bronzes; we have ornamented gables, terra-cotta dragons and divinities, variegated lamps and glittering fountains. The renaissance of color is at hand; out in a suburb of New Jersey one could discover recently the exquisite beauty of an old green iron swan which had been painted to the hues of a snowy fowl that scattered water magically in the midst of a simple cropped lawn. Nobody who has seen it will ever forget the "Swallows Fountain" at Cintra in Portugal, a lovely domed kiosque of dull gilt plaster, the walls of tiles dark blue and gold set in a shadowy corner of the hills. The tinted houses on the shores of Posillipo, the glitter of the halls and *patios* of the Alhambra, the pinnacles of Venice, the colored roofs of Scandinavia and all the gleaming treasures of India and Asia, reveal to us that we have hungered for the joy and warmth that is in color, and color alone.

THOMAS WALSH





To equal this charming effect with your own draperies, send for our free booklet "Drapes—and How to Hang Them." Please mention name of your favorite store.

You've admired the draperies in so many of your friends' homes. How did they get them to hang so perfectly—so gracefully? What kept the valance so smooth and even? How was that square cornice effect achieved? One answer will cover every one of these questions, and dozens more:—"The Hook-on Drapery Support!"

HOOK-ON
DRAPERY SUPPORT

Pat. Sept. 1916. Other patents pending.

What is the Hook-on? Simply this—a "super" curtain support that actually does the same thing as any other combination of two or more rods, yet does it better, easier, quicker. Your drapes just hook on—with actual hooks supplied free with each support. No casings to make; no laborious fittings or careful adjustments! You can put a Hook-on on any window in two minutes; you can hang valance, side drapes and lace curtains in two minutes more! Ask your dealer to show you—or send his name and $1.00 and we'll send you one Hook-on Drapery Support prepaid; guaranteed satisfactory or your money refunded.

Hook-On Manufacturing Corporation

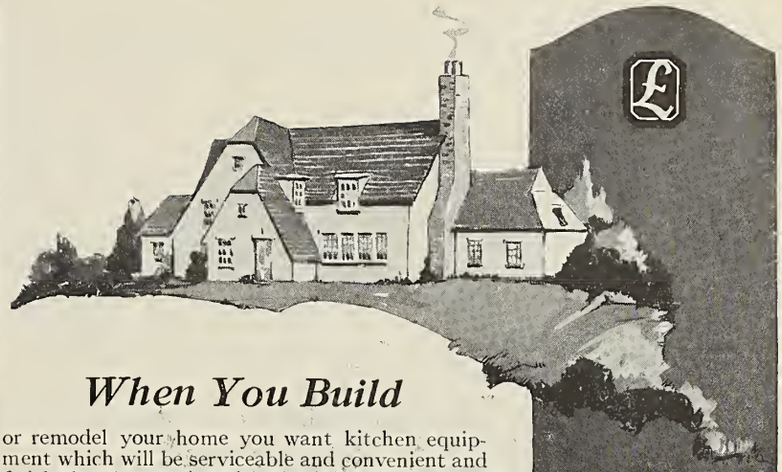
1828-32 Ingersoll Street

Philadelphia, Pennsylvania

Note these "Hook-on" features in support illustrated below:

A:- Just slip support in screw head on wall or window casing.
B:- Hook side drapes on inside.
C:- Hook valance over top—as shown.
D:- Note extension feature.
E:- Grooves for lace curtain rod.





When You Build

or remodel your home you want kitchen equipment which will be serviceable and convenient and finished to harmonize with the attractive modern kitchen. A furnace which will insure summer comfort in the coldest weather.

And it's easy to obtain such equipment by devoting a little time to investigating the various makes of Ranges and Furnaces and finding out what each one is guaranteed to do.

The record of Sterling Products backed by a double guarantee leaves no doubt as to their ability, economy of operation, length of service.

To aid in your investigation, we will be glad to send you booklets describing the Sterling Features which have enabled Sterling Products to pass the tests of the Magazine Proving Bureaus, to perform the wonderful store demonstration of baking a barrel of flour with a single hod of coal, to save money and kitchen time in the homes of thousands of users.

There are different Sterling Ranges made to fit different kitchen requirements. Different Sterling Furnaces to heat various types of homes, so we invite you to make use of our Kitchen Planning Department, in charge of a Domestic Science expert, and our Scientific Engineering Service on furnace installation.

For your immediate information, we give a brief description of the five Sterlings illustrated in this advertisement.

Scientific Sterling:

The most successful single oven, two fuel range made. Oven is 18 inches square, no projections. Bakes perfectly with either fuel. Can be purchased with the built-in Combination Gas and Coal water heater which saves room, extra plumbing and vent flue connections.

Double Sterling:

Two roomy ovens on same level, one for gas and one for coal. Large four-hole cooking top, same for gas. An economical range to operate either in the large or small family. Considering its capacity it occupies but a very small amount of floor space, 48 inches.

Model "R" Coal Range:

This is the famous Sterling that bakes a barrel of flour with a hod of coal. As it performs this feat, it will perform the smaller tasks in your home with proportionately greater ease and economy. Polished top. Patented broiler and many other exclusive features, standard equipment.

Sterling Gas Range:

Of course one that will meet your pocketbook and size requirements. But you shouldn't miss seeing the full white enamel. Have your new range equipped with the Thermostatic Oven Control to actually insure constantly uniform heat. No overdone meats, no raw baking.

Sterling Furnace:

The Sterling Furnace is famous because it has cut the cost of heating almost in two. The Scientific Sterling Installation, plus the Sterling Furnace take guess work out of heating. They insure summer comfort in the coldest weather at a smaller cost.

The Descriptive Booklets, Engineering and Kitchen Planning Service—Local Sterling Dealer's name, any or all will be furnished on request and without obligation on your part.

Sill Stove Works, Rochester, N.Y.

Makers of the

STERLING

Slate Serves



THE formal colonial stairway and attractive roof illustrate the widely diversified uses of slate. Usage, form and coloring may differ widely but all slate possesses beauty and unsurpassed permanence and serviceability.

The mellow tone of a slate roof is as restful as the hues of an autumn wood. Variety of colorings, greens, purples, browns, reds, blues, yellows, mottled and variegated effects as well as greys and blacks permit the use of slate in any architectural scheme either indoors or out.

Whether on roof, stairs or garden walk slate outlasts the centuries, defying time and the elements.

Fireproofing and insulating properties well adapt slate for flat or sloping roofs, chimney tops and coping while the sure footing provided by its velvety surface makes slate most appropriate for stairs, hearths, porch paving, garden walks and other underfoot uses.

Unequaled sanitary features recommend slate for base, wainscoting, sills, sinks, shelving, tubs, septic tanks and wherever an impervious, easily cleaned surface is desired.

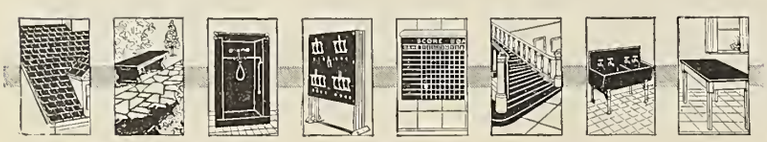
May we send you a booklet showing the varied indoor and outdoor uses of slate?

SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA





For the Colonial or Early American room there is plenty of precedent for ceiling beams in structural necessities

THE TIMBERED ROOM

THE esthetic germ is rampant. Everywhere one feels the stir of its contagion, whether it be in drawing room, art gallery or auction room. The talk is largely of architecture and decoration and the renewal of the early handicrafts; the quest is for furniture and furnishings that will give flavor and verve to the home. Just how all this is to be assembled harmoniously is not quite patent to the uninitiated, but nevertheless there is an awakened interest, an eagerness to join in the vortex of esthetic seekers, that leads eventually to the casting in of one's lot either with the camp of the ultra modernists or remaining with the more conservative followers of tradition.

But the danger of it all lies in the superficial desire for effect. So many of us are like the man in the parable who built his house, without foundations, upon the sands. Decoration is often looked upon by the layman as a sort of garment of fashion which can be laid aside after a few seasons' wear. It is too expensive a proposition nowadays to go deeply into the fundamental foundations of building from which decoration gradually and naturally evolved and developed. That implies a home, and how many people occupy the same house even for one generation? And so the modern tent dweller, light-heartedly, hangs his walls with burlap over which is laid a thin wash of rough plaster. He superimposes his ceiling with attachable beams, or frescoes it with "antique" patterns, to make it look old, and presto! he asks you to admire his Italian room. The stage is all set for old brocades and needlepoint, hung upon the carved frames of Italian furniture.

There are happily those, however, who realize the beauty of permanency and if they cannot afford the magnificence of an Italian villa, or the stately grandeur of an English country house, they are satisfied with something less pretentious and perhaps more genuine. And the beauty of these more humble dwellings lies in the frank, honest presentment of a given prototype.

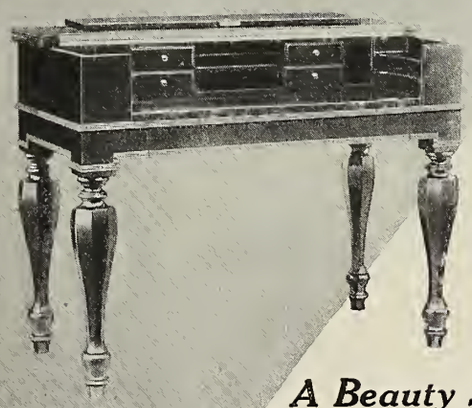
In certain types of the English house, and in the early period of Colonial building, the timbered room was in high favor, and its charm still lingers for those of us who love simplicity and a more democratic way of living. Sincerity is here expressed in the frank exposing of its supporting framework, which was firmly rooted in the integrity of its structure, for the frame of a house in those days was made very solid and substantial, every

(*Continued on page* 136)



The spacing of the ceiling beams here has been utilized to tie the architecture of the mantel into the architecture of the room

Shaw Spinets



Made in Grand Rapids

The Stuyvesant

A Beauty Spot in Every Home

The Spinet desk combines beauty and usefulness more perfectly than any other furnishing in the home. Associated as it is with the Colonial history of this country, the Spinet desk holds a warm spot in the hearts of all real Americans. Surely no home can be considered complete unless a Spinet desk occupies a definite part of it.

Shaw Spinets are actual beauty spots in the nation's homes; yet they are wholly practical, the "private offices" of thousands of women, places for the keeping of household accounts and for personal correspondence.

Handsomely designed in many sizes, styles and patterns, soundly constructed and beautifully finished, Shaw Spinets satisfy every taste at prices that appeal.

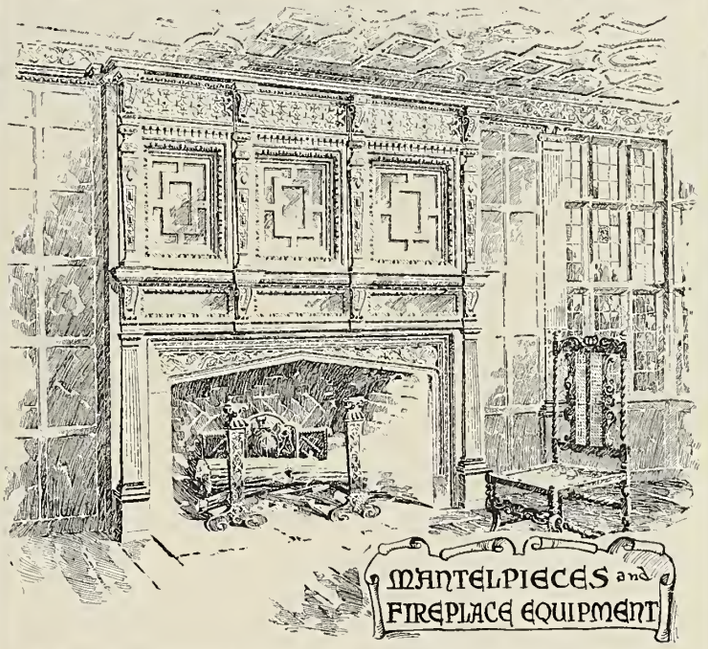
H. E. SHAW · GRAND RAPIDS · MICHIGAN · FURNITURE COMPANY

This Shop Mark identifies every Shaw Spinet.

Our little booklet "A Beauty Spot in Every Home" will interest you. Write Dept. 49 giving name of your local furniture dealer.

H. E. SHAW FURNITURE CO., Grand Rapids, Mich.

TODHUNTER



MANTELPIECES and FIREPLACE EQUIPMENT

EXHIBITION OF ORIGINAL PIECES

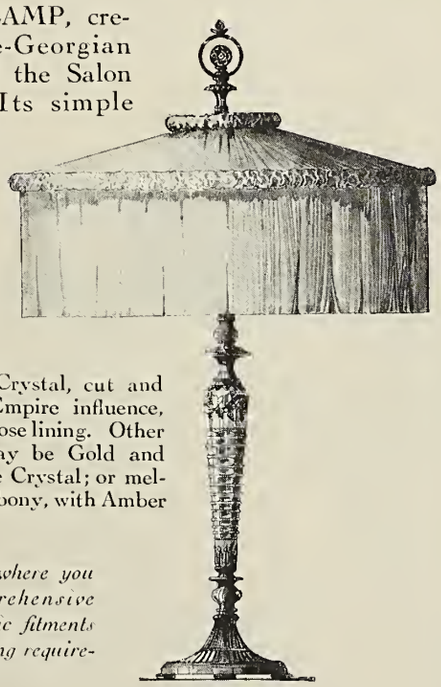
An interesting shipment of antique mantels, grates, andirons, etc., personally collected by Mr. Todhunter in England. An exceptional opportunity to secure unusual pieces at very moderate prices.

Illustrated catalogue upon request

ARTHUR TODHUNTER : 414 MADISON AVE., NEW YORK

A Distinguished Georgian Lamp

THIS TABLE LAMP, created in the late-Georgian spirit, would grace the Salon of an Empress. Its simple dignity and enthralling beauty render it the last word in refinement.



Finished in Adam Green Enamel, with gleaming high lights of Burnished Silver; Shaft of Elfin Green Crystal, cut and engraved; Shade of Empire influence, Putty color with pale Rose lining. Other Color combinations may be Gold and Silver, with Royal Blue Crystal; or mellow French Gold and Ebony, with Amber Crystal.

Visit our Studios where you may view a comprehensive Collection of artistic fitments covering every lighting requirement.

Prices on request

No. 35842
Height 29½ inches

Robert Phillips Company, Inc.

Artisans in all Metals

Office and Studios, 101 Park Avenue, 40th St., New York City

That Ypsilanti Furniture is outselling by such a wide margin is very definitely due to the fact that it is better furniture and entitled to the preference exhibited by the women of the country.

More than 3,000 furniture merchants sell Ypsilanti Furniture. We will be glad to give you the name of the merchant in your vicinity.

YPSILANTI REED FURNITURE CO
Ionia, Mich.



YPSILANTI

Reed and Fibre FURNITURE

The Aristocrat of the Kitchen

YOU will get a fresh idea of what an oil stove can be when you see this new Florence Range with the built-in oven. It makes the whole kitchen live up to its beauty and efficiency.

Merely touch a match to the Asbestos Kindler, and in a few moments you have an intensely hot, blue flame close up under the cooking. It is a *gas* flame from kerosene vapor. It is not a *wick* flame. A turn of the lever regulates the heat to any degree. There is a small burner just for simmering. You can cook every dish, from soup to dessert, quickly and well.



The Big Burner
The flame in the big burners is close under the cooking. The heat is easily regulated.



The Florence Leveler
On each leg so the stove can be set level on an uneven floor.

It will keep its good looks

The built-in oven has the "baker's arch" and our patented heat distributor, to assure even cooking. It will accommodate the largest-sized roasting-pan. This modern range is made of heavy steel plates and is finished in sunny white porcelain enamel, with nickel trimmings and black enameled frame. It will keep its good looks for years.

If the store (hardware, department, or furniture store) has not yet received this newest Florence model, write us and we will see that you are supplied. The price is $110, plus freight charges from our nearest warehousing point.



Write for interesting booklet

Please send us your name so that we can mail you a copy of our booklet, "Pointing the way to a cool kitchen."

CENTRAL OIL & GAS STOVE CO., Dept. 540, Gardner, Mass.



More Heat—Less Care

FLORENCE OIL RANGE



The ceiling beams in this room are not a conspicuous part of its design, but serve to add incident and character to the room

THE TIMBERED ROOM

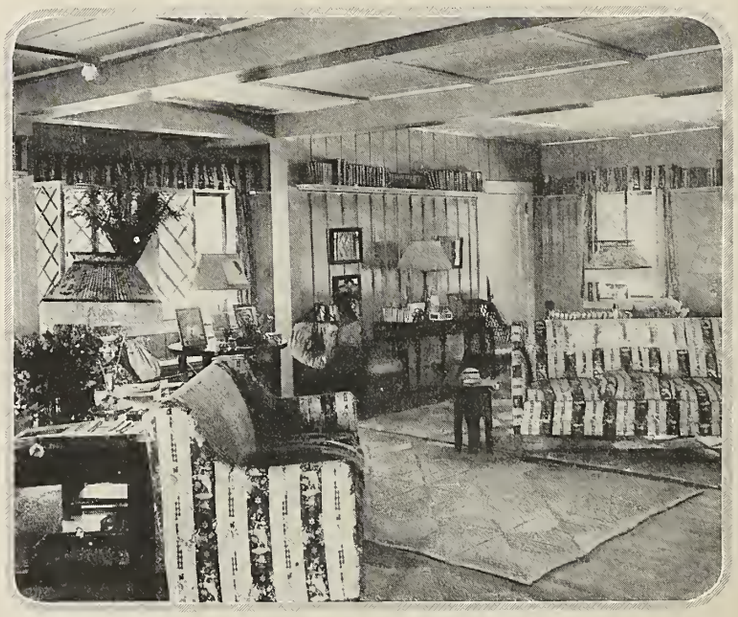
(*Continued from page* 134)

part of it revealing the beauty of genuine craftsmanship. It needed no wall covering to conceal loose jointing or defective construction, but served as the final finish of the completed room. It is true that the timber was generally roughly hewn, the builder making no pretense of attempting a fine finish but therein again lay its charm, for it looked just what it really was, an expression of honest workmanship that was both virile and strong. The very texture of the wood was interesting because it was hewn by hand and possessed all the delightful inaccuracies of individual handling, and with the help of time, the natural beauty of the grain and the varied colors inherent in the wood, became more and more pronounced.

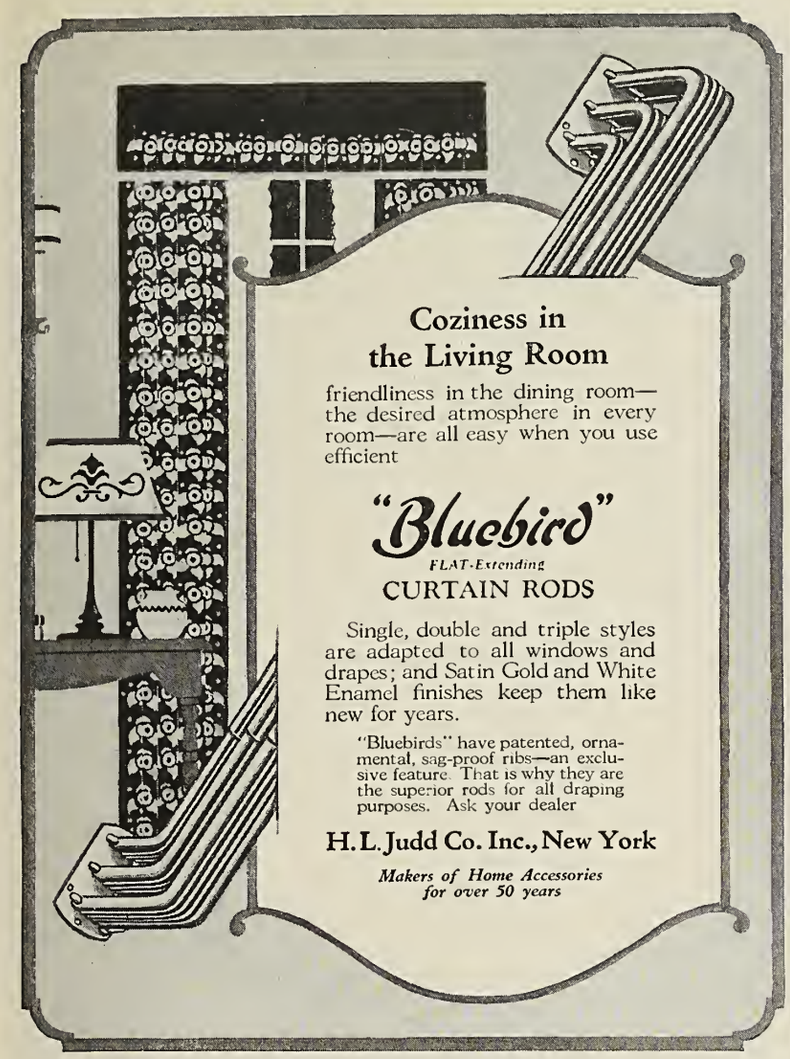
With such a perfected framework to start with, our early builders then occupied themselves with simply inclosing one room from the other, and then sealing the whole structure from the wind and cold of out-of-doors. This consisted in laying floors and in plastering the sections between the uprights of the walls. The interdependent relation between architecture and decoration of these early rooms is so apparent, because it grew out of the spontaneous need of the architecture itself. At first, it confined itself to the contrast in texture and color of the flooring and ceiling with the frame, and in the strong contrast of the plastered walls with the dark values of all the wood. Later on, in the further development of the style, wood paneling was used to sheath the plaster, and cornices and mantels and other details fashioned from wood, gave opportunity to the wood carver to show his skill; to the worker in metals to create appropriate hardware, lighting fixtures and fire-place furnishings, to the weavers for making suitable fabrics, and to the cabinet-maker to display his ingenuity as a furniture designer. We find that the art of decoration then existed only as an essential part of architecture and that it was never detached, nor stood as a thing apart, from its environment.

Unfortunately, today, the building of a house is not such a simple affair as it was in the past. Materials and workmanship have soared to unbelievable heights and yet a plea can be made for retaining honesty of purpose and a respect for those fine traditional things in building which will ever call forth our deep admiration. Why debase a particular style that is founded upon certain structural principles by employing flimsy, pasteboard, or other equally poor imitations? We will find that the original meaning and the character of the whole structure will fail of its real mission. Modern living requires modern building, and we cannot slavishly reproduce an

(*Continued on page* 138)



For a room with boarded side walls, a wooden ceiling is almost a necessity from the standpoint of appropriateness



Coziness in the Living Room

friendliness in the dining room—the desired atmosphere in every room—are all easy when you use efficient

"Bluebird"
FLAT-Extending
CURTAIN RODS

Single, double and triple styles are adapted to all windows and drapes; and Satin Gold and White Enamel finishes keep them like new for years.

"Bluebirds" have patented, ornamental, sag-proof ribs—an exclusive feature. That is why they are the superior rods for all draping purposes. Ask your dealer

H. L. Judd Co. Inc., New York

Makers of Home Accessories for over 50 years

AMERICA IS STILL SHORT
OVER A MILLION HOMES
—Literary Digest



O'd home in La Grange, Ill., built over 30 years ago, remodeled into a 2 family flat, and modernized by 3-8 inch oak flooring.

"These are the times" *—that try women's souls!*

Summer winds are blowing dust in through the screened windows and doors, and most of it sooner or later drifts to the floor.

Have you ever been dismayed at the dust mounting up through a strong ray of sunlight when you sweep a carpeted room? Imagine the dust you don't see that is stirred up every time you step across the room.

OAK FLOORS are sanitary, as there is no place for dust to accumulate. A little attention at regular intervals is all that is necessary to keep an oak floor bright and clean.

If you live in a home without oak floors, a special thickness called $^3/_8$ inch is recommended, for laying over the old worn floors. The work can be done quickly, one room at a time, if desired. A booklet on the uses and advantages of modern oak floors will be mailed you on request. Write today.

OAK FLOORING BUREAU
1047 Ashland Block, Chicago

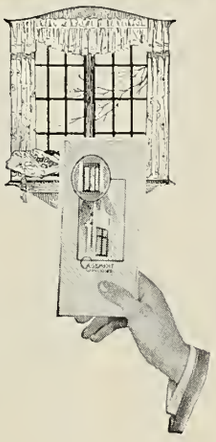


Put your flooring problems up to our experts. We will gladly serve you.

OAK FLOORS

NATURE'S GIFT OF
EVERLASTING BEAUTY

Do Your Casements Rattle—Do they "Stay Put" When Open?



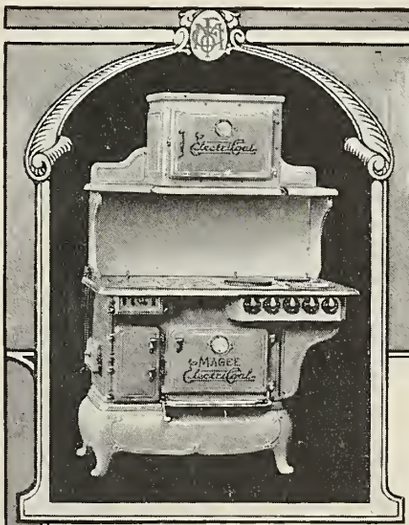
This free booklet describes in detail the many advantages—and shows the easy method of installing Monarch Casement Hardware, *the assurance of Casement Window Satisfaction.*

Designed for either outswinging or inswinging casements. Write today for "Casement Windows." A post card will bring it to you.

Monarch Metal Products Company
4920 Penrose St., St. Louis, Missouri

MONARCH
CASEMENT HARDWARE

Also manufacturers of Monarch Metal Weather Strips





MAGEE ElectriCoal

Two complete ranges in one compact form

Every Convenience and Comfort for Your Home

The Electric Half Comprises: An electric oven (insulated), an electric broiler and three cooking discs.

The Coal Half Comprises: Large oven, four cooking holes and hot water connections.

Coal for Winter—Electricity for Summer—or Both at Anytime

Send for Descriptive Booklet E

MAGEE FURNACE COMPANY, Boston, Mass.

THE T. G. ARROWSMITH CO.
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THE TRENTON POTTERIES COMPANY
TEPECO
TRENTON N. J.

Stands for Excellence

What Denotes Good Plumbing?

IF you have had the foresight to install "Tepeco" All-Clay Plumbing Fixtures in your house you are not our prospect. If you did not, you will want to know about the goodness and eventual economy of "Tepeco" ware because some day you will be looking for new plumbing.

A white surface typifies cleanliness—as long as it stays white. It insures ready removal of dirt stains—as long as the surface lasts.

"Tepeco" All-Clay Plumbing Fixtures have a surface that is permanently white because the ware beneath the glaze is of basic clay material. Clay and glaze, being of common origin, can be fired or baked into one homogeneous mass—solid, substantial and permanent. It may be cleaned and scoured without wearing away this surface. It resists dirt and is impervious to acids.

Because of our limited production and our inability to meet the demand for TEPECO All-Clay Plumbing Fixtures, you may not be able to secure the exact style of toilet or lavatory that may be specified. The virtue of TEPECO ware is such that it will pay you to change to a type available rather than forego the advantages of TEPECO products. Let the star and circle trade-mark be your guide.

If you intend to build or renovate your bathroom, write for our instructive book, "Bathrooms of Character."

THE TRENTON POTTERIES CO.
Trenton, New Jersey, U. S. A.
Boston New York San Francisco



THE TIMBERED ROOM

(*Continued from page* 136)

architecture that was created to fit past conditions, but if we legitimately follow a style that is reminiscent of the past, retaining the fundamental principles that made that style good, yet making it unmistakably of the present, it is almost certain to be beautiful and well adapted to present-day needs.

FARM HOUSE FEVER

The awakening to the charm of these early Colonial houses brought about a tremendous vogue for buying old farmhouses or the more pretentious houses of the wealthier Colonists and restoring or remodeling them. If time has somewhat maltreated them, at least structurally, they are sound and durable and correct. It costs comparatively little to make them habitable again.

But, unfortunately, their numbers are limited and those who are not fortunate enough to secure an old house, or who perhaps prefer building a new one of their own, frequently resort to all kinds of expedients to secure satisfying results. As I said before, the most important feature of a timbered room, aside from its integrity of structure, is the quality, texture and color of its wood. Age, of course, gives it a patine that no artifice can contrive. For this reason wood that has been well seasoned by time is eagerly sought for. Old barns that are in good preservation sometimes yield unexpected treasure. The sturdy beams and wide boards from which they were built can rarely be duplicated today. So this material is preciously preserved and then metamorphosed into a room that presents all the charm of the old, combined with all the comforts required by modern living. The floor of a charming timbered room that I know of was built of wide mahogany staves that had been shipped from Manila as casings for certain kinds of merchandise. They had to be cut into a uniform size and milled, but, after they were laid and properly finished, they made a truly sumptuous floor. The walls were half-timbered, and the wood utilized for the walls and beamed ceiling was old and well-seasoned.

Another splendid adaptation of the old Colonial type which I think worthy of mention is a country house that was built in the spirit of the early Colonists. The carpenters and wood carvers of the very early days were in reality ship builders, who devoted their leisure time to the building of houses and later in embellishing them with carving. This ornamentation was reminiscent of English design, of course, and yet it revealed an individuality of its own, for, though cruder than its English prototypes, it conformed to its own particular climate and environment, and to the different treatment required by native woods. Much of the charm of these old houses, too, lay in the individual craftsmanship displayed by various artisans.

With some such idea in mind, the architect of the house I speak of employed the services of a number of ship builders who happened to be out of work. Being very adept workmen in the handling of wood, they achieved a remarkable success, especially in the construction and finish of the hall and living room. Some timber from an old ship that had lost its usefulness was procured, and this was utilized for the walls and ceilings of these rooms, and what a soft silvery tone the wood had taken on through long exposure to wind and weather, a patine that age and usage alone can give.

THE AUTHENTIC FRAME

Structurally, too, the frame was what it should be—a substantial, solid and unified thing unlike the ordinary modern dwelling where the architect, in attempting to imitate the old style, but neglecting to study the source from which its real beauty springs, first builds a frame, then conceals it and later applies a finish which tries in various ways to take on the semblance of the structure itself. If the frame is genuinely good, then the finish will naturally be good too, if it solves the problem of modern living, against a traditional background.

To achieve a pleasing color and texture for this interior finish, there are, of course, certain methods for antiquing new wood which are so skillfully done, that it is difficult for the layman to distinguish the new from the old. This process is perfectly legitimate if it frankly proclaims itself a reproduction and does not attempt to pass itself off as an antique. It is, however, rather an expensive process, for to be done properly it must be handled by an expert.

The things we quarrel with, decoratively speaking, are not the good reproductions or adaptations, but the cheap, sham imitations of genuine materials that at once stamp a room with the mark of ignorance or poor taste. If we would have a timbered room, let it be an expression of frankness and sincerity, executed with masculine virility and fashioned from materials that are both solid and genuine.

HANNA TACHAU

ON HOUSE & GARDEN'S BOOK SHELF

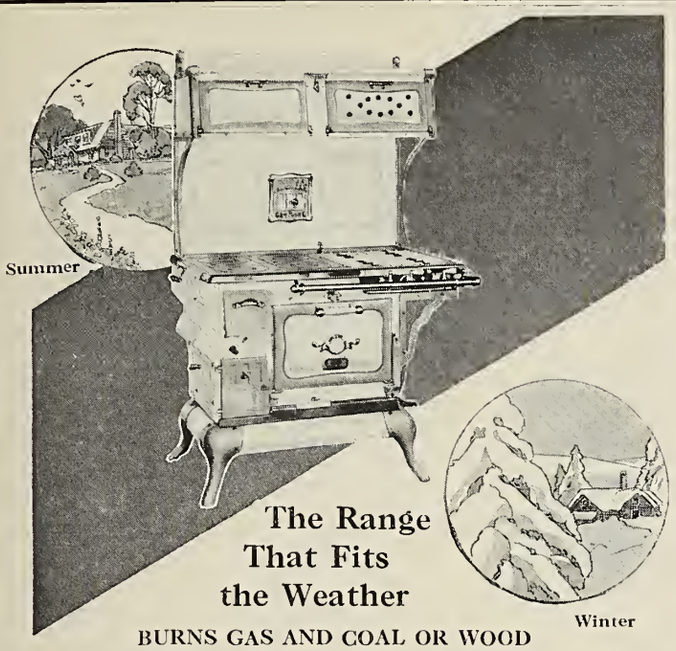
WHAT TO COOK AND HOW TO COOK IT. By Nannie Talbot Johnson. (G. P. Putnam's Sons.)

What appeals to us most in this cook book is the fact that the author supplies a very encyclopaedic table of contents as well as a very complete index. Now there is nothing more disconcerting in the world than trying to find out how to make "Eggs à la Reine" if you haven't a good index or table of contents. You cannot very well look for *Reine*, it isn't done; nor can you look for *à la* because it is neither a Mohammedan prayer book or a French dictionary in which you would look for the method of cooking an egg! Now this may seem far fetched in a book review of this kind, but it isn't. The minutes speed while one searches at length for a recipe in an ill planned cook book. After all, all cook books teach cookery more or less, but this book is very conveniently made up, succinct in each bit of direction that it gives, and furthermore it covers the field of cookery terminology as well as any one cookery book could.

We do wish, however, for we have a passion for the NEW, that Mrs. Johnson had hinted at the syrup gauges, etc., for exact candy cookery, for many a woman could use this book who is making candy for a living, even though she (the author) only designed it for home use, as much candy is made in the home for sales purposes.

Some of the things she has not forgotten (and many cook book writers have) are these: Ways of Preparing Food for Cookery: Egging, Larding, Daubing, Boning, Trussing. In another section: Measurements. In another: Garnishes and Suggestions for Serving Meats that are to be Served Hot. In this we have food for cookery and thought, that should never be omitted from such a book but which often is. The garnishing of food is as fine an art as the cookery. Oftentimes the failure

(*Continued on page* 140)



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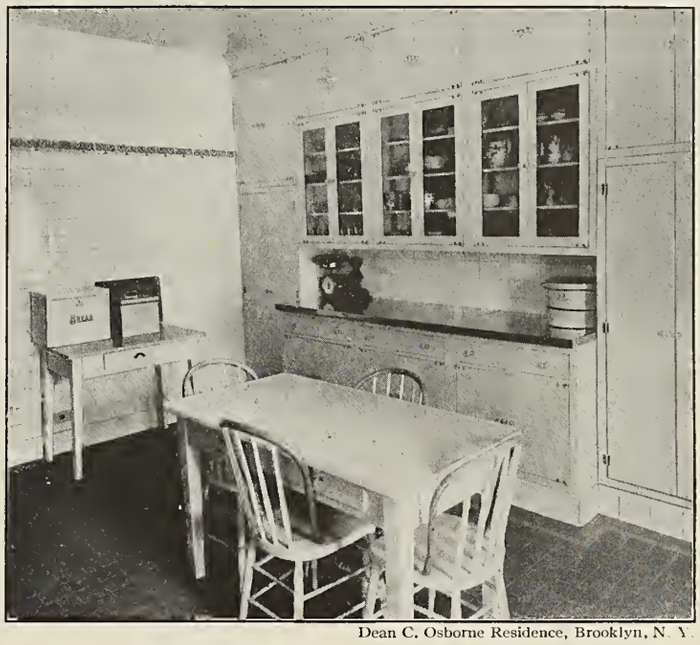
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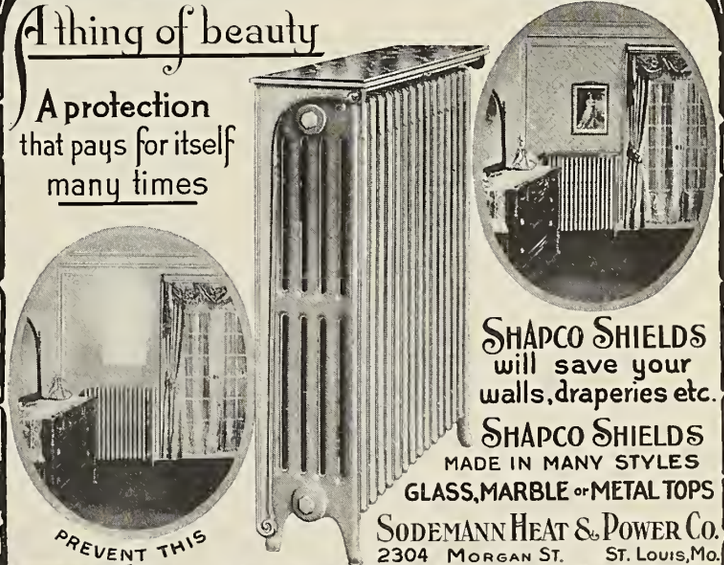
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Frigidaire
THE ELECTRIC REFRIGERATOR *for* MODERN HOMES

A PRODUCT OF GENERAL MOTORS

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 138)

of food is not in the cookery but in its service. She hints at this in this wee chapter but we rejoice that she did say something of it. Her chapter on how to prepare Garnishes for meats include 20 ways, aspics, potatoes, timbales, etc.

Nor has she slighted the growing hoard of vegetarians! The book is delightfully contrived to spread joy among these folk too who are either voluntarily or involuntarily prevented from eating "ye gude" red meat. A chapter on cereals and macaronis, a chapter on delicious salads about which we can say no more or get too famished to finish this, will win the affection of a multitude.

The book is excellently printed. In the back of it is a nice sheaf of blank pages for culinary memorabilia and in the front of it directions for the veriest beginner in pottery and pannia. What more could one desire? E. P.

"HOUSE AND HOME", by Greta Gray, A. M., published by J. B. Lippincott Company.

There comes a time for most people when they must be practical, when they have done with flights of literary or romantic fancy. This time is usually when they are about to build a house, and, indeed, in this great adventure they have need of all the practical help available.

We recently reviewed, in these pages, the most practical building book that had ever come to our attention ("The Construction of the Small House", by H. Vandervoort Walsh), and are glad to add another, though somewhat different one to it. This new book is one of Lippincott's Home Manuals, with a subtitle which describes it as "A Manual and Text Book of Practical House Planning."

In part it covers the same ground as Mr. Walsh's book, and in part its scope includes some other things which may equally well be included in the home builder's realm of knowledge. Mr. Walsh did not attempt to deal with the house from "sanitary, economic, social and architectural" aspects: his title, indeed, confined him fairly closely to construction.

The author of "House and Home", in successive divisions of text and illustration, deals with location, plans, planning, materials and construction, plumbing, heating, lighting and built-in conveniences and labor savers. The subjects are all covered in an excellently lucid manner, with very good illustrations of technical yet simplified character. The information given is complete and well-arranged, and should prove of the greatest possible help to any reader of reasonable intelligence.

In order to discuss exterior design the author has made a little illustrated excursion back into "Ancient and Mediaeval Architecture", which gave us a momentary thought that perhaps it isn't kind to worry people who are about to build a bungalow with the Cathedral of Notre Dame, and S. Maria della Salute, but on second thoughts we remembered that there is not very much of this kind of architectural education per capita in the United States, and that a familiarity, even superficial, with architectural history cannot but help general appreciation and add to the sum of the world's knowledge.

Leaving the historic aspect of architecture, the questions of "interior design and arrangement, the grounds and the business of building" are discussed, followed "by alterations, the farmhouse and multiple houses in community groups." Nor does this exhaust the scope of the book, for it includes even "town planning" and "owning versus renting."

The fact that each chapter is followed by a list of study questions, and that the last chapter is one of suggestions to teachers in no sense affects the book's value to the lay reader, but makes it the only book of its kind which would be practically useful in planning and giving a study course on home building. A good bibliography is included, and an index.

In a field in which there are admittedly a great many books which are either too technical to be understandable by the layman, or too loosely and amateurishly written to afford any help, this new manual should get a wide welcome and should fill a need which has been in continuous existence because of the many impractical books on home building which have seemed to offer help but failed. M. P.

"THE FERN LOVER'S COMPANION", by George Henry Tilton. Little, Brown and Co. There is hardly another plant more completely satisfying than ferns. Also its numerous varieties offer an opportunity for fascinating study. This handbook is designed to stimulate interest in the ferns and to aid the student in learning their names and meaning. It tells how to recognize and identify each family and species and explains methods of reproduction, individualities, seasons and locations. R. H. P.

"GARDENING UNDER GLASS", by F. F. Rockwell. Published by Doubleday, Page & Co. This is one of the most helpful and complete books on the greenhouse we have ever seen. Those qualities in a book seem to come always when the author has actually done the thing himself. And it is so perfectly evident that Mr. Rockwell has had a good time in practice, from the period of his first "sunshine shanty", that the reader is strongly tempted to follow his example. In fact, the whole business of gardening under glass is made so simple and attractive that you are practically unable to resist the temptation to try it for yourself. R. H. P.

"REDEEMING OLD HOMES", by Amelia Leavitt Hill. Published by Henry Holt & Co.

With building costs in the unstable (though mostly rising) uncertainty to which we have almost become accustomed since the war, more houses have been altered or remodeled than ever before.

To a few adventurous souls who fancied the idea of making over the ruinous old houses on abandoned farms, the problem of alterations and transformations has always appealed as being rather good fun: a sort of romantic lark. Also, ingenuity could be made to take the place of a good deal of cash outlay, and to produce a finished effect which, if it was even fairly well done, gave its creators more real satisfaction than the impersonal outlay of vast sums of money could buy for the owner of an expensive "show place." The alteration of an old house brought back much of the personal equation that is too often lost in modern architecture. Some of the more hardy alterationists went so far as to do a considerable portion of the actual work themselves, and they revelled in the quaint creations of the village blacksmith, and other local artificers.

There has been relatively little available in book form for the instruction or even for the inspiration of those who plan to remodel an old house. Photographs and plans of the houses in their original state are often impossible to

(*Continued on page* 142)



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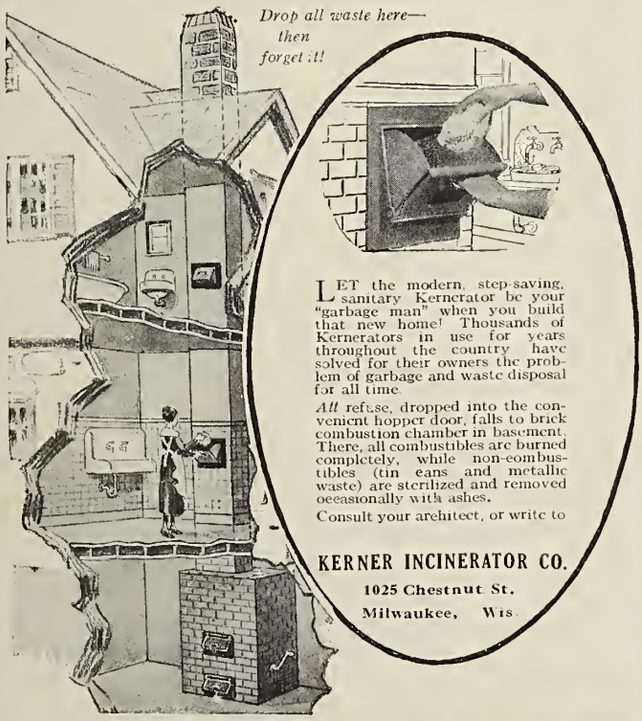
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Dishwashing is the one job that cannot be sent out of the house, cannot be accumulated for a week to be done by extra help, cannot be put off until tomorrow until you are feeling better or have more time.

What the WALKER Will Do for You

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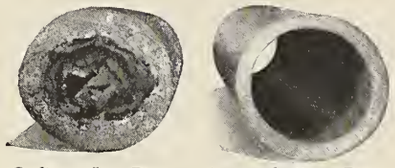
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ALTHOUGH the faucet has been opened wide, this ordinary iron supply pipe can deliver only a thin stream of discolored water. Rust—the inevitable enemy of iron—has choked the pipe.



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The two pieces of pipe illustrated were cut from cold water service lines installed side by side in August, 1918, and photographed in April, 1922. After only four years the ordinary iron pipe is almost entirely clogged with rust and the outside surface is badly pitted. The Anaconda Brass Pipe is in excellent condition.

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ANACONDA
GUARANTEED
BRASS PIPE

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 140)

get, and it is impossible, too, to give any fixed rule or plan to follow.

Each alteration project is a distinct problem in itself, calling for a solution dictated by existing local conditions, costs, location, personal preferences, and other variable factors.

"Redeeming Old Homes" is a distinctly worthwhile book for any who are considering remodeling. And of late, the scattered ranks of the adventurous and romantic seekers of homes in the country have been augmented by the many who must perforce estimate the cost of a new house of adequate size as beyond their present means.

Not only is this new book reasonably comprehensive in its scope, but it reproduces thirty-one "before and after" photographs which unquestionably prove the case in favor of the remodeled house, but the text is full of good, practical "do it yourself" instruction.

This book, like any other book on architecture or construction will fail greatly to aid people who do not bring to the reading of it a fair measure of mental cooperation in the form of intelligent thought and application of general principles to their own specific problems, for there exists no architectural problem which can be dealt with in the simple and thinkless manner of the well known soup, to which you have only to "add hot water and serve." M. P.

"VARIETY IN THE LITTLE GARDEN", by Mrs. Francis King, published by the Atlantic Monthly Press.

It is a strange fact that the major part of our dependable garden literature is written by women—Mrs. Ely for general flower work, Mrs. Harding on the peony, Mrs. Stout on the dahlia, the late Neltje Blanchan on the American garden, Mrs. Wilder on rockeries (a volume we anxiously await, for our American rock garden literature is limited), Louise Shelton on succession of bloom, and Mrs. Francis King. These women are doing the work so admirably that one is tempted to ask why the men cannot do likewise. Well, perhaps women have a quicker eye for garden detail, they appreciate color and color combinations and they exercise a sympathy which is quite contagious. That is the reaction to Mrs. King's latest book—it stirs up a desire to emulate the variety of which she writes.

One of the terrible results of Quarantine 37 is that it has limited variety in the garden and it will soon make American gardens have a deadly sameness. Moreover, casual gardeners, following the line of least resistance, continue to grow the common things, which are common because they are easy to grow or easily procured. Mrs. King's text challenges the sporting blood of a gardener. Having read it, you are determined to lengthen your cords in gardening and not be satisfied with the commonplace. The chapter called "Variety in Annual Flowers", for example, brings in two that many gardeners neglect, godetia and clarkia. Lavatera also is on the list, a heavenly thing when well grown. The next chapter, "Variety in Perennial Flowers" starts with the hemerocallis, works on to a proper appreciation of anchusa and lilies and suggests in garden plan and text many fine combinations for the herbaceous border. We cannot accept, however, her passion for yuccas. Of the newer flowers some are tulips, some Japanese flowering crabs and cherries, some excellent climbers, some lilacs. They are things to try. The book also suggests variety in shrubs and trees, in spring and summer flowers.

The final chapter in the book is an essay on "The Meaning of the Garden." We wish it had been made the first because it states the motif of the book, in fact, the motif of all of Mrs. King's garden writing. She asks, for example, what is a good garden book? In the light of her suggestions it is the book written on the basis of the personal experience of the author. That and that kind of gardening book alone is worth while. Our presses pour out a flood of gardening books each spring and not half of them are worth bothering with. They are compiled books; the keen garden reader can scent their lack of authenticity in the first chapter.

To this we would add another criticism of gardening books generally—Mrs. King's writings included—that they are often too "pretty", some of them too precious and most of them lacking in the slightest suggestion of a sense of humor. To us gardening is a great sport, the greatest sport imaginable. At times we are enraptured at a glimpse, our aspirations are stirred, we find ourselves wanting to quote poetry or dance with delight, but most of the time our sensation is one of huge and boisterous enjoyment. Our garden is filled with mistakes in planting that would send cold shudders up and down Mrs. King's spine; we blush for them and plan to do better next year. It contains an amazing variety of things that to the ordinary gardener seem curious and inconsequential. But best of all is our relation to that garden and the garden's and its work's relation to us. It is something intensely human, and, being human, a cause for laughter. It is laughter that we miss in Mrs. King's new book. R. W.

HELPFUL HANDBOOKS

We have recently received from manufacturers a variety of well-prepared booklets on subjects of practical interest to home-builders and feel that all who are interested in the questions covered by these booklets will be glad to know of them.

CASEMENT WINDOWS

THINGS YOU OUGHT TO KNOW ABOUT CASEMENT WINDOWS. (The Casement Hardware Co., 230 East Ohio St., Chicago, Ill.)

CASEMENT WINDOWS, with A. I. A. Classification File No. 27c2. (Monarch Metal Products Co., 5020 Penrose St., St. Louis, Mo.)

MODERN HARDWARE FOR YOUR HOME, with full-size reproductions of blueprints of casement window construction. (Richards-Wilcox Mfg. Co., Aurora, Ill.)

In text and illustration these booklets answer in a practical way all the questions which naturally occur to those who plan to use casement windows.

THE ROOF OF SLATE

TUDOR STONE ROOFS (Rising and Nelson Slate Co., West Pawlet, Vt.)

VENDOR ROOFING SLATE (Vendor Slate Co., Easton, Pa.)

The first of these booklets is an exceptionally attractive presentation of the uses and beauties of the roof of rough, heavy slates. It is illustrated with photographs of houses and other buildings by distinguished architects.

(*Continued on page* 144)

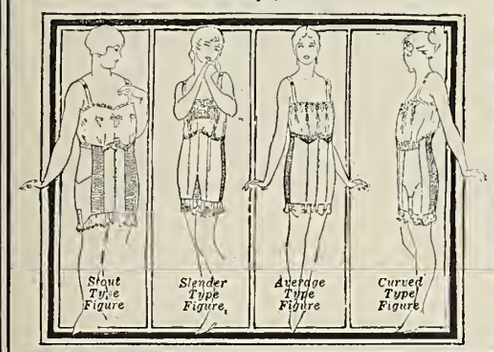
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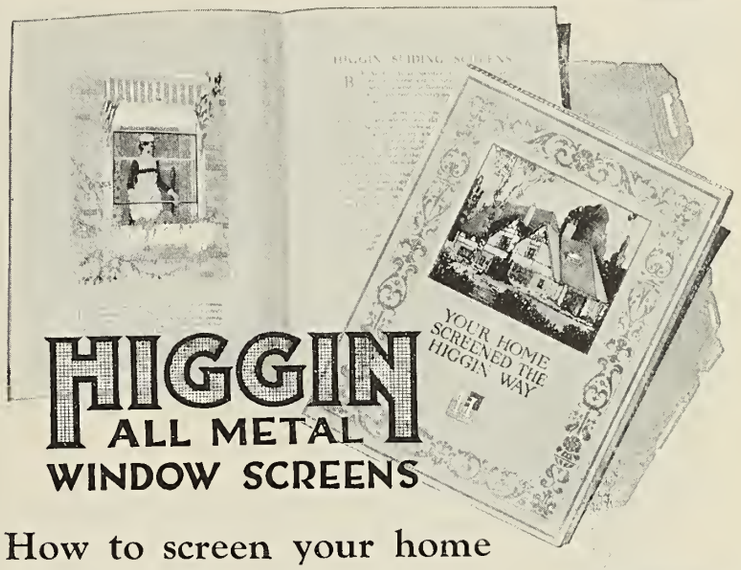
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How to screen your home



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MAKE it glow with cheerfulness, shedding comfort through the room.

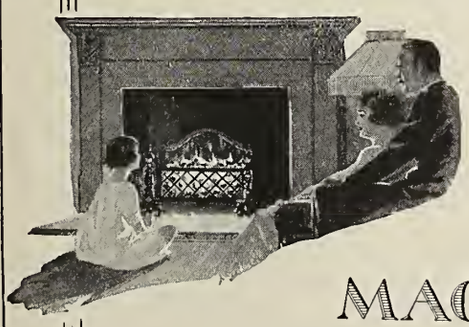
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It will do so without the work, dirt, or smoke of burning wood or coal.

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Sizes to fit any fireplace with or without flue and designs to harmonize with any style of mantel. No flue is needed.



Send for full information on how to have "firelight happiness" without work or dirt.

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ELECTRIC FIRE

"Firelight Happiness" at the turn of a switch



Mah Chang Table $25.00

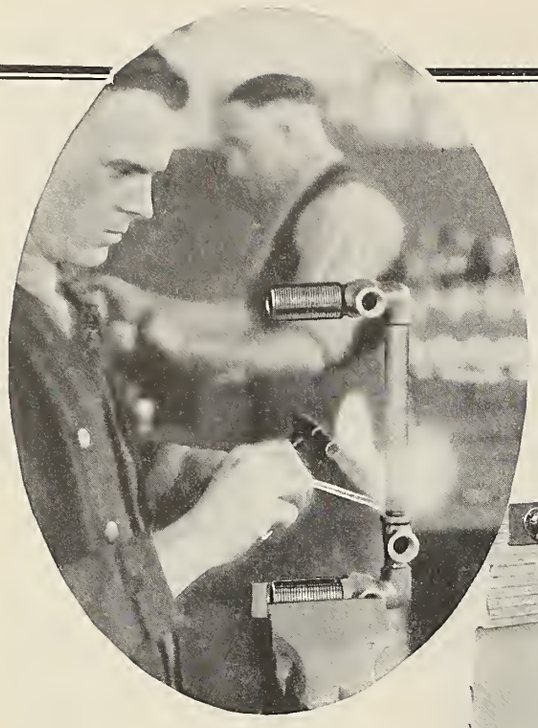
To diminish the intricacies of the great Chinese game, Mah Jongg or Pung Chow, Lewis & Conger have this substantial folding table which has a series of troughs for counters, and detachable racks for the four winds. The price is $25.

Folding bridge tables, too, with japanned, figured edges, are to be found in the large display of household equipment at $20. There are also strong, plain tables as low as $4.50.

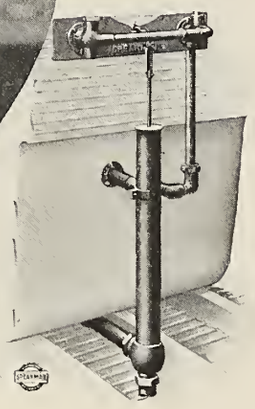
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Joints sealed with molten lead

WHEN fixtures are hidden from view your first knowledge of a leaking joint comes usually after damage has been done to ceilings, walls, or parts of both.

There is a sense of security in knowing that leaking joints just "can't happen" when SPEAKMAN built-in fixtures are used. This applies to bath as well as shower fixtures.

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The installation shown is the ideal arrangement of shower and bath fixture in connection with a built-in tub. Shower is the H-952½ with concealed Mixometer; bath fixture (the three handles) is the Deshler.

This installation is fully described, together with several others, in our booklet, "Once-Used Water." In sending for a copy if you have a regular plumber please mention his name.



The ideal installation of shower over the tub — H-952½ Mixometer Shower and Deshler Bath Fixture.

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

HELPFUL HANDBOOKS

(*Continued from page* 142)

The Vendor slate booklet is made especially interesting by including several plates of detailed working drawings showing the actual construction of slate roofs. There are also a number of excellent photographic illustrations.

CONCERNING OAK FLOORS

THE PERFECT FLOOR: HOW IT SHOULD BE LAID, FINISHED AND CARED FOR. (The Long-Bell Lumber Co., Kansas City, Mo.)

MODERN OAK FLOORS, GOOD FOR A HUNDRED YEARS. (Oak Flooring Bureau, 1014 Ashland Block, Chicago, Ill.)

DESIGN OAK FLOORING. (E. L. Bruce Co., Memphis, Tenn.)

Here are three booklets which provide complete and well-arranged facts on oak as a flooring material, and which will prove valuable to all who are considering the use of oak, whether for floors in a new house, or for re-flooring over old floors.

PAINTING, STAINING AND WAXING

THE PROPER TREATMENT FOR FLOORS, WOODWORK AND FURNITURE. (S. C. Johnson & Son, Racine, Wis. 25c).

MODERN WOOD FINISHING. (E. I. DuPont de Nemours & Co., Inc., Paint & Varnish Section, Wilmington, Del.)

The first of these is a comprehensive treatise, covering in a practical way the finishing of old and new woodwork, old and new floors, old furniture, the use of wax, enamels, wood dye, fillers, varnishes and other preparations.

A valuable feature of the second of these booklets is a discussion of the finishing of various frequently used woods, written in each case by a representative of the different wood organizations. Woods discussed and illustrated in facsimile color panels are birch, cypress, fir, red gum, oak, northern and southern pine, redwood, chestnut, ash and many others. The preparations discussed in their uses and effects are fillers, stains and varnishes.

GRAULITE, THE MASTER FINISH FOR WOOD. (W. F. Graul Co., Northampton, Mass.)

A booklet introducing and describing a new wood finish which is neither a stain nor a varnish, but which effects a complete and impervious wood finish at one operation, filling and staining at once, and drying with a hard glossy surface.

HOW TO KNOW THE COLORS

THIS *is the Second of a Series of Simple Definitions of the Names of Colors Used in Decoration. In the August Issue the Colors Chosen Were Red and Yellow. Green is the Subject of This Article.*

GREEN is one of the colors most used in decoration. It has a cool, restful quality: it combines well with many colors, and rooms in which green has been used intelligently not only have an air of distinction but are extremely livable. It is a color that one does not tire of easily.

Great care must be used, however, if one desires green as the leading motif in a room. An interior done entirely in green would be overpowering and dull. Nature varied her green effectively with sprinklings of brilliantly colored flowers and the blues, grays and pinks of a summer sky. In the same manner the wise decorator introduces other colors to counteract as well as to accent the greens in a room.

Green is an ideal color for a room that gets plenty of sunshine. Here the walls can be apple green, turquoise or that lovely blue-green color one sees so much of in Italy. The hangings should strike a contrasting note and another color may be brought in in the chair coverings. The green may be introduced again in accessories or in an occasional chair covering or cushion.

Green also can be brought into the decoration of north rooms. With yellow or cream colored walls and glass curtains of yellow or gold gauze to create the effect of sunlight, there is no reason why bright flowered chintz in which green is the main color should not be used. A chair covered in green and gold striped silk might be balanced by one done in old gold colored damask. This amount of green can be used in a north or east room as it is more than offset by the surrounding walls and woodwork in warm, light giving yellow.

ADAM—a pale light green—taking its name from the shade of green much used by Robert Adam for his furniture and decorations.

ALMOND—A lovely soft gray green, more blue than reseda. This is a charming color combined with lacquer red, corn color or lilac

APPLE—a pale, light green with a tinge of yellow in it. An excellent color for sunrooms or for a country house morning room. It combines well with mulberry, certain shades of yellow and orange, blue, cream, mauve, sealing wax red and pink.

BOTTLE—a dark, dull green, the color of common bottle glass.

EMERALD—a brilliant, clear, deep green, the color of the precious stone.

GRASS—the name explains itself.

HUNTER'S—a bright, dark, warm green, the color of Robin Hood's doublet. A good color for the furniture coverings in a small study with curtains of gray and white toile de Jouy bound in red.

JADE—the precious stone ranges in tone from pale to dark green. The term jade green in decoration refers to a bright, hard, bluish green, brighter than the tone of the mineral.

JASPER—a medium dark, dull, soft, rather bluish green, called after the precious stone.

LAUREL—a dark, brownish green, the color of laurel leaves.

LETTUCE—a light, yellowish green, the tone of crisp, young lettuce leaves.

MALACHITE—the color of the mineral. A very bright, pure clear green, not so blue as jade.

MIGNONETTE—a delicate light, gray green, the color of the greenish white flowers of the mignonette plant.

MOSS—soft, grayish green, the color of rock moss.

MYRTLE—the dark green of myrtle leaves.

NILE—a very light, yellowish green.

OLIVE—dark, brownish green, the color of the unripe olive.

PARIS—the color of the bright green powder made of white arsenic and acetate of copper.

PISTACHE—a very light, bluish green, the color of the flavoring made from the seed of the pistachio tree.

RESEDA—the French for mignonette. A soft, dull gray green.

SAGE—the color of the gray green aromatic leaves of the sage brush.

SEA GREEN—a light, bluish green, an excellent color for walls and woodwork.

VERDIGRIS—a dark, bluish green, the hue of the rust on copper, bronze or brass surfaces.

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YOUR grounds, your shrubbery deserve protection from heedless vandalism. You, yourself, want your property free from intrusion.

There's no more practical protection than an Afco Chain Link Steel Fence—and no better time to have it erected than now—before cold weather sets in.

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HERE is a coating that serves a treble purpose: Bay State Brick and Cement Coating beautifies, preserves and weather-proofs cement and stucco walls.

The formula for this master coating is a secret. That is why leading architects and engineers specify Bay State. They realize Bay State Brick and Cement Coating has no equal.

It puts a beautiful finish on your house that is permanent. It creeps into the wall's pores and seals them against the severest weather.

Bay State Brick and Cement Coating comes in a complete range of tints and in a pure, rich white. Send for samples.

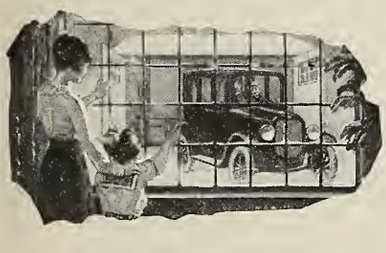
Our new Bay State booklet No. 4 will be mailed you on request. It shows actual photographs of many beautiful Bay State coated homes. Write for booklet and samples to-day.

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WADSWORTH, HOWLAND & CO., Inc.
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The WASCO Regulates Itself All Winter Without Attention

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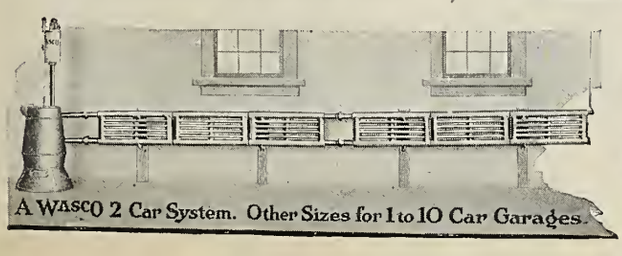
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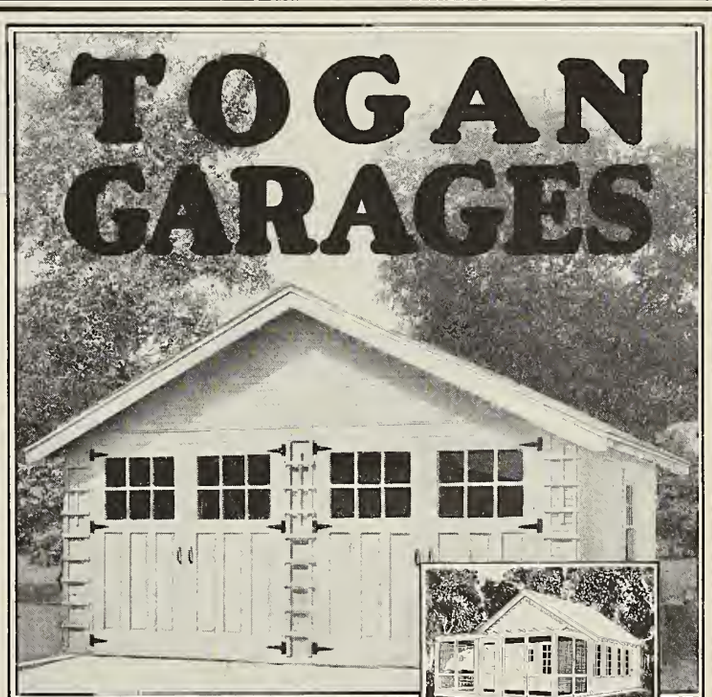
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WHO doesn't enjoy the fresh air of summer, pure and exhilarating! Little wonder folks dread the coming of winter with its continuous procession of dangerous diseases! Yet how easily they can enjoy a summer atmosphere throughout the winter.

The "stuffiness" of a home in winter is due to stagnation and overheating of the air, which is further devitalized by occupancy,—a result quite unavoidable with the average methods of heating.

But this undesirable and unhealthy condition is entirely overcome with the FarQuar Heating and Ventilating System. FarQuar principles eliminate fire poisons, prevent devitalization, remove personal contamination, and flood your home with an invigorating atmosphere that is pure and fresh, yet comfortably warmed to a uniform temperature throughout the entire house.

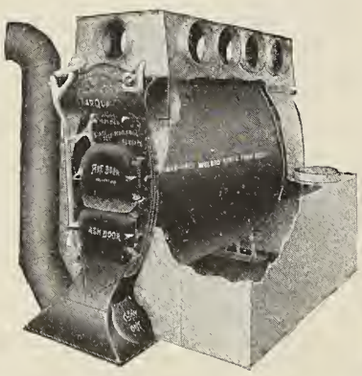
The result means increased vitality, better health, and greater happiness,—all without additional cost.

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THE FARQUAR SANITARY HEATING AND VENTILATING SYSTEM



It heats with Fresh Air; is Automatically Controlled; needs Firing but once a Day, and effects a Saving in Fuel



The fond and familiar butter-and-eggs is like an escaped snapdragon

FLOWERS BY THE WAYSIDE

UPON the meadows the sun plays with the yellow flowers of the golden rod as if it desired to impress upon these blooms its last loving rays of summer; while the white canopy of the wild carrot, which partially cover the grasses of the field, brings a suggestion of the coming winter's snow. It will not be long before the foliage of the trees glow in fiery splendor, for autumn will soon be here. Then the gayly painted leaves, fluttering so daintily in the air, will become a plaything of the storm. Stripped from their airy support, they reach the ground tattered, torn, and mutilated. But their time has not yet come.

Along the wayside paths the asters are in flower. Some are slender, carrying but few lilac colored flowers on the tips of their widely branching shoots as in the spreading aster, *Aster patens*, while the white woodland aster, *A. divaricatus*, with its loosely formed bunches of white flowers seems to hug the ground as if afraid to penetrate the roadside underbrush. Asters are everywhere.

(*Continued on page* 148)



Frostweed aster, A. ericoides, has white flowers and grows in dry places



Its cousin, A. divaricatus, has a larger though much more loosely formed flower



One of the finest of the wild asters is the purplish A. amethystinus



The showiest of the asters is the very familiar lavender New England variety

LEAVENS *Furniture*



JUST the bedroom set for which you are looking. And —with a finish or decorative motif of your own selection— according to your particular specifications. You may thus work out harmonious color schemes, or order a single piece to harmonize with other surroundings. That is the Leavens idea.

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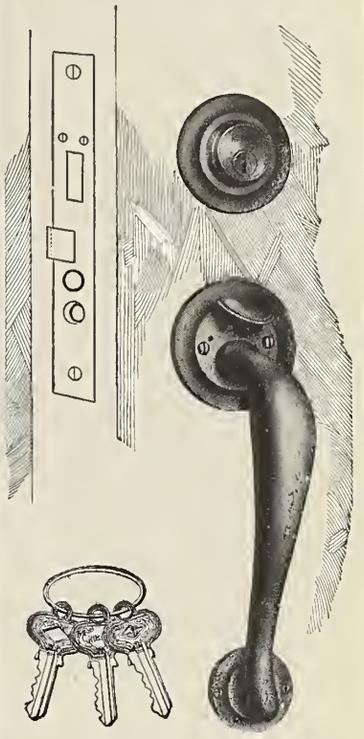
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WHETHER you are building a town house, bungalow or cottage, or reconstructing your present home, your dealer will be glad to show you the exquisite designs, so characteristic of Russwin Hardware, and to explain just what Russwin service means.

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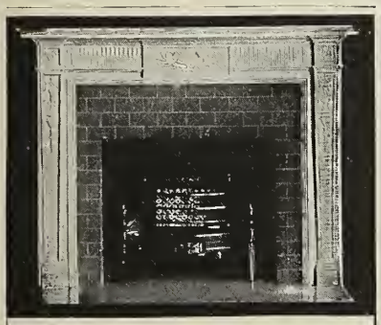
It means hardware that will always *act right*, as well as *look right*, and that will insure you against repair worries.

Hardware that proudly makes the distinctive claim, "The economy of the best."

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The Open Fireplace! Theme for poets. Inspiration for dreamy fancies. Haven of rest from care.

In the homes of today, the fireplace has won a worthy setting—a manteled frame combining art and skilled handicraft.

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Reproduction of a typical Colonial chair of the Martha Washington type. Entirely hand made by skilled craftsmen. All exposed wood is of solid mahogany. Hand carved arms and ball and claw feet. Upholstered in durable figured denim; colors, blue, brown, green or taupe. Samples on request. Filled with pure hair throughout. Finest chair of kind made and best value obtainable anywhere. Guaranteed as represented or money refunded.

50 inches high 23 inches deep 27 inches wide

PRICE $49.50

Carefully crated for shipment. Sent on receipt of price or C. O. D. with $20.00 deposit. As a companion piece, beautiful fireside wing chair to match, price $49.50 or the two for $95.00. Plate of wing chair on request.

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Gratify your taste for harmonious color by the use of Pinkham Home Braided Rugs, replicas of those sturdy beauties woven by Priscilla from favorite bits of material. Vivid or sombre in tone, these durable rugs—dyed to your order—accord with every type of interior decoration. They mellow gay chintz papers, brighten stately mahogany or form a color complement for the brilliant flowers which bloom on hangings and curtains. Suitable for every room in the house—

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DELPHINIUM:

Nature's Living Statuary In Your Flower Garden



IF you want your flower garden to reward you with beauty in fullest measure, somewhere you will want some of our superb English Delphinium or Larkspur. Blooming late in June and often reaching a height of eight feet, our Improved English Delphinium is ideal for helping produce enchanting garden effects.

It is nature's floral statuary—stately stalks of color that combine delightfully with Annunciation Lily, Canterbury Bells and Miss Lingard Phlox.

Yet these graceful perennials are equally attractive arranged in beds with ample spacing or planted separately some distance apart.

Amateurs can rival experts in growing our Delphinium, because its culture is simple. Being hardy, Delphinium can be grown in almost any soil if properly watered.

We offer a large stock and a choice selection of these improved, carefully cultured hybrids, the latest and finest specimens.

Special Offer of Improved English Delphiniums

We have the finest stock of Improved English Delphiniums in America. These charming Perennials are the result of careful selecting and scientific hybridizing. They far surpass the Larkspur of other days. But in order to obtain the best quality of leaf, flower, spike, and stalk we suggest that you take advantage at once of our special offer.

	Doz.	100
Fine Mixed English, grown from seeds of famous named sorts.....	$2.50	$15.00
Selected Varieties, selected from thousands of seedlings grown from choicest named sorts.....	3.50	23.00
Extra-selected Varieties, Each 50c.	5.00	

Other Standard Varieties of Delphiniums

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Belladonna. An old favorite in gardens. A continuous bloomer, beginning around the first of July and flowering until cut down by the frost. The turquoise-blue flowers are closely set along the spikes...	$2 50	$15.00
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The swamp rose-mallow is one of the largest of all native wild flowers

FLOWERS BY THE WAYSIDE

(*Continued from page* 146)

large flowers as well as small and smaller ones, and they nod and laugh as one crosses their path.

By far the greater part of the asters are hardy plants, the first nights of light frost leaving them uninjured. Often they bloom throughout October when other plants have long since been destroyed by the rough breath of winter. But these late comers hold themselves closely to the ground, or they select protected situations where the cold north winds can not reach them. This is the time the buds of the daisy or heath aster, *A. ericoides,* begin to unfold. The twigs with the numerous tiny white flowers, creep over the narrow paths of field and meadow, and continue to flower when snow is in the air and heavy clouds mass themselves in the heavens. But still the mild Indian Summer sun is shining.

In the sand banks, the coming of night is awaited by the evening primrose. Then its golden yellow buds unfold themselves and scent the air with a strong, though sweetly odored, perfume. Although the coming dawn finds them wilted, other buds are ready to take the place of those that have passed away.

The slopes of every hill, facing the morning sun, is covered with a golden shower. It is the golden rod. Gently is it rocked to and fro by the light breezes, and the wanton display of feathery bunched flowers effectively conceals the slender dark green stems. All kinds and varieties are present except the woodland species which creep along the ground, like the tiny white-flowered aster. "Hay fever", it is said, is spread by the pollen of these plants as the fitful breezes lift and waft it away. But it is doubtful whether the golden rod is responsible, for its pollen is carried by butterflies and flowerflies and not by the wind, as is the case with the flowering grasses.

The purple Gerardia blossoms upon the fields. Like an autumn veil it covers the ground with its rose colored flowers. Fleeting as they are, new ones are always ready to take the place of the falling blooms.

When gazing far over the fields, the eye is caught by the umbel-shaped flowers of the wild carrot. Closely observed it resembles a dainty network of filigree wonderfully executed and beautiful in appearance. But at a distance, when they stand closely together rank upon rank, it seems as if a slight haze or fog hangs over the grasses, and the marvelous structure of these blossoms remains unnoticed. This is as pernicious a weed as the daisy which opens its starshaped flowers in the spring. (*Cont'd on page* 150)



Daucus carota is a member of the carrot family



Named after the famous old herbalist is the fall-blooming purple gerardia



Erigeron annuus is a daisy-like, white and yellow, way-side flower

Farr's Four New Irises





This year, when in a great flash of floral glory, these new Irises burst into bloom in my garden, visitors placed them in the very fore-front of the 1922 and 1923 introductions. At all of the Iris exhibitions they attracted so much attention and brought so many favorable comments, that I have called them

Masterpieces of the Garden

Cecile Minturn. Standards and falls cattelya-rose; light beard. Dome-shaped flower; height 2 feet. Each $5.

Sea Gull. Standards white, dome-shaped; falls white, faintly shaded blue and netted with narrow blue lines or veins. Height 2 feet. Each $3.

Seminole. Standards soft violet-rose; falls velvety crimson; brilliant orange beard. Large, dome-shaped blooms; of medium height, and a strong grower. Honorable mention by the American Iris Society, June, 1920. Each $2.50.

Japanesque. Six petals spread horizontally like a Japanese Iris. Standards lavender-white, flecked lilac; falls deep violet-lilac edged pale lavender; coppery beard. Each $3.

One Plant each of these four Masterpieces of the Garden $12

Better Plants — By Farr
features the Irises and Peonies that have been rated at 6 points or more by the American Iris Society and the American Peony Society; perennials for fall planting, new hybrid Lilacs, Philadelphus, Deutzias and three shrubs are also included. A copy will be sent on request.

Everybody wants
PEONIES
We have good Peonies for everybody
See Better Plants —by Farr

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It is none too early to plan the Hardy Garden, for September is the proper planting time for Perennials. Plants set then will be a joy next summer.

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America's Foremost Hybridizers of the Peony



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50,000 peony blooms were on display in the greatest Peony Show the World has ever seen.

With the keenest competition furnished by growers from Massachusetts to North Dakota, *the Brand Peony Farms were awarded First Prize and the Gold Medal* for the finest collection consisting of not more than 100 varieties. In this entry 82 varieties were exhibited and from this number 33 were originated by the Brands.

They were also awarded a *Gold Medal and a Silver Medal for new varieties of their introduction of especial merit*, the highest award the Society could give for new varieties. This collection included several varieties that will be ready for distribution in 1925.

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At Your Fingertips

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A garden of your own where your flower whims for table decorations can be satisfied at a moment's notice.

A garden where you can pick bright posies to send to your neighbor, or mail a gorgeous box full, to remember an out-of-town friend's birthday, and know they will be fresh when received.

These are the little things that chase away the worry wrinkles, and give us that wonderful feeling of satisfaction in being alive.

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FLOWERS BY THE WAYSIDE

(*Continued from page* 148)

But how peculiar. In the spring after the winter's snow, the fields are whitened by the daisy, and in the fall, the meadows are again whitened by the wild carrot, a forecast of the coming snow.

The flowers of the Butter-and-Eggs, *Linaria vulgaris*, are open from July to October. Although it was introduced from Europe, it has acclimated itself, and wherever it blooms it brightens its surroundings.

Along the ditches, where the soil is always moist, and in the open forests and woodland regions where the sun is transformed to a golden shower as it passes through the foliage, *Impatiens aurea* and *I. biflora*, the touch-me-not, are found. The moderately high plant, with its orange yellow flowers spotted with reddish brown, is a close relative of the garden balsam. But how different is its appearance. The popular name, touch-me-not, is derived from the seed pods which burst suddenly when touched, scattering the seeds in all directions. When passing through a dense growth of such plants later in the season, one will literally be bombarded with their seeds.

ARROW HEAD AND MALLOW

The arrow head, with its foliage just as green as in the early summer, stands on the border of ponds and marshes. True, it does not flower quite so profusely now, the cool nights affect it unfavorably, but it is as vigorous as ever. The large pink flowers of the rose swamp mallow, *Hibiscus moscheutos*, shine brightly from the dark green of the reedy banks. This is the plant which brings the brightest and gayest of colors into the autumn. Although it seems to be a farewell greeting of departed summer, it does not rightly belong in this setting of reeds. The swaying shafts, rocked by the winds, groan and scratch each other. While from the dark brown waters, the shrill whistle of the turtles mixes with the bass rumble of the frogs. But here everything is still fresh and green as in the first days of summer. Everything is different, almost strange, when contrasted with the dusty roadsides where the first scars of fall have made their appearance. But even here some plants continue to blossom. The white flowered clover still exhales its delicate perfume which attracts the bees collecting their supply of winter honey.

The wild lettuce or horse-weed, *Lactuca canadensis*, develops a shoot about six feet in height, and on the tip of this leaf covered shaft its yellow flowers are unfolded. The bright yellow of the fall dandelion, *Leontodon autumnalis*, looks brightly from the dust covered grasses along the roadsides, and the thistle's thorny tribe proudly lift their violet colored floral baskets higher than other more humble plants. *Bidens*, the bur marigold, or stick-tight, is also here. Its yellow flowers are small and hardly noticeable but their double-toothed, recurvingly-hooked seeds are much more so; in fact, they attach themselves uncomfortably tight to the clothes and can only be removed with difficulty. Truly this stick-tight can make one bitter to the point where one is almost tempted to give up the tramps through the fields and woodland regions.

SOME DAINTY PLANTS

Beautiful again is the daisy fleabane, *Erigeron strigosus*, with its tiny daisy-like flowers. It is a pleasure to see these dainty plants with their graceful white-starred flowers which shine so brightly from the grasses and wayside paths. The iron weed, *Vernonia*, is also present. Its flowers have been likened to the cornflower, but the comparison is a little far fetched for the deep blue of the bachelors button, which mirrors the sunlit skies, is entirely absent in the iron weed; even the form of the flower is an entirely different one.

Rich indeed is the autumn's floral treasure chest. There, in solemn grandeur, left alone, deserted by most of its kind, *Oenothera biennis*, the common evening primrose, lifts its slender flower shaft from a rosette of velvety gray-green leaves.

The sun is still bright, and the sky is deep blue, but it is autumn in spite of the profusion of flowers. The fruit of the dogwoods begin to redden, the robins, which had suddenly disappeared in the late summer, are here again and feast upon the ripening berries. Only a short time more and the wind will rock the tree tops, pass roughly through the twigs, and tear down by thousands the gayly colored leaves. They die in splendor as they fall and cover the ground with an ever thickening carpet. The brightly colored leafy covering is so soft, that the foot sinks deeply into it. Only the gray squirrels rush, with inconceivable quickness, over the rustling blanket, and a few belated catbirds and robins hurry through the falling leaves. A number of crows, sharply defined against the evening sky, fly cawing towards the setting sun.

DR. E. BADE



Madonna Lilies



Lilium Candidum

THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequaled.

Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the cheap, loose, southern-grown bulbs.

First Size Bulbs.....$3.00 per doz.; $20.00 per 100
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for

1923



offers a wonderful collection of the very best kinds of the above and bulbs of the highest grade, which are sure to produce satisfactory results.

The catalogue also offers a complete list of seasonable Decorative Plants for the house, Hardy Perennial Plants, Roses for Fall Planting, Shrubs, Climbers, Aquarium Plants, Flower, Vegetable and Grass Seeds and Garden Sundries.

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Evergreens for Early Fall Planting

Evergreens planted during August and September produce effective results next spring.

Now, when everything is green, is a suitable time to select the spots where an evergreen group or a single specimen could be advantageously placed.

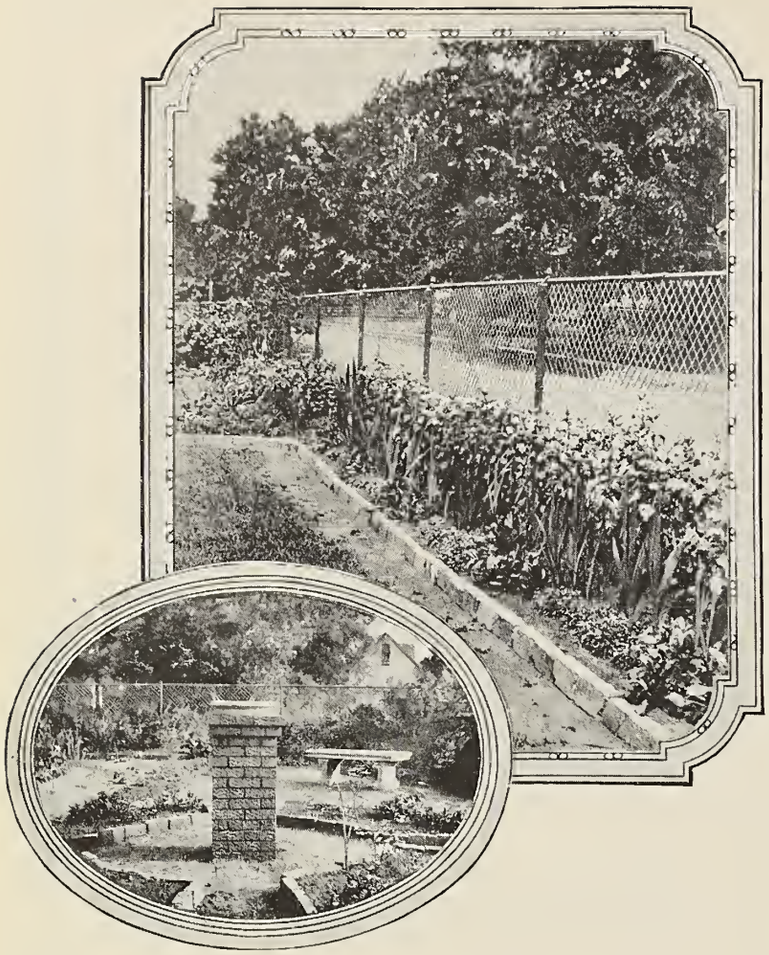
Our stock of choice and hardy evergreen varieties for foundation plantings, groups or specimens is exceptional.

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The Wild Hyacinth (Camassia esculenta) has light blue flowers and grows to a height of 18″

SOME BULBS *and* THEIR TREATMENT

ALL of the infinite variety of common and rare flowering bulbs which are usually planted in the fall, must be transplanted at least every third or fourth year, as the many new bulbs which are formed quickly exhaust the soil, affecting the flower unfavorably. Bulbs should not be transplanted in the fall but after the leaves have died back to the ground. Then they are taken from the soil, the young carefully separated from the old, and kept in a well-ventilated and cool place until fall. At this time they are again placed into some good rich soil. All types prefer a somewhat sandy soil, but never thrive when it is freshly fertilized.

Tulips, narcissus, hyacinths, crocuses, etc., are some of the most universally known bulbous plants. But besides these there are many others, not quite so well known, while others are comparatively rare. Among the less well known bulbs are the species of *Erythronium* (Dog's Tooth) having tooth-formed or narrow bulbs which flower during April and May. Many of them are native species, one of which is the "Adders Tongue," *E. dens-canis*. This species will thrive in any loose garden soil, and is especially adapted as a border plant for small flower beds. When cultivated as a window garden plant, 4 to 6 are placed in a pot and covered with an inch of soil. They remain out of doors until January, then they are placed in some frost-free room, and after about 8 days are taken to the window garden and placed near some window. The flowers will then appear in January or February. In the garden these bulbs should be transplanted every second or third year and placed about two inches under the soil.

One of the more common species of bulbs is the grape hyacinth (MUSCARI). It is one of the most appreciated of the smaller bulbous plants as it exhales a wonderful spicy odor. This is also often used for borders, and as such it is transplanted once every four years, at the same time removing the younger seed bulbs which have developed. This plant does well in a loose sandy type of soil which should not be kept too damp. When planting, the bulbs should be placed from 2″ to 4″ apart according to their size, and at a depth of 4″. This species can also be successfully planted in the window garden. After it is planted in the pot, it should be left in the open until January, then brought into some cool place for a short time, and finally placed in the window garden.

A flower comparatively seldom found in the garden is the dainty anemone (*Anemone*). Two beautiful frilled forms are known of *A. nemorosa:* one with white flowers, the other with pink flowers. Still more beautiful are the Japanese forms which prefer a moist, somewhat shaded, place. These flower from August until the frost has killed them. Then they should be covered over since they are not hardy and must be protected from the severe winter blasts. They never do well when they receive the direct rays of the mid-day sun.

Their bulbs are pe-

(*Cont'd on page* 154)



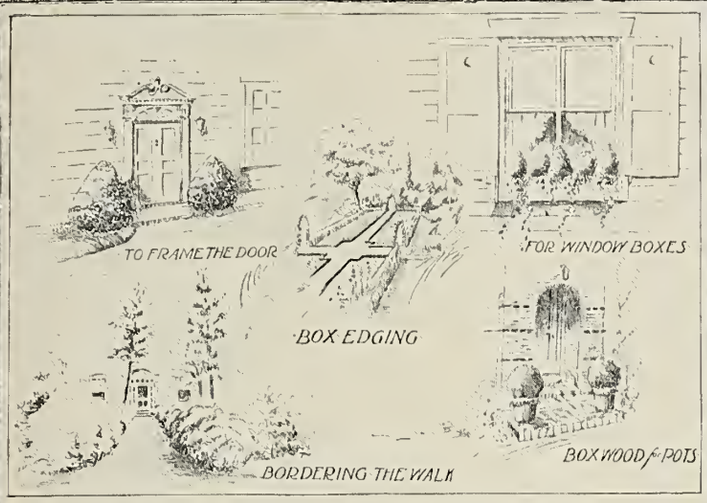
Allium aureum is distantly related to garlic. Its white flower blooms in a cluster



Snake's Head (Fritillaria meleagris) grows about 1′ high and its dull red flower is speckled with spots of brilliant orange



The crocus is rightly one of the fondest and most familiar of the early spring blooming flowers. This is crocus vernus



BOXWOOD DOES ALL THESE THINGS AND YOU CAN PLANT IT IN SEPTEMBER

BOXWOOD will add a note of romantic antiquity to your Old-Fashioned Garden and appropriately frame the doorway to your home, edge your formal garden, and hedge your walks and drives. It is one of the most satisfactory plants you can use for tubs and window boxes.

For the many uses to which Boxwood is adapted in your garden, we have a splendid supply available,—from 4 inch size for edging to 4 foot height for individual planting. Ask for our complete catalog "H" which lists these and many other garden beautifiers you will be interested in.

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1 Silver Fir 18-24″	1 White Spruce 2-3′	1 Arborvitæ 2-3′
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Any 2 for $1.50; the entire collection for $3.50

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James Kelway, Pure White.....	$1.50
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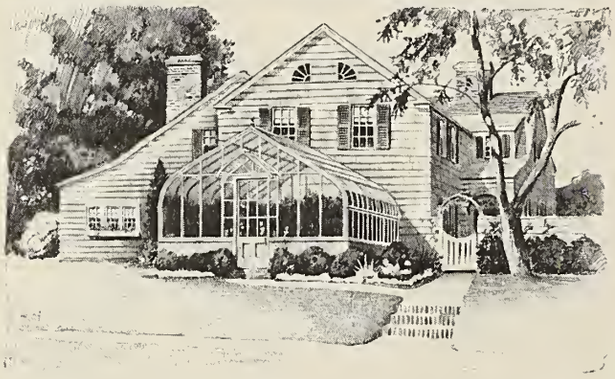
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We made this pencil sketch showing exactly how it would look.
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SOME BULBS *and* THEIR TREATMENT

(*Continued from page* 152)

culiarly formed (they closely resemble dry pieces of ginger), in order that the bud from which the shoots will grow can only be distinguished with difficulty, but still they must be placed in an upright position, covered with two inches of soil, and five inches apart. It is advisable to plant this species early in the spring instead of in the fall. In the autumn, when the leaves have disappeared, the bulbs are taken from the ground and kept in some dry place throughout the winter. For window garden cultivation this species can be planted at any time.

The best results are obtained with a soil rich in humus, for the anemones are children of the forest. Before planting these bulbs in the spring, it is advisable to place them in water for ten or twelve hours so that they can swell. After they have been air dried, they are to be planted. After blossoming the anemones should not be watered; it only causes the bulbs to rot. Therefore, when left on the beds, and other plants planted over them, care must be taken that they are protected from the harmful effects of moisture.

Allium neapolitanicum is a dainty white flowering plant which probably was derived from the golden yellow *A. moly*. This plant thrives best in a loose sandy moist soil which should not be wet, and propagates profusely through seed bulbs. It, as well as many other species of *Allium*, are hardy plants, but they should be slightly protected from the severe winter frosts. The bulbs are placed 4″ apart (those of *A. moly* 6″). Every third or fourth year they should be transplanted into a fresh soil.

Another bulbous plant is the Spanish iris (*Iris hispanica*). Its flowers vary greatly in color, the most prominent are light and dark blue, white, light and dark yellow, brown, purple, and violet. One variety of this species has been developed which produces double flowers.

For the cultivation of these beautiful plants, a loose, rich, and slightly moist and deeply cultivated sandy soil is required, and for their best development a warm sunny place is essential. For this reason they can be successfully used for group planting on lawns. The bulbs should be planted in October or November and placed 4″ from each other and at a depth of 4″. They should be transplanted every second or third year. It is advisable to give these bulbs some slight winter protection during the colder months of the year.

The large bulbs of *Camassia* develop flower shafts which are 2½′ high and are covered with many flowers whose color ranges from a pure white to blue and violet. This hardy plant requires a soil which is loose, rich and not too damp. The place may even be slightly shaded without injurious effects. The home of this plant is the West, where their supposedly nutritious bulbs are eaten.

Innumerable garden varieties are known of the Crowfoot (*Ranunculus*) whose flowers produce shades of yellow, red and white. It is difficult to say which of these are the most beautiful; all are well worth planting.

The greater part of the tiny bulbs which resemble claws give an impression of lifelessness and death and these surprise the casual florist when they are in flower. They should be planted in October or November, placed 4″ apart, and at a depth of 2½″. The bulbs are to be protected from severe frosts. This is the method of procedure with *R. africanus*, but *R. asiaticus* should be planted during February or March. The soil should have been deeply cultivated in the fall, and have received old manure for fertilizer. Clay present in the soil is very beneficial, especially if they are placed where they will not receive the direct rays of the sun. During the drier parts of the season, water must be provided. With the disappearance of the flowers this species of *Ranunculus* can be transplanted to a reserve bed where they should remain until the leaves have disappeared. Then the bulbs are taken out and stored in some dry cool place.

When placed in the living room, these species should be treated like *Anemone coronaria*. For this purpose, bulbs are chosen which have not been in contact with the soil for one year, and taking three or four for each pot. They are then sunk into the ground in some protected place until frost. At this time they are brought to the window garden where they should receive sunlight, fresh air on mild days, a moderate amount of moisture, and a temperature not exceeding 50 degrees F. When they are not aired sufficiently, and when the heat is too intense, these bulbs will not flower. Otherwise they will appear in the spring.

The French species of *Ranunculus* are especially to be recommended. These produce large flowers, and many varieties of them have been developed.

Dr. E. Bade

MODELING IN WOOD

THE household activities of the handyman can now be multiplied, and he can increase his good works in the field of salvage and craftsmanship.

Recently arrived from England, from the plant of a great firm of industrial chemists, is a new preparation which is called, in addition to its trade name, plastic wood. It can be moulded by hand into any conceivable form, and hardens on exposure to the air to a tough, solid, waterproof substance similar to wood, but without any grain. It is free from any tendency to warp, crack, blister, peel or crumble, and can be nailed, screwed, sand-papered, turned on a lathe and treated with any finishes which are used on wood.

It can be seen at once that this new preparation can perform a great many services on the craftsman's bench, or about the house. Otherwise expensive furniture repairs can be made with plastic wood by anyone. Cracks can be filled, and the filler sand-papered smooth and stained to match the wood. Picture frames and broken corners can be restored, nail holes or countersunk screws filled. To ingenuity which is even average, a legion of uses will at once occur, and because of the powerful adhesive properties of plastic wood, and because it will re-create missing parts, many things can be salvaged which had long been given up as hopeless.





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Effective 1926, the importation of genuine Holland Narcissus bulbs, which have brightened our early gardens for generations back, is prohibited in U. S. A. This means quality will go down and prices up, as only inferior domestic bulbs will be obtainable.

By taking advantage of one of the three liberal offers below, you still have an opportunity to insure yourself a supply of high class imported narcissus bulbs at prices even lower than what you have been paying in the past. By planting these bulbs from 6 to 8 inches deep, in accordance with our simple instructions, they will become naturalized, perpetuating themselves and multiplying without care or attention.

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Narcissus for Naturalizing:

12 Varieties; 1 Doz. of each

"Spring Glory," "Emperor," "King Alfred," "Madame De Graaf," "Walter T. Ware," "Beauty," "Red Star," "Fire Brand," "White Lady," "Sulphur Phoenix," "Elvira," and "King Edward VII."

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Success with Roses
by Robert Pyle

Dear Folks:

Since talking with you last I've had a rich rose experience.

Ever since enjoying the roses in Belfast, Ireland, I've had the idea that Puget Sound country had roses equally fine. For a dozen years, too, have I hoped to see the Rose Festival at Portland.

This June my dream came true. In company with Gurney Hill, "that lovable man," as Dr. E. M. Mills calls him, the originator of so many great roses, and Robert George, for many years head of the Storrs & Harrison Nurseries, I witnessed the crowning of Queen Lucy Lee in Laurel Hurst Park.

Then the River Fete, the Rose Show and Civic Meets, and at Seattle, another show; in Tacoma the Rose Gardens; and everywhere and best of all, the Rose folks. Every day was a great event, and I am still dreaming of the land where the Rose is queen indeed.

I continued my study of the rose, of new varieties and of rose stocks, with every grower of notable size as far south as Los Angeles; stocks budded on Manetti, Ragged Robin, Odorata and Multiflora, and roses on their own roots. Since returning I have not ceased to study the rose as grown near the Atlantic Seaboard.

Why this travel of from 8,000 to 10,000 miles this season? To observe first-hand, more than half, I suppose, of all the roses being grown for all of America.

Let me tell you it is our earnest desire to learn which are the best and why they are the best, that we may the better produce here or obtain elsewhere the best that can be had for the benefit of those who put their trust in us.

We are trying to take the RISK OUT OF ROSE GROWING for you. Our new catalog will be ready September 1st.

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Each rose bears a durable, celluloid star tag to identify the variety in your garden. No other roses have this feature.

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GROW CONARD ROSES
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THE FALL PLANTING SEASON

Is in many ways, the best time of the year to improve your grounds and gardens, because all stock is at its best in vigor and planting condition.
For your guidance in the proper selection of stock for fall planting, our service department—always prepared to help formulate your planting plans—suggests the following groups as the most ideal for September planting.

SELECTED DWARF EVERGREENS
For Porch or Foundation Planting

Pyramid Arbor Vitae	2 ft. $2.50 Ea.	Japanese Yew	1½ ft. $3.25 Ea.
Dwf. Compact Arbor Vitae	1½ ft. $2.25 Ea.	Veitch's Blue Plume Cypress	2 ft., $3.25 Ea.
American Arbor Vitae	2 ft. $2.00 Ea.	Blue Pyramid Juniper	1½ ft. $3.00 Ea.
Golden Plume Cypress	2 ft. $3.00 Ea.	Oriental Arbor Vitae	2 ft. $2.50 Ea.
Green Plume Cypress	2 ft. $3.00 Ea.	Thread Branched Cypress	1½ ft. $3.00 Ea.
Pfitzer's Juniper	1½ ft. $3.25 Ea.	Dwarf Mugho Pine	15–18 in. $3.25 Ea.
	For 12 (1 of each) $32.00		$34.25

BEAUTIFUL EVERGREENS (Tall Growing)
For the lawn

Hemlock Spruce	$5.00 Ea.	Bothan Pine	$4.00 Ea.
Austrian Pine	4.25 Ea.	Red Pine	3.25 Ea.
Scotch Pine	3.25 Ea.	White Spruce	4.25 Ea.
Douglas Fir	4.00 Ea.	Pyramidal Spruce	4.50 Ea.
Veitch's Fir	5.50 Ea.	Silver Fir	5.50 Ea.
Norway Spruce	3.25 Ea.	Japanese Pine	4.00 Ea.
			$50.75

All selected specimens 3 to 4 feet high. For 12 (1 of each) $47.00

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A superb collection which will give bloom all season

10 Peonies Ass'td	$5.50	10 German Iris	$2.00
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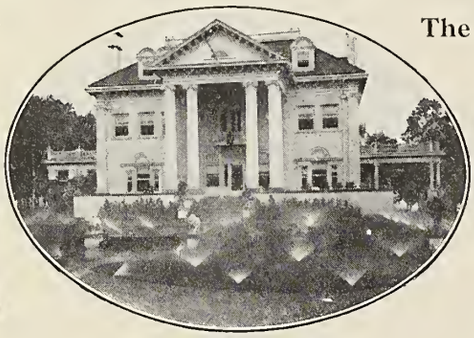
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Hicks Evergreens have been root-pruned, have big balls of earth, and are tightly wrapped in burlap and canvas. They'll grow, we guarantee. We have some wonderful specimens of Nikko Fir, Blue Japanese Cypress, Meyer's Juniper, Mugho Pine, Japanese Yew, with the more familiar evergreens that will make your place fairly "shine" during the winter.

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September is a good time to move shrubs. Get them with a ball of earth, keep them moist for a few days and they will never know they have been moved. American Holly and Mountain Laurel, Japanese Spurge and Mountain Lover, Azaleas and Dogwoods, Beach Plum and Snowberry, Constantinople Hazel and Chinese Witch-hazel, Father Hugo's Rose and Turquoise Berry—why, there is a host of lovely things that you can enjoy next summer if you get them this fall. They will grow, too, for we dig them as carefully as we dig evergreens and shade trees.

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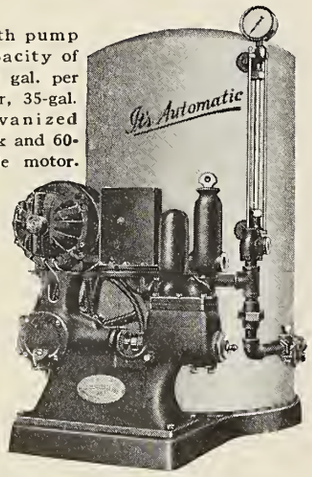
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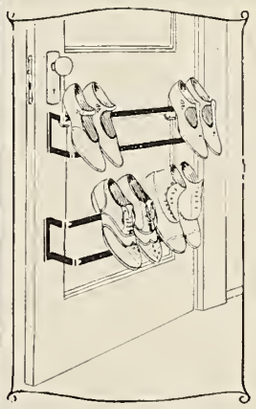
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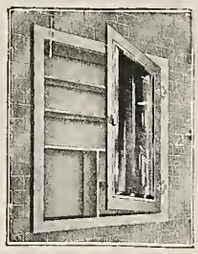
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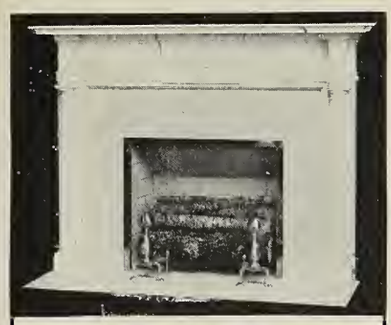
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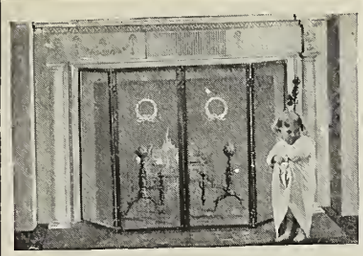
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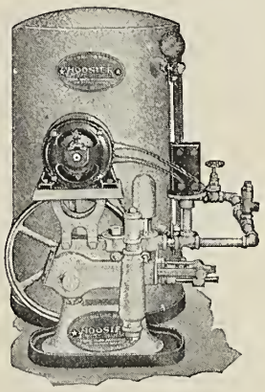
"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS are unusually distinctive in appearance. Their good and correct designs, their well placed ornamentation, and their attractive finish lend charm to the most perfectly appointed residence. They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS cannot be compared with flimsy, cheap ones. Made by the most skillful workmen, they are strong and durable, and from the best "BUFFALO" quality of fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish.

We also make "BUFFALO" PORTABLE FENCING SYSTEM, VINE TRAINERS, TREE GUARDS, GARDEN FURNITURE, WINDOW GUARDS, etc. Information gladly furnished.

Write for complete catalogue No. 8-B D
Mailed upon receipt of 10c postage

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(Formerly Scheeler's Sons)
475 Terrace Buffalo, N. Y.



Pump Soft Water from Your Cistern

The Hoosier installation pictured above will provide soft water, under pressure, from your cistern, for use in kitchen, laundry and bath.

It is a complete domestic water service in which are embodied every desirable mechanical feature needful for dependability and longevity.

Self-lubricating pump, Wagner motor, encased controller, hot-dipped Galvazink surface, capacity 120 gallons an hour, no mixing of lubricating oil and water in crank case, leak-proof stuffing box and many other features you will appreciate.

Write today for detailed description and price of this compact unit.

FLINT & WALLING MFG. CO.
Dept. D., Kendallville, Indiana

HOOSIER Water Service

Win-Dor

TRADE

Casement Window Operators



Why Have "Just Ordinary Windows?"

THE Dutch are to blame for them. The English found the cure for them. A cure they have used for centuries. Because of it, much of the charm of English houses is responsible.

So why have the ordinary slide-up-and-down windows (that are only half a window when it comes to ventilation) when you can for the same cost have casement windows, that you can fling wide open? Casements operated from inside the screen with Win-Dor Operators.

The Casement Hardware Co

220 PELOUZE BLDG., CHICAGO



HF 1090—Toilet Paper Holder $1.50

ART BRASS COMPANY'S

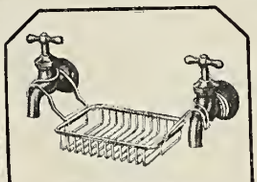
SANOLA

BATHROOM WARE



HE 913—Wall Soap Dish as shown.... $2.30

Is made of the finest brass, handsomely designed, and beautifully finished with a heavy coat of silver-like nickel. Constructed to be attached to the surface of the wall, San-o-la accessories are easy to put up and are absolutely sanitary because they always hold soaps and tumblers in the light and open air, which keeps them dry and clean.



HE 541—Sink and Laundry Soap Dish ... $1.25

Ask any good dealer to show you these attractive fixtures or write for illustrated booklet called "Real Bathroom Comfort" Dept. H. G. 9

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NO medicines, drugs, massage, exercise, or unpleasant dieting

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Easily Naturally

JUST a normal, healthy disappearance of excess weight in a natural way

Basy Bread is a dependable, scientific and delightful weight-reducing food. Physicians of the highest standing have repeatedly prescribed it to their patients.

For years Basy Bread has brought to an ever-increasing circle of conservative families a strengthening but non-fattening food that aids the system in its natural reducing efforts.

Fleshiness is converted into fuel for energy and vitality as nature intended, and excess weight disappears.

The reasons for these definite, visible results (always accompanied by marked gains in health and strength) are interestingly explained in our concise free booklet, gladly sent.

Free booklet will be mailed prepaid, sealed in plain cover, upon your request.



Doctors' Essential Foods Co.
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Do you know why **birch** is so widely favored for interior finish and furniture by those who know most about woods and their qualities?

It is mighty well worth your while to know if you are going to invest any money in furniture or in a building.

We couldn't begin to tell you the many reasons for **birch** superiority in this space. But if you will ask us for a copy of the "**birch** book" it will tell you the whole story.

That book will certainly open your eyes to the value there is ***for you*** in the use of **birch**. The information it contains is not merely interesting — it is ***valuable.***

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The Birch Manufacturers

219 F. R. A. Bldg.,
Oshkosh, Wisconsin



Beauty in Birch

NOW—ABOUT THAT GARDEN



WOULD you know they were single peonies? They are! And they're quite the mode, nowadays. Perhaps you'd like to copy House & Garden's own planting of a deep maroon variety called "The Moor" against a huge clump of white Oriental iris, with a cloud of pale blue anchusa for a background? Or maybe you'd prefer terrace after terrace of iris and peonies going straight up to the sky—peonies on the flat, iris clinging to the bank. Or—but the Fall Planting Number of House & Garden, the very next number, will show you a dozen ways in the nick of time. For peonies and iris must be planted now, to bloom next spring, and you must get to work at once. Varieties, groupings and planting instructions, in the next issue.

This issue, too, will show you some new possibilities in phlox. Maybe you never saw a sea of phlox subulata dripping over a flight of stone steps? . . . It will tell you about fragrant gardens that you sit down in at dusk—gardens for old people and lovers. . . . It will show you how to take the charm of English cottage gardens and give it to their transatlantic cousin, the American small house. . . . It will teach you how to make a little formal garden planted with tulips; a central pool in a ring of lawn with a circle of shrubbery; a handkerchief-size garden for a tiny house that needs a splash of color.

And, most necessary of all, it classifies, codifies and prints the whole job of putting the garden to bed so that you can't make a mistake—planting, transplanting, mulching, and everything that will save you six months of next year's blooming-schedule.

Inside the house: corner cupboards, Persian rugs, intra-house telephones, period furniture, house planning, and how to make silver rooms and gold rooms from Chinese tea-chest papers.

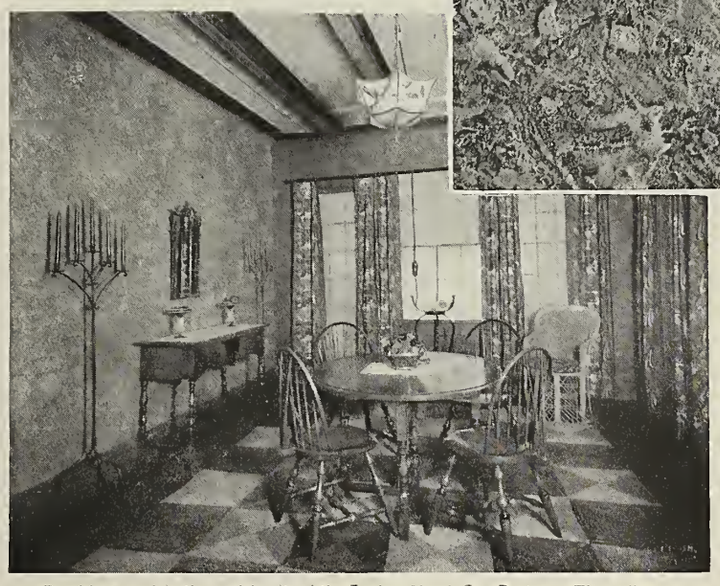
It isn't money that makes the garden successful; it isn't even work alone. It's knowing how. Read October House & Garden and you'll see why this is so.

After September first, you cannot buy magazines at news stands unless you have reserved them in advance. Tell your newsdealer to save you a copy of this Fall Planting Number now; otherwise you will be disappointed.

35 cents a copy *$3.50 a year*

REDECORATED with CRAFTEX





Breakfast porch in the model suite of the Jordan Marsh Co., Boston. The walls were redecorated with Craftex as an artistic and fitting background for the dull black and gold of painted furniture and the sheen of English chintz.

Why wait until you build your new home to have beautiful walls? Redecorate your walls now with Craftex (the famous formula used successfully for ten years) which may be applied with a brush directly to new walls or old, or wall board. An unlimited range of decorative textures may be produced to suit the individual taste.

RECOMMENDED BY THE UPSON COMPANY

These wall board authorities recommend Craftex as a permanent decoration for Upson board.

Our booklets, "Individualism in Wall Decoration" and "One Coat Craftex Wall Finishes" will be sent you upon request. Address Department 'C."

Simmons, Gardner Co.

146 Summer St. Boston, Mass.



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Tells How to Have Real Heating Comfort

For 38 years the Minneapolis Heat Regulator has proved its value by providing greater comfort, convenience and economy in home heating.

Half a million are in use throughout the world serving dependably year after year. A luxury that is a necessity; and its comfort and convenience cost you *less than nothing* because it lasts long and repays its purchase price many times. Saves 1/5 to 1/3 on fuel. Maintains a uniform temperature at all times. Operates automatically, saves work and worry. Get the whole story from free booklet, "The Convenience of Comfort". Write for it today.



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Service branches in 20 principal cities.

The "MINNEAPOLIS" HEAT REGULATOR
"The Heart of the Heating Plant"



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Your choice of one of Keith's NEW big plan books—(there are 3 volumes—one of bungalows, one of cottages and one of two-story houses, showing designs in frame, stucco and brick—**112 designs** in each book) and 8 months' subscription to Keith's magazine—all for $2.50.

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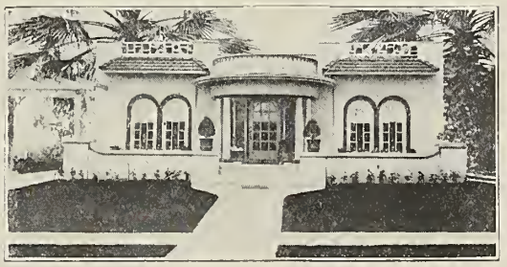
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by the Hill Champion Clothes Dryer. This dryer supplies the modern means of drying clothes, quickly and snow white. It brings 150 feet of line within easy reach from one position. Shortens the clothes yard session. Top folds like an umbrella and dryer is quickly and easily removed when not in use. Built to last a lifetime. Complete information in our folder G will be sent upon request.



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Build NOW!

Now is the time to build that long-deferred home of your own! Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

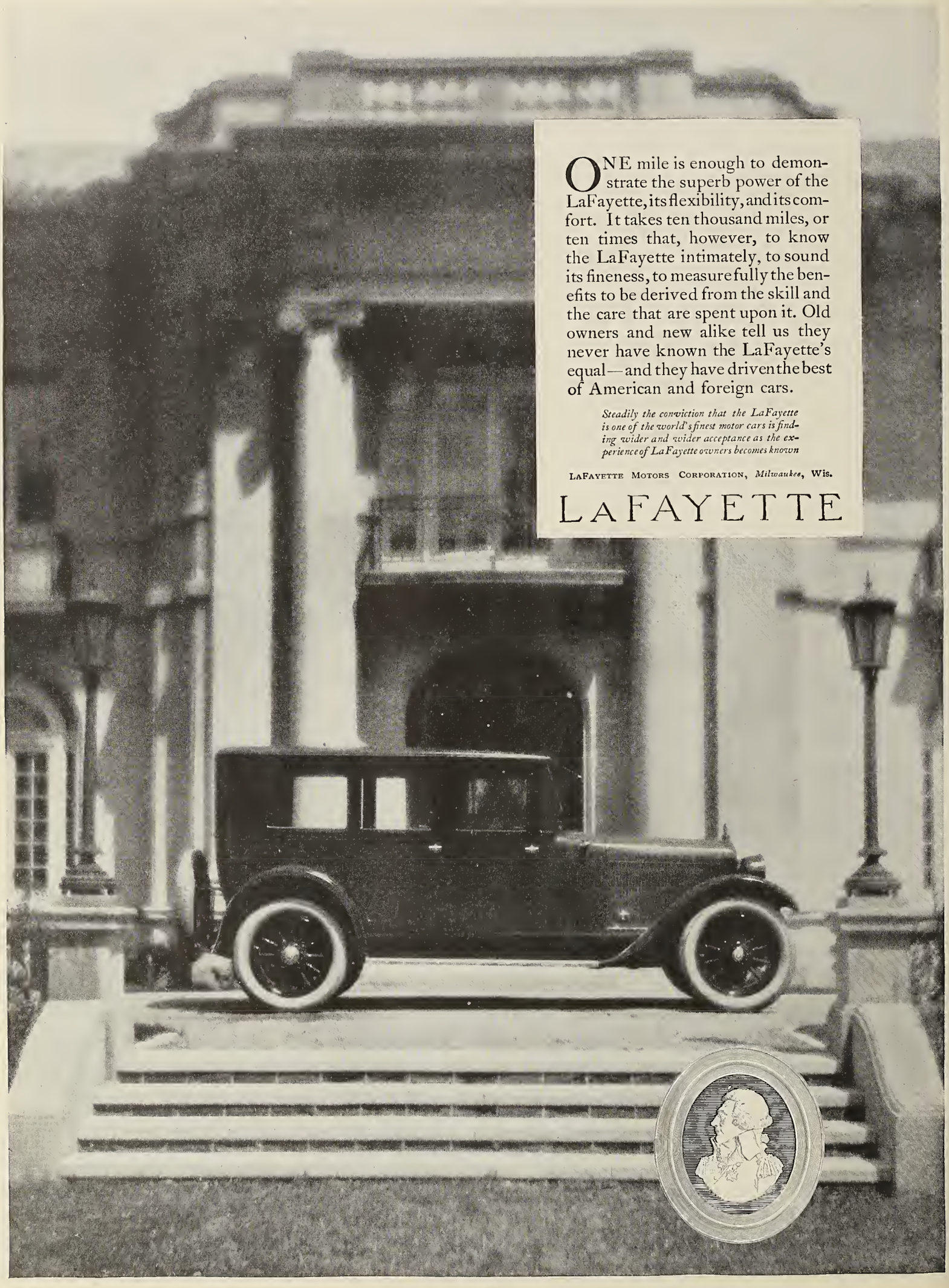
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Steadily the conviction that the LaFayette is one of the world's finest motor cars is finding wider and wider acceptance as the experience of LaFayette owners becomes known

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One man tells another

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Come, try this great English blend. Blue Boars are real top quality—that's why they make friends so easily—why "*one man tells another.*"

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HOUSE & GARDEN



Fall Planting Number

tober · 1923

FOR YOUR VERY OWN! Here, of all places, home should be a reflection of self. And here, of all places, is unlimited opportunity for expression of self. The bedroom . . *your* bedroom. Make it beautiful . . and protect its beauty . . with Acme Quality paints, enamels, stains and varnishes

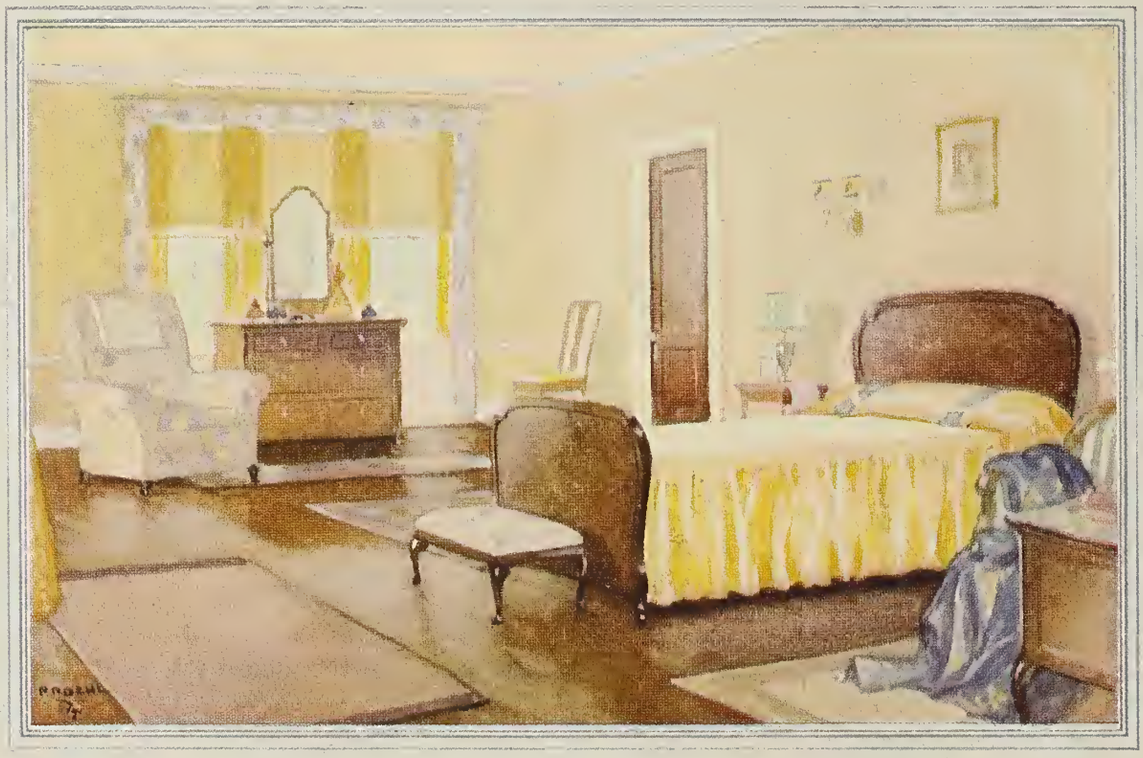
Thousands of home lovers will tell you that the easiest and most satisfactory way of achieving the effects you desire is to use Acme Quality products for furniture, for floors, for woodwork, walls and ceilings. Paint and varnish products bearing the Acme Quality name have been regarded the standard of the industry for forty years.

That is the reason why so many thousands of dealers sell, and so many thousands of painters apply, Acme Quality products. If you do not know the name of our dealer in your neighborhood, write to us. See coupon.



Make home beautiful . . . and protect home beauty . . . with Acme Quality

"A happy home is the single spot of rest which a man has upon this earth for the cultivation of his noblest sensibilities."
—F. W. Robertson



Value of this Coupon—15c to $1.00

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Dept. 46, *Detroit, Michigan*

I enclose dealer's name and stamps—15c for each 30c to 35c sample can checked. (Only one sample of each product supplied at this special price. *Print* dealer's name and your name.)

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Dealer's address .....
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City ..... *State* .....

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Check one or more: [ ] SPARKOTE, for exterior use; [ ] VARNOTILE, for floors; [ ] INTEROLITE, for interiors.

Acme Quality Varno-Lac
Check one color: [ ] Light Oak, [ ] Dark Oak, [ ] Brown Mahogany, [ ] Deep Mahogany

Acme Quality Enamel
Check one color: [ ] White or [ ] Ivory

Acme Quality Motor Car Finish [ ] Black

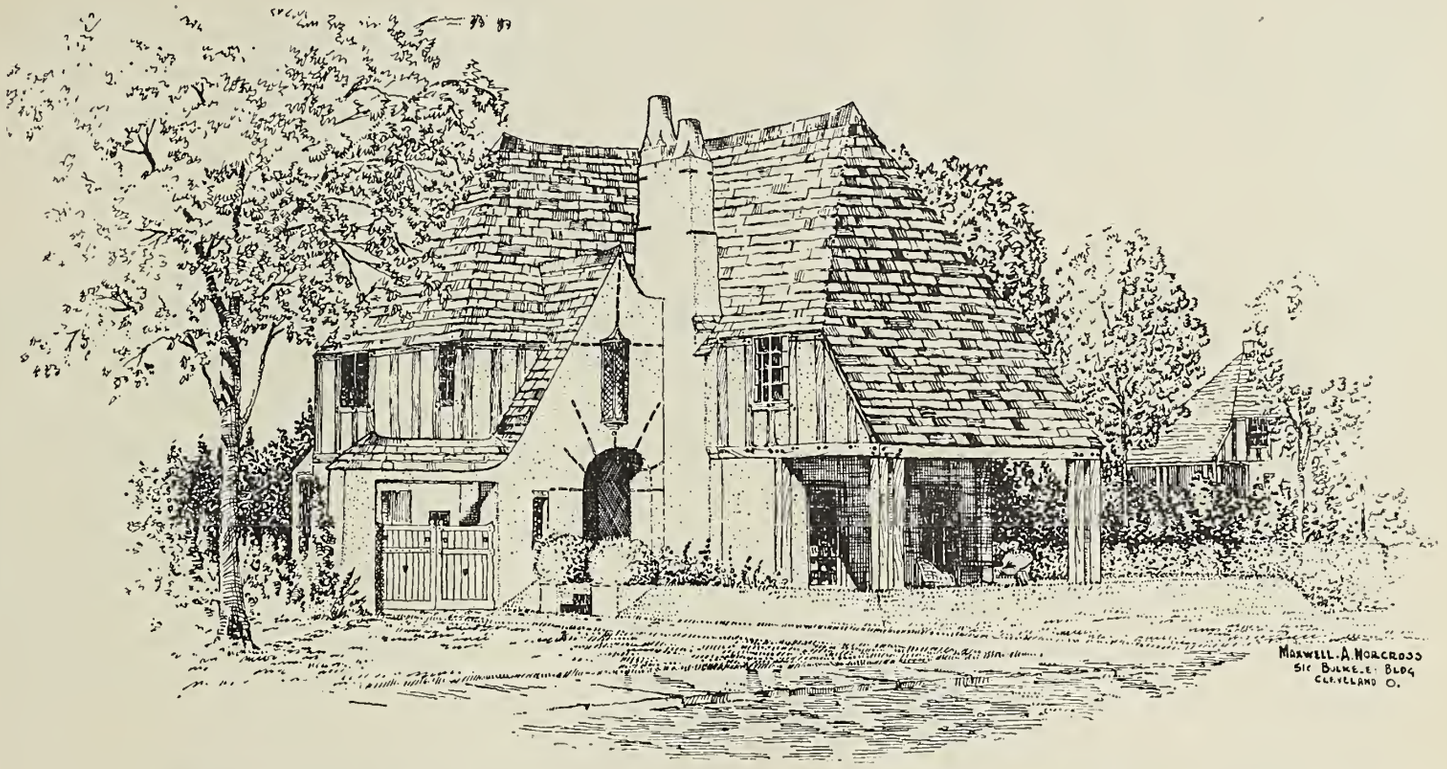
ACME QUALITY

Paints Enamels Stains Varnishes—*for every surface*

ACME WHITE LEAD AND COLOR WORKS

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This House Plan Winner of the Second Prize at the National Real Estate Convention, Cleveland, 1923

Specifies

Bishopric Stucco over Bishopric Base

for wall construction inside and outside

Bishopric Stucco

The function of Bishopric Stucco over Bishopric Base is both beautiful and practical. The beauty of stucco has long been acknowledged, and evidence going back to the civilizations of old tells of its indestructible character.

The raw materials that go to make up Bishopric Stucco are available to all. The things that make it in a class by itself are the science, skill, care and judgment which are worked into the raw stuff nature has freely given.

Bishopric Stucco stands up under the punishment of heat, cold, rain, snow. It is fire-proof, water-proof, durable, economical, everlastingly beautiful.

Here is a home of lasting satisfaction, beautiful, durable, "for all time and clime."

Its construction is insurance against high upkeep and depreciation, for the life of a Bishopric Stucco home cannot be reckoned by years—it is a matter of generations.

A Bishopric home repels cold in winter making it more comfortable and effecting a saving in fuel; and it is cool in summer owing to the insulating qualities of the material.

Bishopric Base locks the stucco and makes sturdy, damp-proof walls. Bishopric Stucco is guaranteed to be water-proof and fire-proof. Its enormous tensile strength enables it to resist time and the elements.

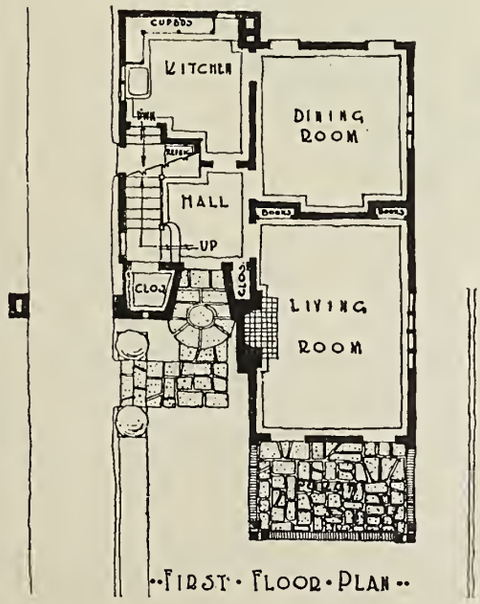
Our Service Department is prepared to give you some valuable assistance. Our 44 page booklet ***Bishopric for all Time and Clime*** *contains interesting suggestions and illustrations. We would be glad to send it to you free of charge.*

Bishopric Base

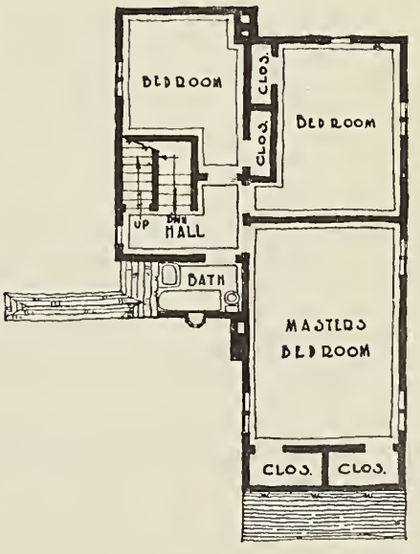
A fiber-board of the finest quality is the foundation of Bishopric Base. This is heavily coated with asphalt mastic, air-tight, vermin-proof, fire-resisting. Into this, bone-dry wood-strips are embedded under great pressure. The whole is *Bishopric Base.*

Over this Base is applied Bishopric Stucco in its plastic state, locking into the grooves provided by Bishopric Base and forming a complete wall unit.

Building construction is no longer a question of guessing about strength, as materials have been submitted to scientific tests. These tests have proved the Base of Bishopric to be many times stronger than the old style of sheathing and ordinary lath.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

The Bishopric Manufacturing Co.

653 Este Avenue, Cincinnati, Ohio

General Office: Cincinnati, O. Canadian Office: Ottawa, Canada
New York Office: 2848 Grand Central Terminal
Factories: Cincinnati, Ohio, and Ottawa, Canada
The Bishopric Mfg. Co. of California
Los Angeles, Calif.

VACUUM CUP TIRES

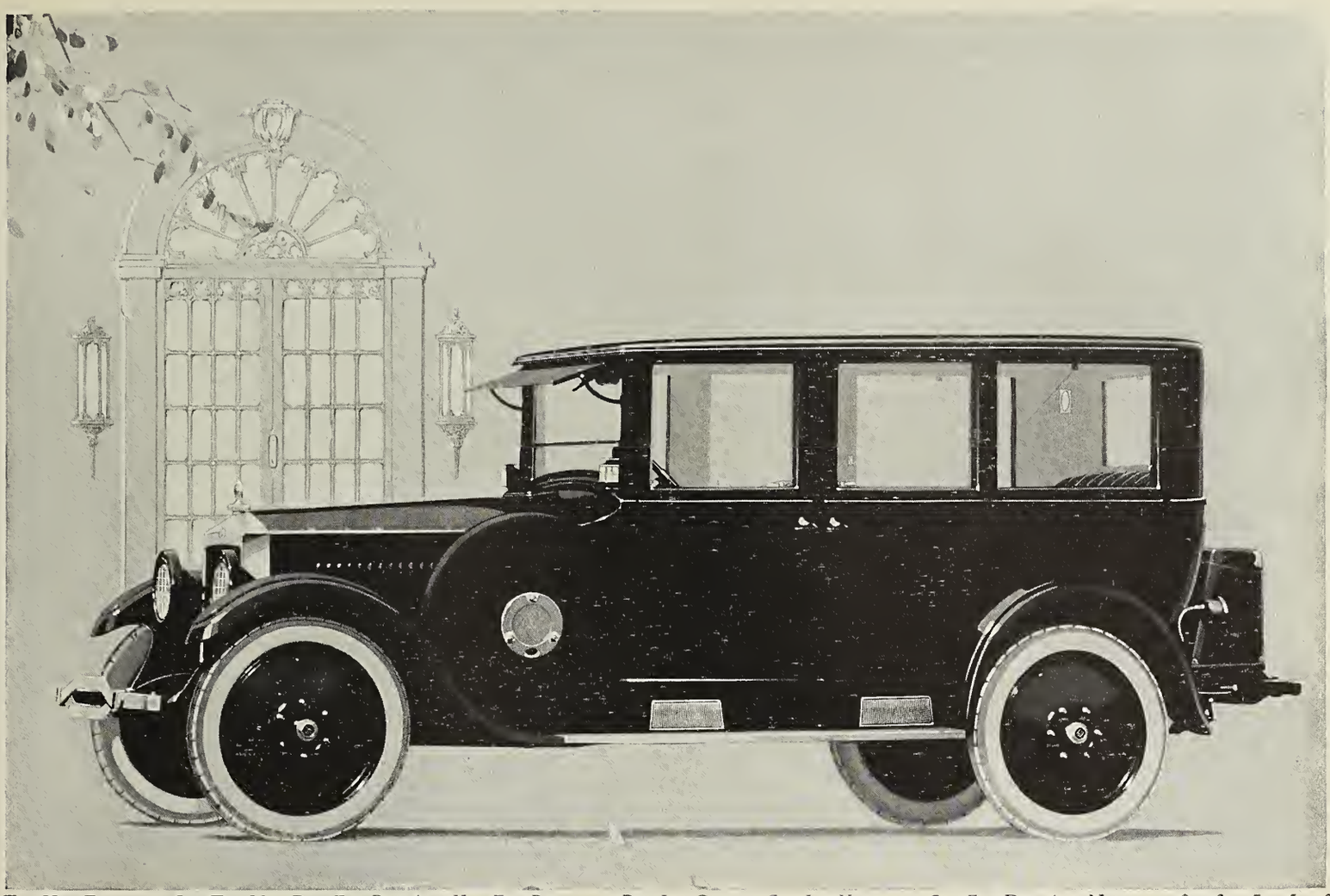


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PENNSYLVANIA RUBBER COMPANY OF AMERICA, INC., Jeannette, Pa.

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Vol. No. 44, No. 4



THE STUDEBAKER BIG-SIX SEDAN $2750

IF a smaller manufacturer or assembler were to build the Studebaker Big-Six—and put into it the same high quality of materials and workmanship that Studebaker does—his price would certainly be $3500—perhaps more.

You can't judge Big-Six value by the price tag. Mark this—

Prices of motor cars are based upon what it costs each manufacturer to build and market his particular cars and consequently prices vary according to the respective abilities and facilities of each maker.

The devouring monster in production and selling costs is overhead expense, which must be absorbed by the number of cars produced. Unduly high overhead expenses result in abnormally high selling prices for which no compensating value exists.

Studebaker overhead is low because it is distributed over six times as many units as are built by any manufacturer who competes with the Big-Six.

There, in a nutshell, is the reason for the greater dollar-for-dollar value of the Big-Six.

Big-Six performance on hills or open roads or in the thick of traffic is unexcelled. Big-Six reliability and freedom from repairs are common knowledge. Big-Six appearance is impressive, suggesting power and stamina. Big-Six comfort is unsurpassed in any car, at any price.

Big-Six closed cars are completely equipped, including such unusual items as an extra disc wheel with tire, tube and tire cover (two on Sedan); handsome nickel-plated bumpers, front and rear; large, enameled steel trunk; gasoline signal mounted on instrument board, and many others.

Big-Six popularity is a result of Big-Six superiority.

After 71 years, the name Studebaker enjoys confidence and respect more than ever. Big-Six means big value—more than ever.

1924 MODELS AND PRICES—*f. o. b. U. S. factories*

LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.		SPECIAL-SIX 5-Pass., 119" W.B., 50 H. P.		BIG-SIX 7-Pass., 127" W.B., 60 H. P.	
Touring	$ 995	Touring	$1350	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1325	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (5-Pass.)	1975	Coupe (5-Pass.)	2550
Sedan	1550	Sedan	2050	Sedan	2750

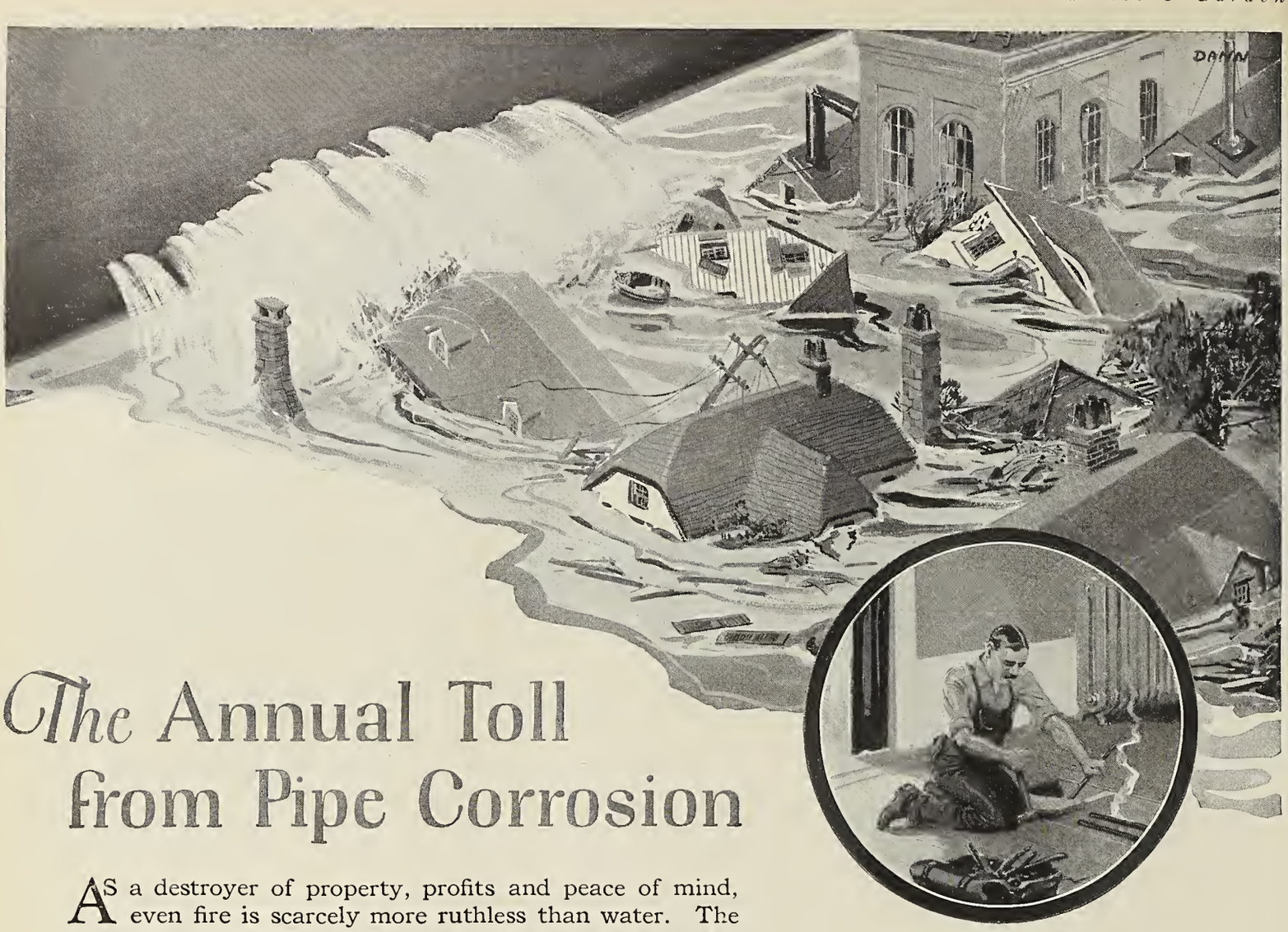
Prices Subject to Change Without Notice

STUDEBAKER

Detroit, Michigan South Bend, Indiana Walkerville, Canada

Address all Correspondence to South Bend

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The Annual Toll from Pipe Corrosion

AS a destroyer of property, profits and peace of mind, even fire is scarcely more ruthless than water. The money lost in buildings laid waste by the most spectacular flood would seem small compared with the annual cost of leaking pipes in the countless buildings throughout America.

A flood is a rare calamity—affecting at most only a small number of the population. Pipe corrosion is no respector of persons, property or seasons—it takes its toll everywhere, continually. Loss of production in industry, and in homes the expensive tearing out and replacing of floors and walls, replastering, redecorating and pipe replacements are but a few results of the tremendously expensive damage it does.

Ordinary pipe forms an easy prey to corrosion. READING Genuine Wrought Iron Pipe endures. Ordinary pipe costs less initially; READING Pipe is the logical choice for true ultimate economy. Its life is many times longer, *its per year* cost is less than one-third that of the best steel pipe.

Guard against pipe corrosion when you build or remodel. Specify READING—the pipe that endures.

Our interesting booklet—"The Ultimate Cost"—proves why FIRST cost should be the last consideration in pipe buying.

IF an annual "corrosion tax" paid by manufacturers and home owners in the United States is ever figured up, the bill will amount to millions.

It is only prudent, next time you build or repair, to consider Reading Genuine Wrought Iron Pipe—the pipe which offers two to three times greater resistance to corrosion than does steel pipe. The pipe which costs per year of service one-half to one-third the price of steel.

Our interesting booklet—"The Ultimate Cost"—will be mailed upon request.

READING
GUARANTEED GENUINE WROUGHT IRON PIPE

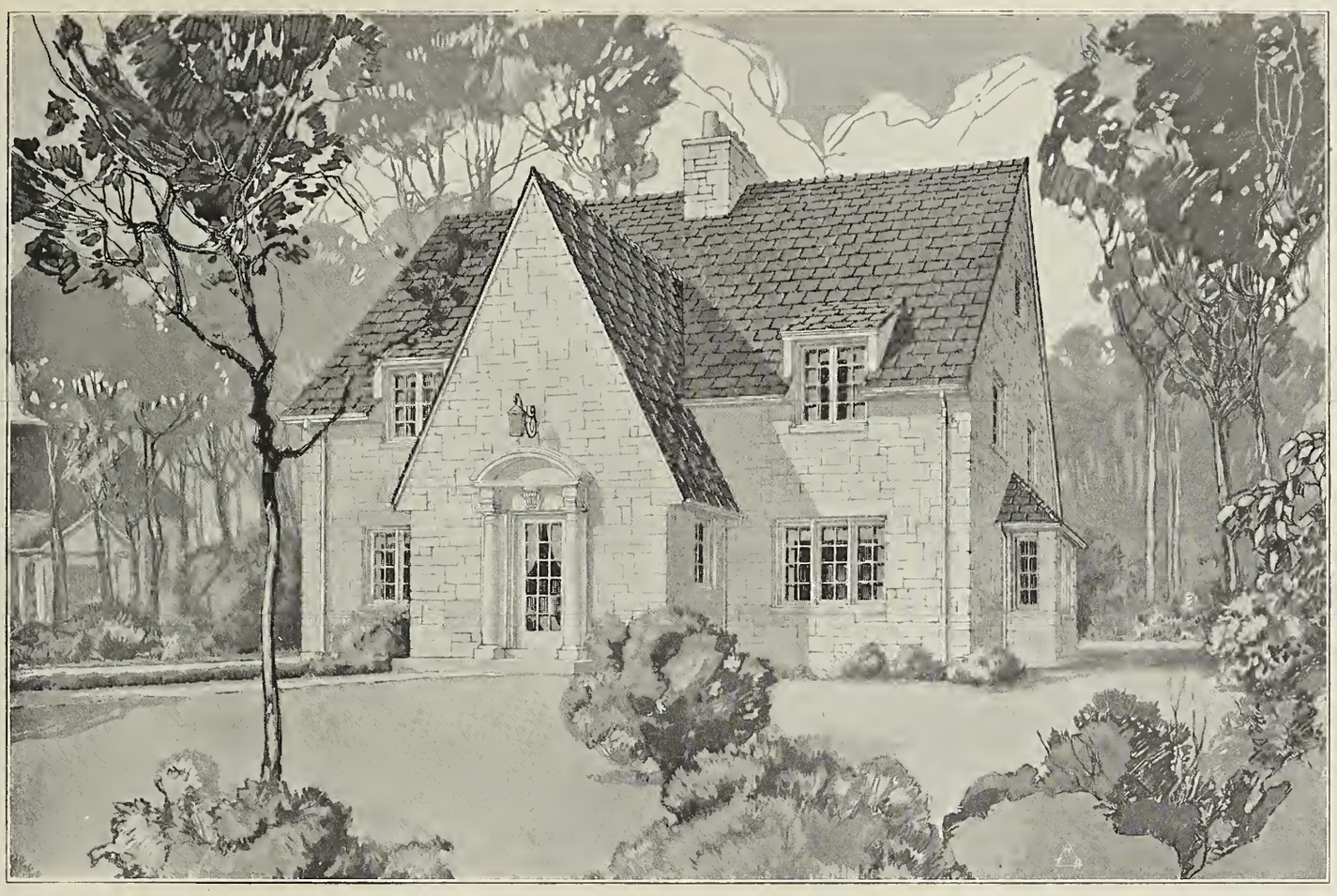
EST. READING 1848

"'Reading' on Every Length"

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READING, PA.

World's largest manufacturers of Genuine Wrought Iron Pipe

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PHILADELPHIA
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CINCINNATI
CHICAGO
FORT WORTH
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Indiana Limestone Lends Charm to the Small House

Into the building of the small house go fond dreams. It must be a house of beauty, of the intimate charm that only the small house can command—and yet must possess an inherent dignity.

For dignity, the foresighted builder looks to his exterior—and he wisely chooses natural stone. Natural stone is beauty that needs no adornment; it is lasting, and it has dignity that only natural stone can give.

Indiana Limestone is the supreme natural stone. From the depths of a great quarry deposit in the hills of southern Indiana comes this handsome stone. Millions of dollars have been spent on its development—and the vision of the few has made possible the dreams of the many for a home of lasting loveliness and dignity.

A folaer descriptive of the house illustrated above, or any information on Indiana Limestone, sent free upon request. Address Indiana Limestone Quarrymen's Association, Box I-782, Bedford, Indiana

INDIANA LIMESTONE

The NATION'S BUILDING STONE

Styles for every room in the house



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MODERN WALL COVERING

Enriches the appearance of any home

MODERN decorating demands color on the walls—color that forms a nice balance with the furnishings of a room. It is color of which one is most conscious, upon entering a room, and it is principally by the use of harmonious color that a room is made interesting and distinctive.

Sanitas Modern Wall Covering is peculiarly appropriate, in color, tone and design, to the occasion of every room, with its soft flat tints that can be made individual by stencilings, frescoes, or Tiffany blending, or with selections from the large variety of cheerful, colorful decorative patterns.

But Sanitas offers still more than beauty. Sanitas is made on cloth, ready-painted with durable oil colors. It does not crack, tear, peel, blister, or fade. It can be hung as soon as the plaster is dry, and cracks in old walls, properly filled, do not show through. Sanitas can be kept clean and fresh by wiping with a damp cloth. Comes in styles for every room in the house.



Enamel Finish, plain colors, striped, mottled and tile effects for kitchens, bath-rooms, laundries, etc.

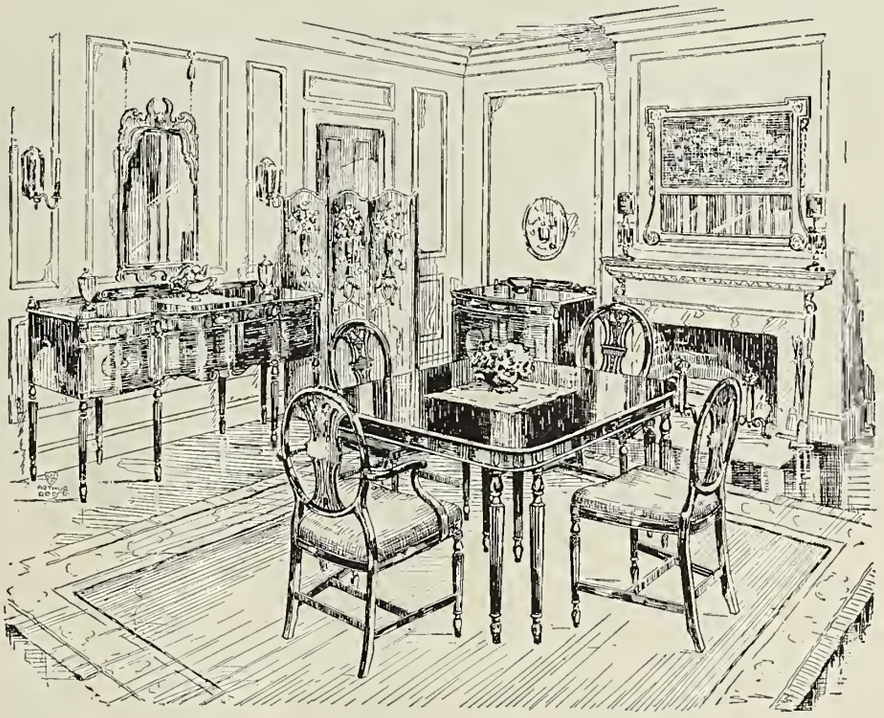
Flat Finish, plain tints that can be hung as they come, or stenciled, frescoed, stippled, or Tiffany blended.

Decorative Patterns, floral designs, and reproductions of tapestry, leather, grass-cloth and fabrics.

See Sanitas at your decorator's ***Write us for samples and booklet***

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK
Dept. 21

SANITAS
THE STANDARD STP TEXTILE PRODUCTS CO
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MAHOGANY—THE MASTER WOOD

Ever since the days of Queen Elizabeth Mahogany has been known as "The Master Wood." For generations it has been the favorite material of the great cabinet makers and designers. Today, as in the past, the finest furniture is made of Mahogany and its purchase represents a wise investment;—for Mahogany, unlike inferior woods, improves with age.

Probably you own some Mahogany Furniture. Study it carefully. Note the changing appearance of the wood as you view it from different angles. Observe its depth—you seemingly can look way down below the surface. Compare an old piece with one of more recent date, and see how its color and tone have deepened and grown richer with age—provided, of course, the beauty of the wood has not been obscured by too dark a stain.

Unfortunately much furniture is now being offered to the public as Mahogany which is *not* Mahogany in any sense of the word. In selecting furniture be on your guard against misleading terms such as "mahogany finish." Such terms are never used in connection with real Mahogany. Do not rely upon a salesman's statement that it is "Genuine Mahogany"—let it be guaranteed and billed Genuine Mahogany—solid or veneered. In short—before you purchase—

BE SURE IT'S MAHOGANY

The Mahogany Association will be pleased to send you upon request a copy of its new illustrated Booklet "H" and other interesting literature on the subject of Mahogany. Your request will not be followed by a personal solicitation.

MAHOGANY ASSOCIATION Inc. 1133 BROADWAY NEW YORK

FURNITURE MAHOGANY WOODWORK



A. F. B. A. House No. 115 *Designed by Christian F. Rosberg*

This is one of the fifty attractive and distinctive houses shown in "The Home of Beauty"

Homes of Beauty and Durability

TIME enhances the charm of the Face Brick house as age enriches the beauty of its color tones. The passing years exact little toll, for the Face Brick house is truly the permanent, economical house. It lasts for generations; its repair and upkeep charges are negligible; it requires painting only around doors and windows; it saves insurance costs; and lowers fuel bills. Every home-builder will be interested in the facts about the Face Brick house, as told in "The Story of Brick." For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

A·F·B·A
USE FACE BRICK
—*it Pays*

Send for these booklets:

"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"Face Brick Bungalow and Small House Plans" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

"The Home of Beauty" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. We distribute complete working drawings, specifications and quantity estimates for these houses at nominal cost.

"The Home Fires" is a new book containing twenty attractive original fireplace designs, for which complete plans may be purchased for one dollar, and twenty-five pictures of fireplaces designed by well-known architects. Also an article on fireplace construction. Sent for twenty-five cents.





Will yours be house or home?

A CASTLE OF DREAMS—that is every home in the planning. But will yours, after all, be a home or *just a house.*

Costly decoration, after your home is built, cannot make up for the points of beauty which have been slighted in its actual construction. Most important in this respect are the floors.

No phase of interior decoration can give more character to a home than Ritter Appalachian Oak Flooring—the underfoot woodwork of America's fine homes. It is perfectly fashioned from virgin timber grown in the famous Appalachian Region, by the largest producer of hardwoods in America. It gives positive assurance of beautiful, fine grained floors of uniform color—floors of enduring charm that take on added beauty with each passing year.

Ritter Appalachian Oak Flooring may be laid in a number of different patterns, and finished in a variety of tones to harmonize with any decorative scheme. There are several grades of this fine Appalachian Oak flooring—every piece of which is branded for identification and your protection.

Do not merely ask for *Oak Floors* but insist upon *Ritter Appalachian Oak Floors.* Considering their superior quality and the economy realized in laying them, they cost no more than the ordinary kind. When you build that new home, ask your architect to specify *Ritter Appalachian Oak Flooring.*



This valuable little booklet telling how Ritter Appalachian Oak Flooring can add to the comfort and beauty of your home will be mailed free to prospective home builders. Your name will bring your copy by return mail.

W. M. RITTER LUMBER COMPANY

America's Largest Producer of Hardwoods

GENERAL OFFICES—COLUMBUS, OHIO

Branch Offices — Philadelphia, New York, London and Liverpool

RITTER APPALACHIAN OAK FLOORING



Good Buildings Deserve Good Hardware

CORBIN

He won't close the door —*but Corbin will*

WHY pay good money to heat all outdoors? That is where the heat goes—through doors *left open*. Corbin Door Checks quickly save their cost in the coal they save. Nerves, too, are saved—slamming and banging stop. Kitchen odors and furnace gas can be made to stay where they belong. Life is too short to close doors by hand. Let Corbin do it.

Tell your local Corbin dealer which doors you want equipped. He will supply a Corbin Door Check in the correct size and finish for each door, —with simple directions for applying.

Perfectly controlled doors and windows are a matter of course in the home or building which has Corbin Locks and Builders' Hardware.

When you build, you'll want Good Hardware—to *lock* your doors securely, to *swing* them smoothly, to *close* some of them automatically—to take permanent charge of every window and door in your house. Put it up to Corbin.

Write for illustrated folder, "Let Corbin Close the Doors in Your Home", and name of local Corbin dealer.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA



As used by Miss Helen Speer Interior Decorator

The best of all floors for a Long Island country seat—looks like Marble, feels like Velvet, wears like Iron.

A Flooring that Never Gets Old

TYPICAL STEDMAN FLOOR INSTALLATIONS

BANKS
Bankers Trust Co., New York City
First National Bank, Detroit, Mich.
Merchant's National Bank, Boston, Mass.
North River Savings Bank, New York City

BUSINESS OFFICES
Crane Co., Chicago, Ill.
McKim, Mead & White, New York City
Stetson Shoe Co., South Weymouth, Mass.

CHURCHES
Central Presbyterian Church, New York City
St. Gregory's Church, Philadelphia, Pa.
St. Paul's Church, Cambridge, Mass.

CLUBS
Knollwood Country Club, Elmsford, N. Y.
Union League Club, New York City
Chicago Athletic Club, Chicago, Ill.
Grosse Point Country Club, Detroit, Mich.

HOSPITALS
Baylor Hospital, Dallas, Texas
Boston Lying-In Hospital, Boston, Mass.
Fifth Avenue Hospital, New York City
Mount Sinai, Cleveland, Ohio
Royal Victoria Hospital, Montreal, Can.

HOTELS
Astor Hotel, New York City
Biltmore Hotel, Providence, R. I.
Jefferson Hotel, St. Louis, Mo.
Sinton Hotel, Cincinnati, Ohio

OFFICE BUILDINGS
Amer. Tel. & Tel. Bldg., New York City
Fuller Brush Co., Hartford, Conn.
General Motors Building, Detroit, Mich.
Metropolitan Life Building, New York City

RESIDENCES
Many of the most exclusive in the country

SCHOOLS AND COLLEGES
Bristol High School, Bristol, Conn.
Boston Latin School, Boston, Mass.

STORES
B. Altman & Co., New York City
La Salle & Koch Co., Toledo, Ohio
R. H. White Co., Boston, Mass.

WHEN the best brains of the country turned some twenty years ago to pioneer in the rubber industry, all but one went to making rubber tires.

J. H. Stedman, alone of them all, had the greater vision of an even more splendid field. He alone foresaw the perfect floor covering of the future—and wall covering—made of rubber.

Go today into one of the great clubs, banks, offices, hotels, hospitals, and see Stedman's dream realized. Recognized today as unique in its field, his Naturized Flooring is the complete and practical realization of all Stedman's ideals. Its peculiar combination of qualities makes a flooring that *costs nothing but washing for yearly upkeep.*

Impressive as marble itself, Naturized Flooring yields to your foot softly and pleasantly as a carpet of pine needles.

In marble, granite and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, black—in a classic floor, or in cozy warm mixtures in Nature's own colorings.

Stedman Naturized Flooring is real rubber, reinforced with millions of minute web-like cotton fibres and integral permanent colorings, vulcanized in great heat under terrific hydraulic pressure.

Noiseless, resilient—it will not dent, crack or wear out. Soft and firm to the foot it prevents slipping. Sanitary, with an impervious surface. Won't stain, easily cleaned—it requires no care. Simple to install. And the first cost—from 75c to $2.00 a square foot—is your *only* cost!

Write to us for samples and detailed information

STEDMAN PRODUCTS COMPANY

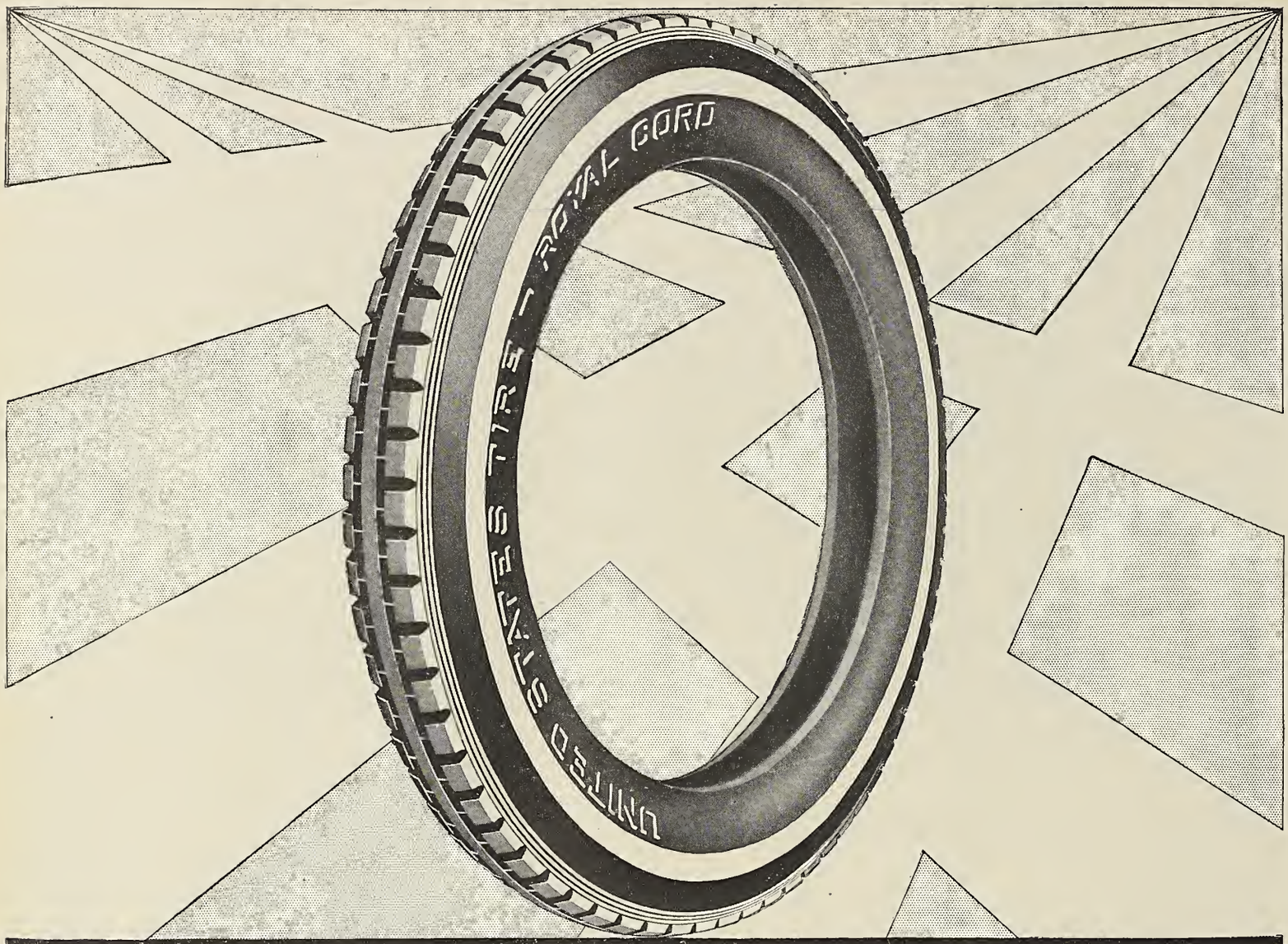
Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings

SOUTH BRAINTREE, MASSACHUSETTS

Agencies in all principal cities

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101 Park Avenue	4488 Cass Avenue	15 E. Van Buren Street	462 Hippodrome Annex
NEW YORK	DETROIT	CHICAGO	CLEVELAND



Why the Royal Cord man is the busiest tire dealer in town

ROYAL CORDS came out this year with three new advantages.

These are the three new U. S. Rubber discoveries:

Flat Band Process—ensuring the positive length, angle and strength of each cord.

Web Cord—the first successful method of impregnating cords with pure rubber by direct soaking in the latex.

Sprayed Rubber—the first absolutely pure rubber.

These discoveries have been put to the test by thousands of car owners.

They are showing a practical money's worth that no one can question—and everybody is talking about it.

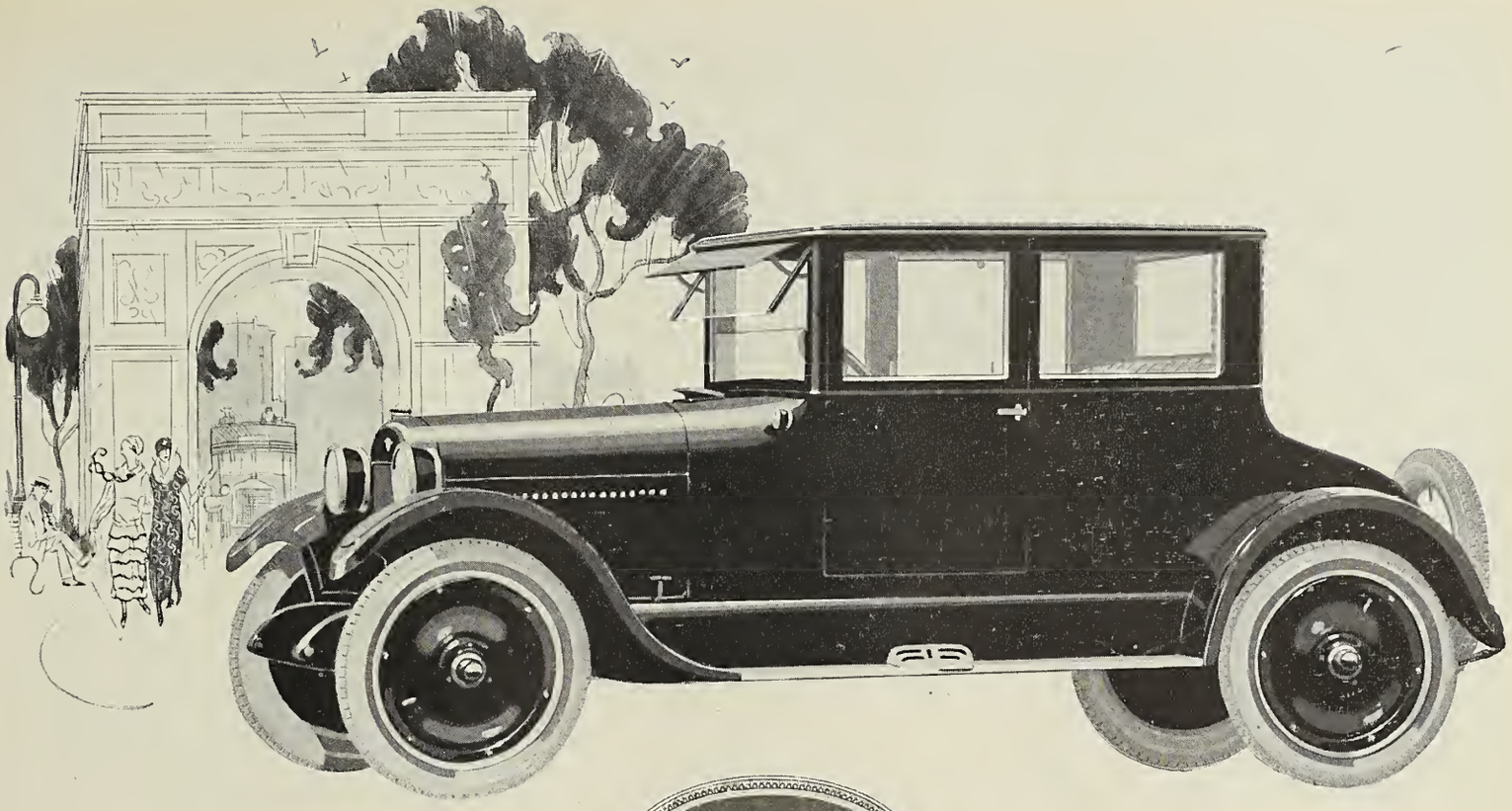
So there are many new customers coming in to the Royal Cord dealer—and his old friendships are stronger than ever.

United States Tires are Good Tires

U. S. Royal Cord Tires

United States Rubber Company

© 1923 U. S. Rubber Co.



REO
The Gold Standard of Values

New
High-Powered Reo Sixes

DEVELOPED by nineteen years' experience, the 1924 line of Reo high-powered six-cylinder passenger cars more forcefully expresses the significance of Reo as "The Gold Standard of Values."

The rugged, powerful chassis is hung lower to the road for easier riding, greater safety and improved appearance. The double-frame mounting of power units,—long a distinctive Reo feature,—is maintained. So is the simple dual foot control.

Super strength marks the new rear axle, which combines the advantages of both the semi-floating and full floating types. Greatly oversized brakes with 2½-inch bands provide positive control; a simple design of time-tried goodness is assurance of continued efficiency.

Powered with the wonderful Reo 6-cylinder engine; nothing experimental nor untried. With intake valves in head and exhaust valves at side, positive lubrication and cooling systems and unusual accessibility, it provides dependable power for every driving condition.

Safety—reliability—comfort—roadability—economy,—on whatever factor motor car satisfaction is based, Reo dominates.

Reo Four-Passenger Coupe

Grace of line, superb riding qualities and a generous measure of inside comfort are embodied in the Reo Coupe, illustrated above. Steel disc wheels, fitted with cord tires and demountable rims, are standard.

REO MOTOR CAR COMPANY
Lansing, Michigan

Write for Booklet "Reasons for Reo"

Riddle

DECORATIVE LIGHTING FITMENTS





In beautiful Avondale

The homes shown are a few of many in Avondale, the attractive suburb of Jacksonville, Florida, equipped with Riddle Decorative Lighting Fitments. Riddle Fitments are now widely recognized as the standard of residential lighting, with a certain individual quality that distinguishes them from ordinary lighting fixtures. The six-light pieces illustrated are from a series in the new "Esperanto" Decoration being shown now for the first time by Riddle dealers.

Booklet of styles, and details of our Planning Service for new homes and apartments, as well as for modernizing the lighting of old homes, sent on request.

THE EDWARD N. RIDDLE COMPANY
203 Riddle Building, Toledo, Ohio













Why the QUEEN *of* NORWAY *sent to* AMERICA *for a* CHINESE GAME

EACH piece of this royal set of Pung Chow is stamped on the back with Her Majesty's own crest according to her own express commands. With the whole globe to choose from, Norway follows England in its preference for Pung Chow—the most beautiful game in the world.

Moulded from gleaming white ivory pyralin, the Pung Chow pieces are of exquisite beauty. Superior to Chinese bone and wood sets: they do not warp or break, nor discolor from handling. Their bright color is indelible. Instantly cleansed. The lost pieces are easily replaced. Pung Chow is the real Chinese game, with classic designs in finest American workmanship.

Send for

"How to Play Pung Chow"

The only difference between Ma Jong and Pung Chow (the Chinese pieces are exactly the same for all games) is that Pung Chow really begins where Ma Jong leaves off. Why waste time chowing for 20 points when you might clear for 2000? Mr. L. L. Harr, recognized expert on the classic play in highest Chinese social circles, teaches you the finer points of the game. New and enlarged edition published by Harper & Brothers. Price $2.00. At bookstores or we will mail your copy.

Send for

"Pung Chow in 10 Minutes"

Any bright twelve year old child—if properly taught—can play Pung Chow well enough to hold his own with the average player of any Chinese game. Our little red hand-book gives a simple practical method—sound in principle, easy to understand. Illustrated with colored diagrams. At good stores or we will mail a copy on receipt of 25 cents.

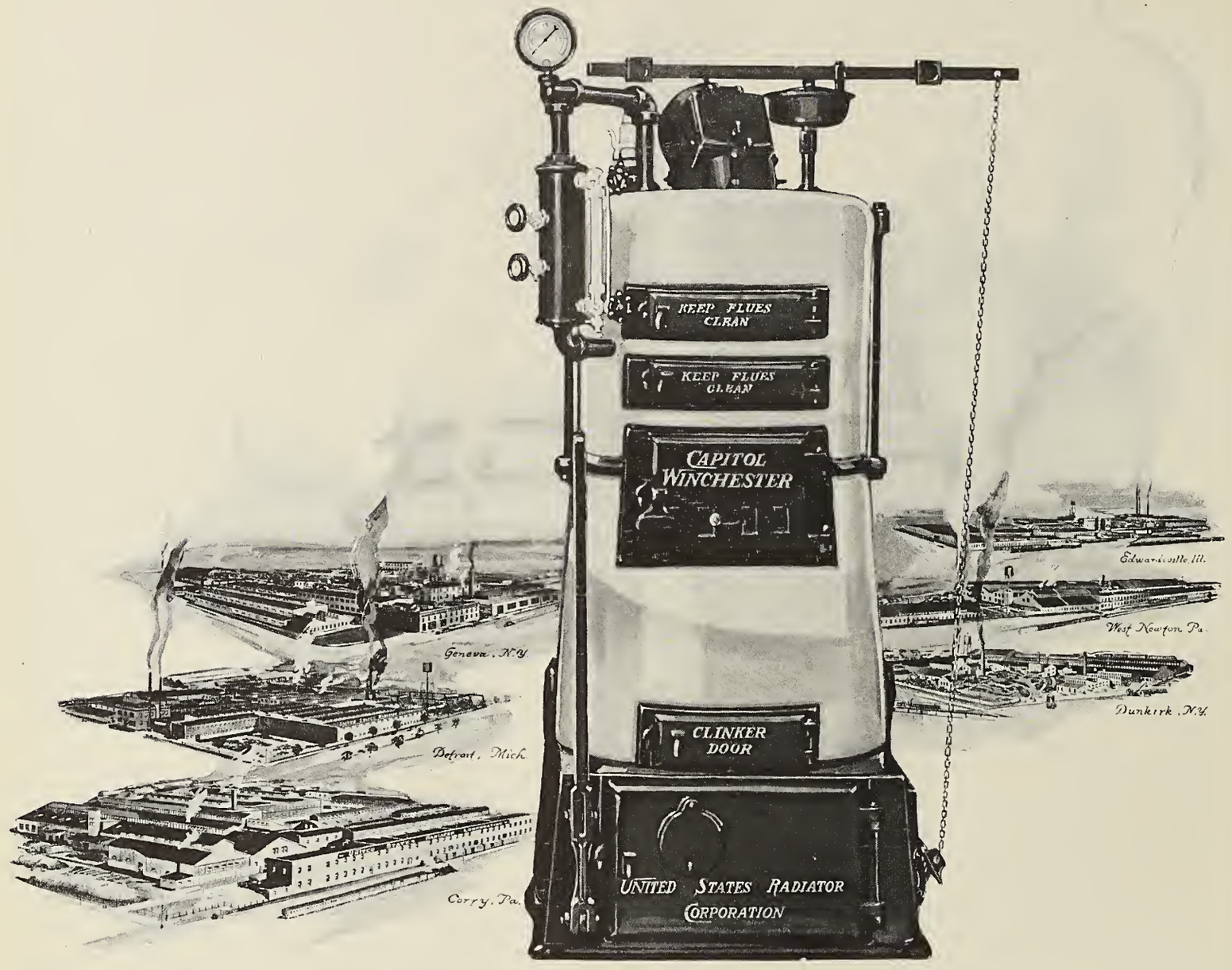
Send for

Free Catalogue of Fine Sets

Whether you play Pung Chow or Ma Jong you will, as your game improves, or, perhaps, as your present set disintegrates be interested, in knowing of the better sets of all prices and materials manufactured right here in America. Quaint and attractive as the best Chinese design; clean and sanitary as new playing cards. An illustrated descriptive folder of Pung Chow sets, including, also Mr. Harr's article "Why I called it Pung Chow" will be mailed free on your request.

PUNG CHOW COMPANY

342 Madison Avenue New York



Capitol Boilers

Six great manufacturing plants with a total ground area of more than thirty acres are devoted to the production of Capitol Boilers and United States Radiators.

Supplementing these vast manufacturing resources are complete branch organizations and warehouses at practically every strategic point of the nation. Such is the solid foundation of United States products.

UNITED STATES RADIATOR CORPORATION

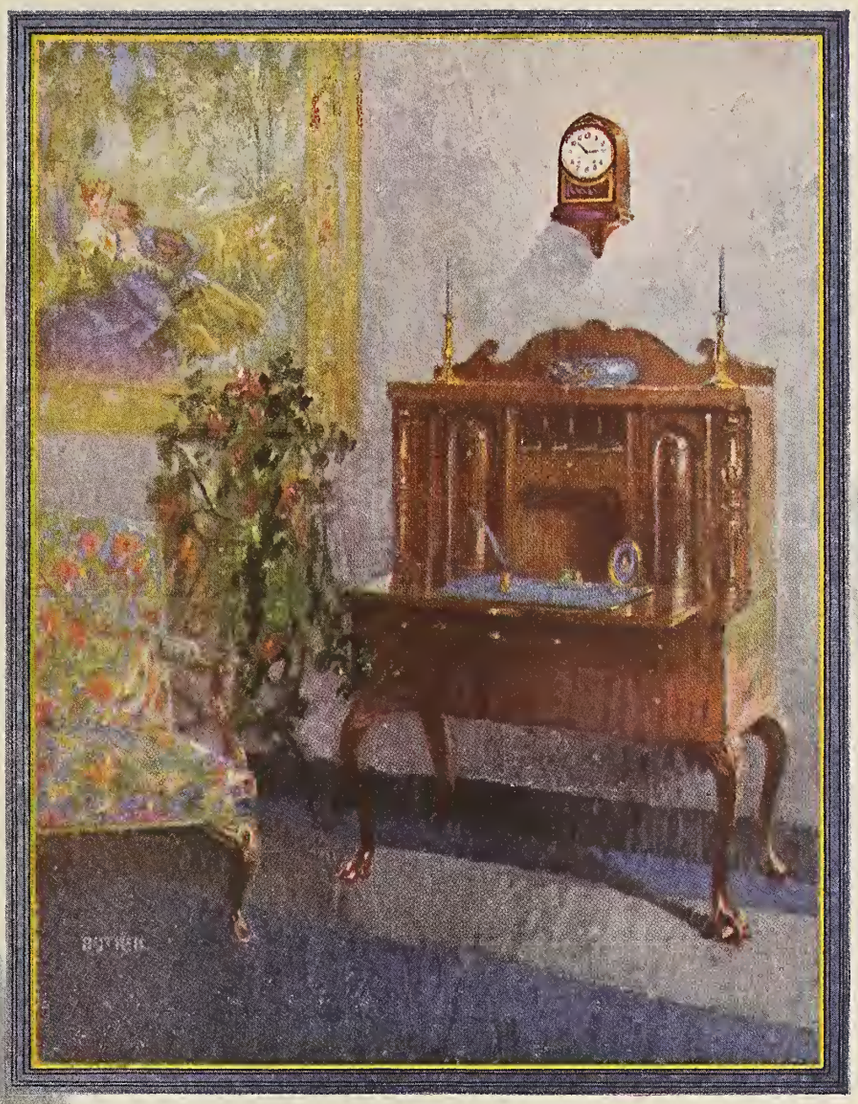
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*Warehouse stocks carried at points indicated by star

SETH THOMAS CLOCKS

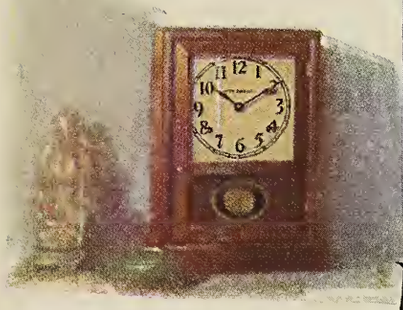




The clock in the interior (shown larger above) is the *Seth Thomas "WHITBY."* Case in mahogany with fine line inlay. Mellow, melodious strike. 12 inches high. With silvered dial, *at* $27.50. Mahogany bracket, *at* $8

Seth Thomas "COTTAGE"

Reminiscent of quaint old New England clocks. Mahogany or oak. Eight-day movement; 13 inches high, 9½ inches wide. *Price* $15



Furniture by Hathaway, New York

Clock and bracket by Seth Thomas

What I Have Observed in the Best American Homes

BY CHAMBERLIN DODDS, DISTINGUISHED NEW YORK DECORATOR

THE supremacy of American women in the art of dress is not a limited *flair,* but only one expression of their innate good taste.

To realize this, one has only to observe the interiors of typical American homes. In them is evidenced appreciation of beauty, a keen sense of harmony, and an individuality as charming as it is personal.

Whether madame has engaged the services of a professional or arranged the rooms herself, she never mistakes floridity for elegance or stiffness for correctness.

It is only natural that those women who recognize true artistry and its application to the home love the fine timepieces created by Seth Thomas.

For more than a century these painstaking New England artisans have fashioned exquisite clocks. I have never seen a single model that was not a delight in design and finish. Of course their accuracy is proverbial.

Whether a Seth Thomas is enthroned on a mantel, flanked by suitable ornaments—or placed on a wall bracket as so many now are doing—it bestows a touch of grace and dignity quite inimitable.

There is a decided tendency, too, to embellish such pieces as high-boys, book-cases and low-boys with a harmonizing clock. Many types of desks lend themselves admirably to the addition of a Seth Thomas.

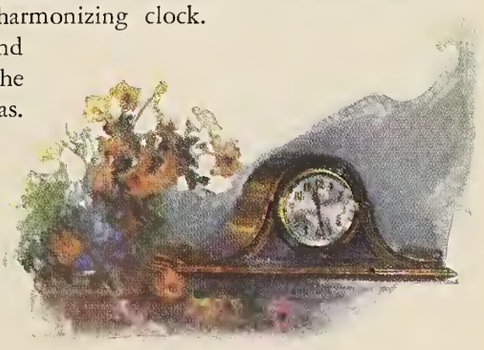
Seth Thomas "RIDEAU"

A charming tambour model developed in hand-rubbed mahogany. 15-day pendulum movement. 9 inches high; 21½ inches wide. Silvered dial with raised bronze numerals, *at* $65

When Yankee clipper ships sailed the Seven Seas, they carried Seth Thomas clocks to dealers in every quarter of the globe. Then, as now, Seth Thomas was supreme in clock-making and the world paid tribute to American skill and artistry



Seth Thomas Clocks are on view in the more substantial jewelry shops of the United States and Canada





IN the home of Mrs. Robert E. Speer the dining room is curtained with Quaker Oxford Cross Net in the new "sunshine" shade.

The same distinction is shown in this home of Mr. and Mrs. Speer as in their unusual activities that are now familiar to the public; Mr. Speer being President of the Federal Council of Churches in America and Mrs. Speer being President of the National Board of the Y. W. C. A.

The window above is the one outlined in white on the opposite page.



Oxford Cross—the Net with Color

THERE are two reasons for the welcome extended to the new *colored Oxford Cross Net curtains.*

One is the newly discovered charm of the house that has a whole floor or façade curtained with the same material. Quaker Oxford Cross Net, with its subtle colors, is appropriate to a wide range of uses, so that it will suit every room in the house.

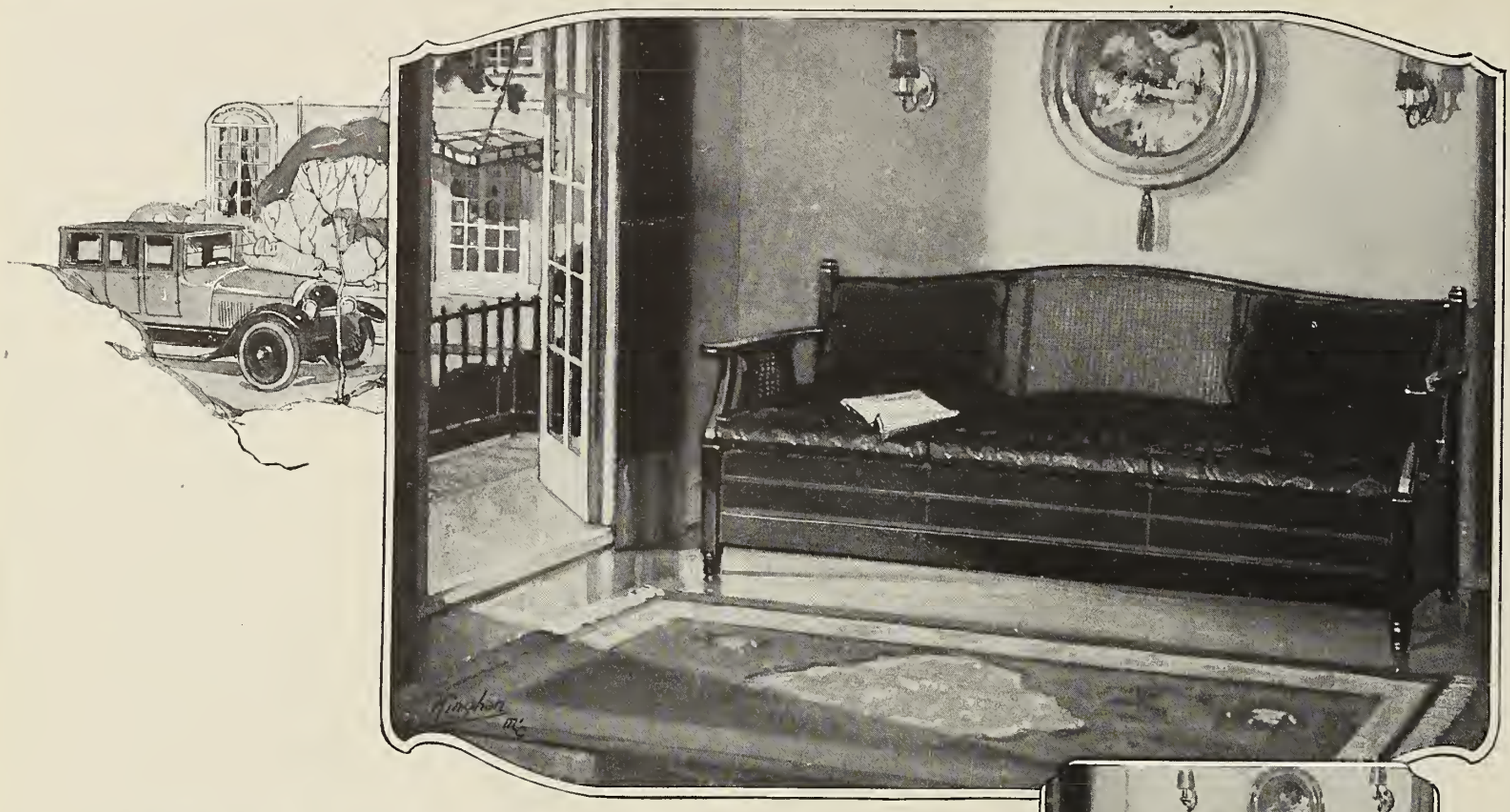
The next is the tendency to narrow the side draperies—or give them up altogether—and show more of the woodwork. This can only be done attractively if the glass curtains are colorful. The charming colors which Oxford Cross Net offers — Old Rose, Sunshine, and French Blue—make overdraperies not absolutely necessary; but at the same time Oxford Cross Net blends delightfully with narrow strips of thin gauze at the sides, or with more formal overdraperies.

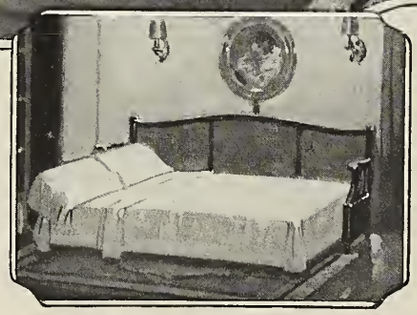
It is obvious how successful this color will be in winter apartments or country homes where sunshine is lacking.

A booklet of Oxford Cross Nets and also "Concerning Window Draperies" will be sent free if you mention the name of the best retailer in window draperies in your city or shopping center. Otherwise enclose ten cents in stamps.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa. *Wholesale Salesrooms: 890 Broadway, New York*





THE PREFERRED DAVENPORT-BED

A davenport-bed, like less important articles of house furnishing, should be selected with thought to appearance as well as comfort.

Every Pullman davenport-bed embodies these two requisites. *Comfort* is a *built-in* feature of their construction, and the designs of various models typify the most modern in correct furnishing.

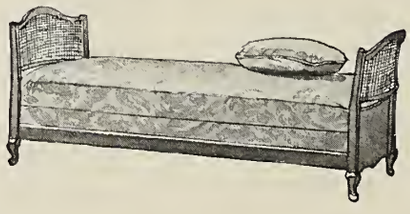
As a living-room piece a Pullman excels in attractive appearance and luxuriant comfort. One single operation, and the Pullman davenport becomes a full-size bed. The sleeping accommodation thus provided assures sound, restful relaxation.

Better furniture dealers demonstrate and display Pullmans with chairs and rockers to match.

"Appropriate Furnishings," a recently completed brochure on interior decorating, will be mailed to you upon request

The Pullman Revolving-Seat Day Bed

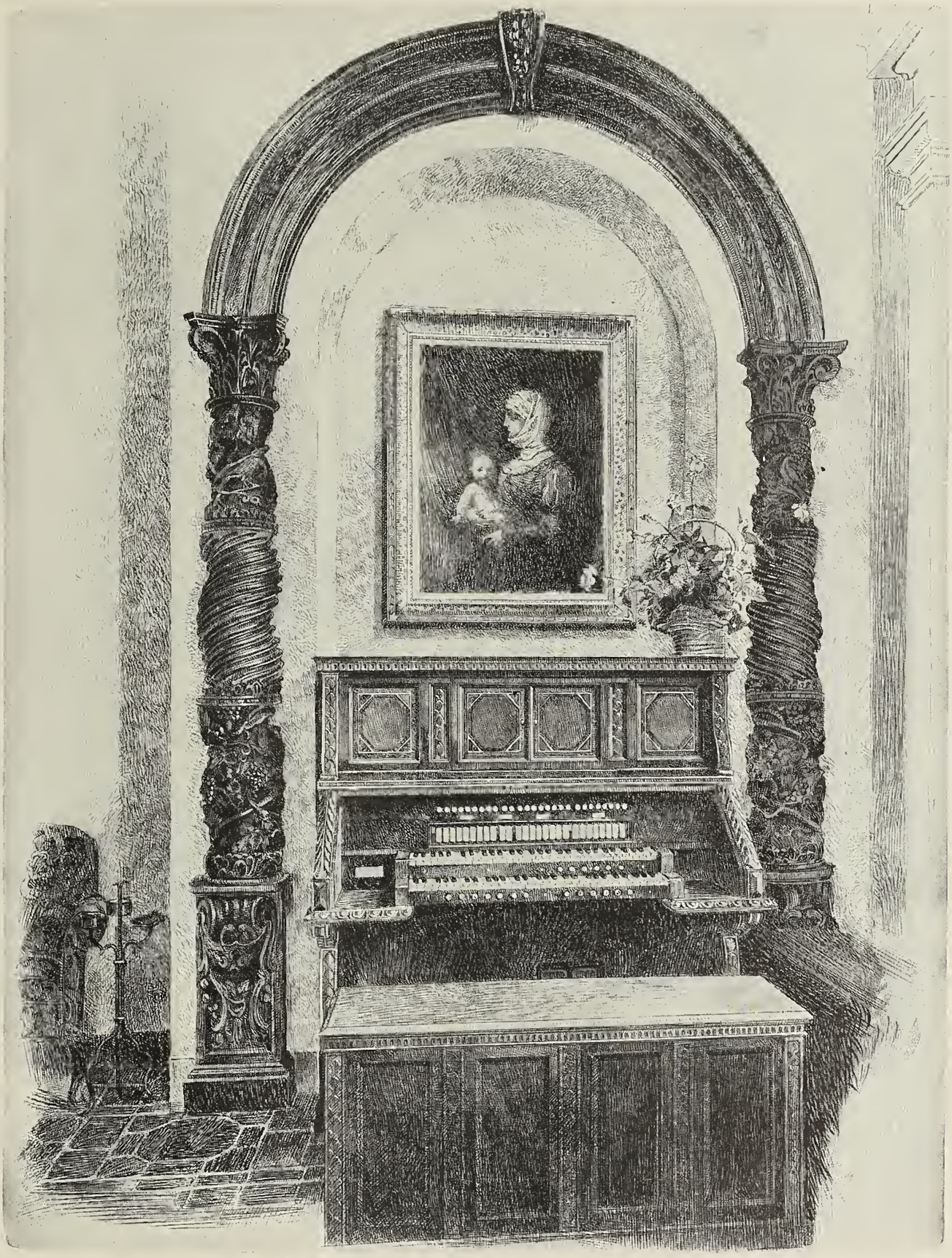
In construction and range of styles the day bed is identical to the Pullman davenport-bed. Pullman day beds (equipped with bed fixture) are obtainable singly or with corresponding chairs and rockers.



Pullman
Yours for Comfort

PULLMAN COUCH COMPANY

CHICAGO, ILLINOIS



Welte Philharmonic Pipe Organ in a residence in New York City

The keyboard console of this organ shown is partly recessed in the second floor Music Room. The Organ itself is ingeniously installed in a chamber off the stair landing, with tone outlets through a loosely hung tapestry panel, with additional ornamental wood grilles on either side for further outlet of tone. This organ is playable both manually upon its keyboards and by Recorded Rolls, which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT

THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

ALSO OWNER OF THE WORLD FAMOUS *ORIGINAL* WELTE-MIGNON



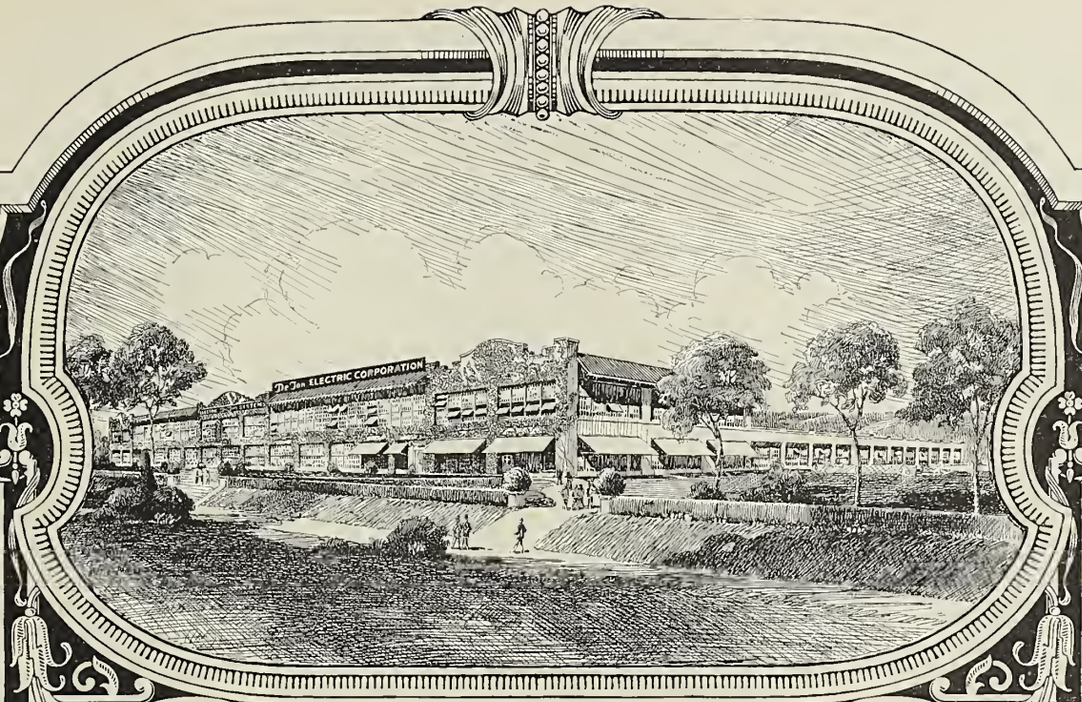
The Four-cylinder Four-passenger Coupe
The Standard of Comparison

THE new Buick four-cylinder Coupe provides roomy comfort for four passengers. The wide seat for two, placed well back from the comfortable driver's position, and the cushioned folding chair for a fourth occupant, are designed and arranged with more than ample space for restful ease. A new Buick valve-in-head engine provides greater power, while proved Buick four-wheel brakes bring greater driving safety.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

BUICK MOTOR COMPANY, FLINT, MICHIGAN
Division of General Motors Corporation

Pioneer Builders of Valve-in-Head Motor Cars — Branches in All Principal Cities—Dealers Everywhere



The Home of DeJon

DeJon

Starting, Lighting and Ignition System

The last word in plant and equipment, in addition to the finest design and highest grade of materials, was necessary in order to give a select few builders of fine motor cars an electrical system beyond any previous standard of excellence. Evidence of the quality effort behind DeJon is found even in the atmosphere where DeJon is built: in the modernized factory with its ivy-grown walls and park-like surroundings. Ample proof of DeJon's superiority is found in the way it endows a fine car with an unprecedented degree of efficiency.

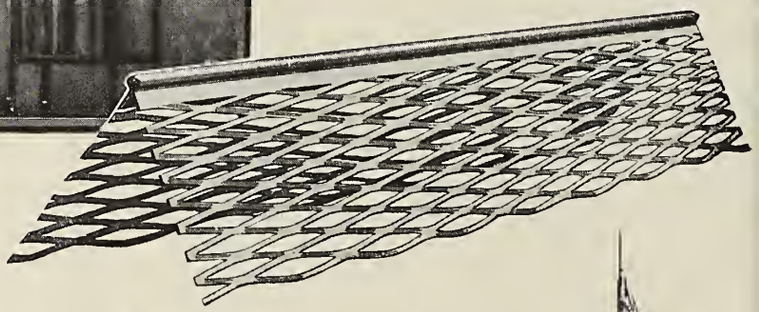
DEJON ELECTRIC CORPORATION
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POUGHKEEPSIE, NEW YORK

Detroit Sales Office 6150 Second Blvd.





MILCOR *Metallic Building Products provide a revolutionary system of interior construction for the modern building. Exposed corners are protected from blows that would shatter ordinary plaster construction, and cracking in the interior corners is eliminated by the expanded wings of* MILCOR *Expansion Corner Bead. Used in conjunction with* MILCOR *Expansion Metal Trim and Concealed Picture Molding all wood is eliminated, furnishing the ultimate in modern, sanitary interior finishing.*



This New Expansion Corner Bead Gives Better Results at Less Expense

More than four million feet of MILCOR ***Expansion*** Corner Bead has been placed within the last twelve months in the better buildings in America. Architects and builders have been quick to realize the superiority of expanded metal construction applied to corner bead design—a feature found exclusively in this modern MILCOR product.

Instead of presenting a flat metal surface like old style beads the expanded mesh of this new product actually strengthens the corner by allowing the plaster to key through both itself and the lath to which it is applied. Further, tests show that the expanded structure quickly distributes the force of any impact allowing absorption of greater blows without chipping or cracking of the plaster.

This expanded design is also responsible for the economy of this better corner bead. The open mesh is a great time saver, offering a multitude of points where it can be wired, nailed or stapled in place. No clips are required and the slight additional first cost is repaid many times by the labor saving in its erection. Insist on ***Expansion*** Bead—no substitute ***can*** be as satisfactory. The name MILCOR is your protection.



MILCOR *Expansion Corner Bead effects great savings in erection costs, the expanded metal wings providing a multitude of places for attaching by nails, wire or staples. The bead is drawn, not stamped, giving perfect alignment and greater strength. In addition to protecting any corner, it actually increases its strength, the expanded metal design allowing the plaster to key through both itself and the lath to which it is applied. Full information as to the use of any* MILCOR *Products or where they may be obtained will be gladly supplied on request.*

Milwaukee Corrugating Company
Milwaukee · Kansas City · Minneapolis

MILCOR
Metallic Building Products



Residence in Indianapolis with Celotex sheathing as a stucco base. Maurice E. Thornton, Architect.



It is *Insulating* Lumber

Celotex is a strong, light, weatherproofed, durable building lumber made from the long, tough fibres of cane. No other construction lumber in the world is like it.

So adaptable is Celotex to construction requirements and so varied are its qualities that it rapidly became national in scope. Many are the uses of Celotex and in every case it replaces one or more other materials to advantage, gives greater living comfort and lowers final costs.

1 As sheathing, nailed direct to studs, Celotex replaces wood lumber, makes a stronger wall and gives the insulating value of cork.

2 Celotex, under any roofing, cuts the loss of heat and prevents condensation of moisture.

3 As a sound deadener, Celotex is ideal. It holds plaster and stucco perfectly. Replaces sound deadener and lath at a noticeable saving.

4 The house sheathed with Celotex saves 25% to 35% of the usual fuel bills.

5 If you want a quiet, comfortable home, cool in summer, cheaper to heat in winter, stronger, lower in first cost and in up-keep you will build with Celotex.



Your architect can tell you more about this wonderful building lumber. We will gladly send you a completely illustrated thirty-two page book on Celotex and tell you how it will save you money not only in first cost but as long as your house stands.

THE CELOTEX COMPANY

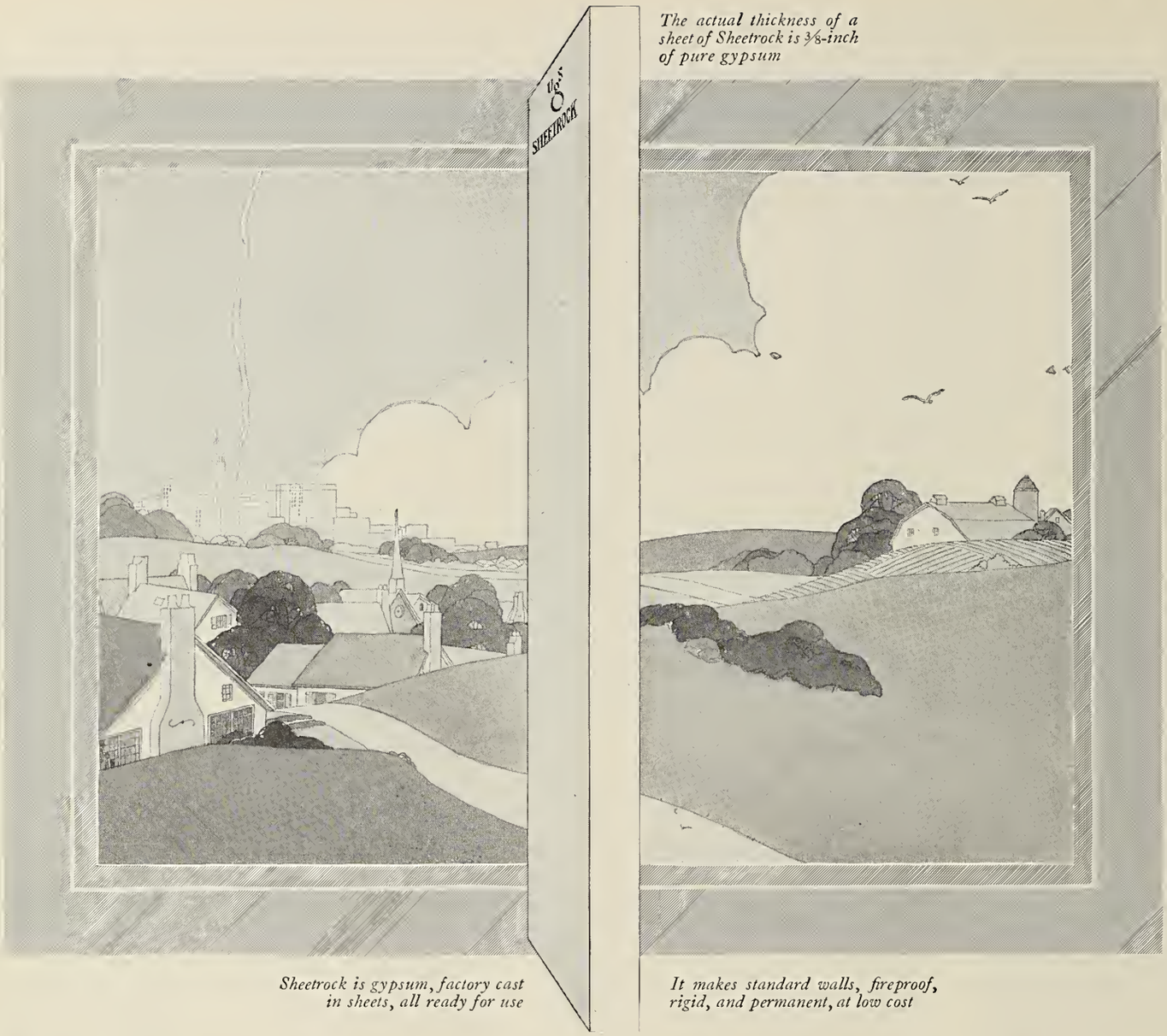
Dept. A, 111 West Washington St., Chicago, Ill.

Plant—New Orleans

CELOTEX

INSULATING LUMBER

THERE IS A USE FOR CELOTEX IN EVERY BUILDING



The actual thickness of a sheet of Sheetrock is 3/8-inch of pure gypsum

Sheetrock is gypsum, factory cast in sheets, all ready for use

It makes standard walls, fireproof, rigid, and permanent, at low cost

You can use it—in many places

Look about your house and garage, your store and warehouse, or, if you are a farmer, your farm home, barns and other buildings.

You will see many places where you can use Sheetrock, the fireproof wallboard, to your profit and advantage.

Sheetrock is the fireproof wallboard made from gypsum rock. It makes solid, non-warping and permanent walls and ceilings, smooth-surfaced and ready for any decoration, paper, paint or panels. You simply nail it to the joists or studding, decorate, and move right in.

In the city: New homes, old homes, garages, attics, basements, closets, storerooms, sun porches, alterations, repairs.

On the farm: Farmhouses, dairy barns, chicken houses, grain bins, pump houses, hog houses, workshops, milk rooms, furnace rooms, remodeling, additions.

Commercial: Hotels, resorts, summer cottages, industrial housing, warehouses, offices.

Sold by your lumber dealer or dealer in builders' supplies. Told about and illustrated in our free booklet, "Walls of Worth." Send for a copy and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, *General Offices:* 207 West Monroe Street, Chicago

World's Largest Producers of Gypsum Products

Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

Reg. U. S. Pat. Off

The *FIREPROOF* WALLBOARD


-for every room in the home!
A CLOTHES HAMPER; a dust-tight wastebasket; a trash box for the kitchen. Sizes meet every requirement. Colors harmonize with every scheme of decoration.
Gray, Buff
Blue, Olive
Light green
Dark green
Heights: 14-inch 20-inch 26-inch
Diameters: 10-inch 12-inch
10 x 14 . . $3.00
12 x 14 . . 3.25
10 x 20 . . 3.50
12 x 20 . . 3.75
10 x 26 . . 5.00 (With Cover)
12 x 26 . . 5.50 (With Cover)
Above prices are for Katchall in colors. For White, add $1.00.
katchall
Reg. Applied for U. S. Pat. Off.
Made of finest quality vulcanized fibre. Seamless. Tough as leather. Reinforced with steel bands. Hard-surface enamel finish.
If your best store cannot show Katchall, write size and color desired and Katchall will be delivered parcel post. Name store where you inquired and earn 25 cents discount.
FIBRE SPECIALTY MANUFACTURING CO.
Kennett Square, Pa.
Katchall



Darwin, Breeder, and Cottage Tulips in flower during May

The purpose of the offerings, as contained in this advertisement, is to acquaint the readers of "House & Garden" with the better varieties of bulbs. All are shown in color plates in our New Fall Bulb Catalog, a copy of which will be sent on request. All our bulbs are of "High Quality," of proper flowering age, grown in a careful manner, thoroughly ripened and cured and selected for size.

Popular Darwin Tulips

Four fine varieties of Darwins, distinct in color and moderate in price. Excellent for the cutting garden or for bedding.

Clara Butt. Beautiful clear salmon-pink.
50c Per Doz.; $3.50 Per 100

Dream. Rosy lilac and mauve, with claret-purple interior.
70c Per Doz.; $5.00 Per 100

Edmee. A beautiful shade of cherry-rose with a lighter border.
85c Per Doz.; $6.00 Per 100

Mrs. Potter Palmer. Bright purplish violet, base white. Very attractive for border planting.
70c Per Doz.; $5.00 Per 100

Rare Darwin Tulips

For those who wish to grow a few of the newer and rarer varieties of Darwin Tulips we are offering four fine varieties. Wherever exhibited they are considered the leaders in their respective colors, both for size of flowers and length of stem.

Aphrodite. Clear, silvery rose-pink with white base.
$2.00 Per Doz.; $15.00 Per 100

Duchess of Hohenberg. Pale slaty lilac-mauve, with stripe of rosy heliotrope; inside pale lilac with white base.
$2.00 Per Doz.; $15.00 Per 100

Melicette. A beautiful pure lavender, shading to paler lavender at the edges, with a beautiful blue base.
$1.25 Per Doz.; $8.00 Per 100

Sir Trevor Lawrence. Violet-maroon, with flush of ashy purple; inside violet-maroon with white base.
$1.10 Per Doz.; $8.00 Per 100

Fine Breeder Tulips

Breeder Tulips are destined to become as popular as the Darwins on account of their unusual and refined colors. We are offering four varieties, the stocks of which are now large enough to be obtained at moderate prices.

Apricot. Dull bronzy buff, shaded deep apricot, base olive-green. **85c Per Doz.; $6.00 Per 100**

Bronze Queen. Soft golden bronze. Splendid for the border.
85c Per Doz.; $6.00 Per 100

Cardinal Manning. A splendid shade of rosy violet, with a slight edge of bronze. **80c Per Doz.; $5.50 Per 100**

Dom Pedro. Coffee-brown, shaded maroon, inside rich mahogany. **$1.30 Per Doz.; $10.00 Per 100**

Rare Breeder Tulips

For the garden lover who delights in growing only the newest and choicest, we are offering what we consider as being four of the finest rare Breeder Tulips.

Bacchus. Dark violet-blue, the outside of petals having a darker bloom, base starred white.
$2.00 Per Doz.; $15.00 Per 100

Louis XIV. An even tone of dark purple, with a broad margin of golden bronze. **$2.50 Per Doz., $20.00 Per 100**

Old Times. Dull garnet, edged primrose-yellow, with greenish base. **$2.00 Per Doz.; $15.00 Per 100**

Plutarchus. Bronzy yellow, with a flush of heliotrope in centre of petals. **$1.20 Per Doz.; $9.00 Per 100**

Fine Cottage Tulips

The Old English Cottage Tulips are perhaps most noteworthy on account of their refined and elegant appearance. We offer four varieties at moderate prices, several of which are unique in color.

Moonlight Bright canary-yellow. An excellent yellow for combination with Darwins. **70c Per Doz.; $5.00 Per 100**

Striped Beauty. Silvery rose, blotched and striped dark carmine and white. **85c Per Doz.; $6.00 Per 100**

The Fawn. Unique shade of pale rosy fawn, changing to blush-rose. **60c Per Doz.; $4.00 Per 100**

Union Jack. Light violet, feathered purple, with a few markings of white; blue base. **$1.00 Per Doz.; $7.00 Per 100**

Rare Cottage Tulips

For the tulip fancier who delights in growing the newer varieties we feel sure the four we offer will make a strong appeal. The colors are considered among the most refined and artistic.

Flava. Canary-yellow; large, exquisitely formed flower.
$2.00 Per Doz.; $15.00 Per 100

Hammer Hales. Golden brown, flushed old-rose inside bright apricot, edged bronze-yellow, yellow base.
$2.00 Per Doz.; $15.00 Per 100

Mrs. Kerrell. Beautiful light rose with a delicate amber tinge, centre white, bordered electric blue.
$2.50 Per Doz.; $20.00 Per 100

Pride of Inglescombe. White, broadly edged deep carmine-rose, white base starred blue. **$1.00 Per Doz.; $7.00 Per 100**

Our Fall Bulb Catalog

contains a complete list of High Quality Bulbs for both outdoor and indoor planting, with complete descriptions, prices and cultural directions.

Stumpp & Walter Co

30-32 Barclay Street **New York**



Worth-While Daffodils

Whether for indoors or garden culture we can heartily recommend the following types of Narcissi or Daffodils.

King Alfred. The finest golden yellow Narcissi, (First Size). **$2.50 Per Doz.; $15.00 Per 100**

Lady Godiva. Large, spreading perianth of pure white, cup large, pale yellow, edged orange-scarlet. **$1.25 Per Doz.; $8.00 Per 100**

Lucifer. Perianth sulphur-white, cup chrome-yellow with intense orange-scarlet suffusions.
$1.00 Per Doz.; $7.00 Per 100

Poetaz Aspasia. Perianth pure white with soft yellow eye. **$1.25 Per Doz.; $8.00 Per 100**

Poeticus Ornatus. Pure white flowers, saffron cup, tinged rosy scarlet.
75c Per Doz.; $4.50 Per 100

Victoria. Broad perianth of creamy white; large, broad, fluted trumpet of rich yellow. (First Size). **90c Per Doz.; $6.00 Per 100**

White Lady. Broad white perianth, small cup of pale canary, beautifully crinkled.
$1.25 Per Doz.; $8.00 Per 100

Matchless Bedding Hyacinths

The bulbs we offer are unusually large, measuring 7 to 8 inches in circumference and have been selected to represent each of the following shades of color in variety which, we have found from trials, to be the best.

Matchless Bedding Pink—White—Scarlet—Deep Yellow — Light Blue — Dark Blue — Mauve.
$1.25 Per Doz.: $9.00 Per 100





Save Fuel, Labor and Worry—Send the Coupon

At 15,000,000 doors and windows Chamberlin Metal Weather Strips furnish year round protection and utility. They keep out dirt, smoke, and soot. Save household labor. Keep wallpaper and decorations fresh and new.

Save 25% to 40% in Fuel

They permanently end fuel waste and discomforts of a draughty house. Stop cold air leaks. Keep all parts of the house warm. Insure even heat. No cold spots or cold air currents. No rattling doors or windows. Children are safer and healthier, too.

You will find them on all high-priced houses. But they are not too costly for the smallest home. A real economy, they save their cost in fuel and household work.

All Done by Chamberlin Experts

Chamberlin's own experts fit, and install all Chamberlin Metal Weather Strips. And because we know installations are made right, we guarantee them for the life of the building.

CHAMBERLIN

Metal Weather Strips

Learn How Little They Will Cost You

Just Send the Coupon

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments. An estimate by our engineering department, on the cost of your equipment is free.

Chamberlin Metal Weather Strip Company, Detroit, Michigan

Chamberlin Metal Weather Strip Co., Detroit, Mich.
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside *doors*_____ *windows*_____

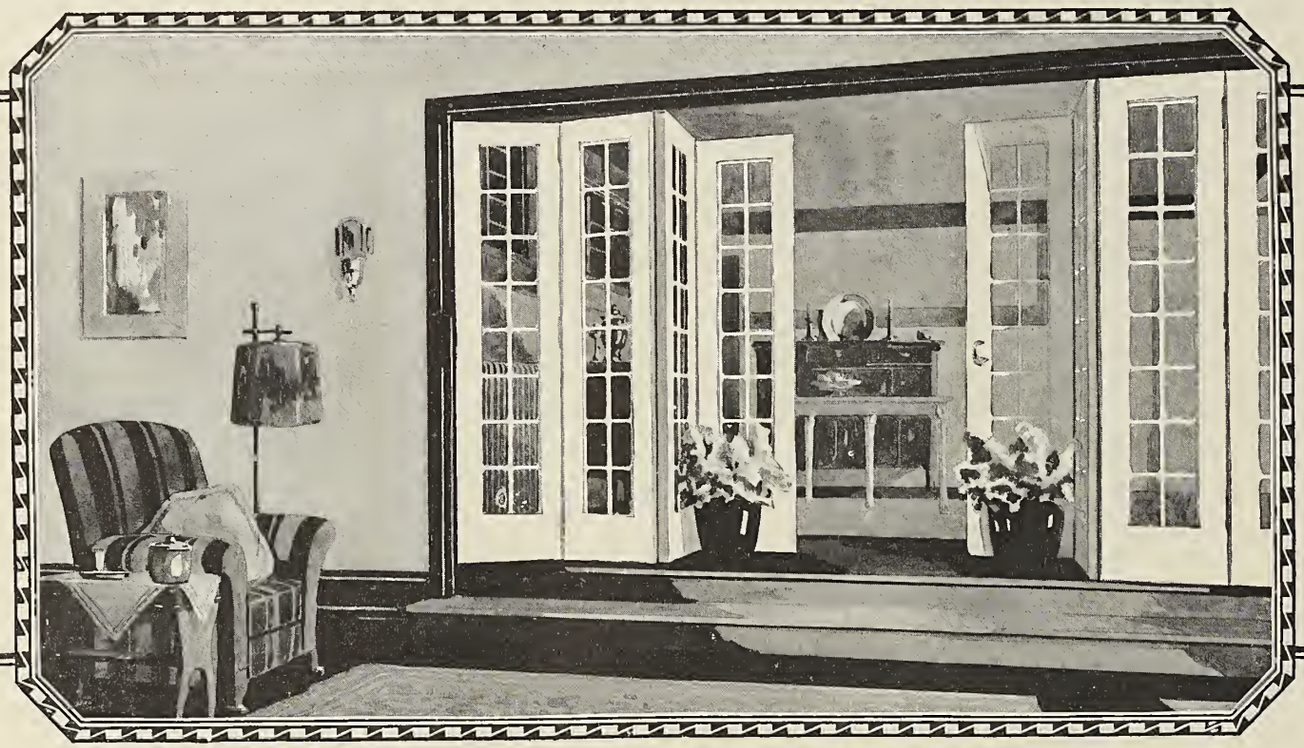
*Name*_____

*Address*_____

*City and State*_____

Eng. Dept. F-11

DO YOU PREFER *Painted* WOODWORK?



Have you pictured the rooms of your home-to-be in soft shades of sage green or French gray; of mauve or Chinese blue? Have you thought of brightening up the old family home with a new "suit" of beautiful interior woodwork? Are you postponing action, waiting to find just what you want, to be sure the finished work and color will be to your permanent liking?

ARKANSAS SOFT PINE

Satin-Like Interior Trim



Is the direct and dependable answer to each question. In texture it reaches a degree of beauty found only in Arkansas' superb timber. In chemical composition it meets the skilled painter on his own ground.

How the vogue of painted woodwork has come down to us from mediaeval times is told in fascinating style in our new book, in which we have included practical, accurate finishing instructions. Our finished panels are of convincing beauty—a delight to the artistic eye. All are yours for the asking—write now, while the idea is warm.

A Trade-Marked wood sold by local dealers East of the Rockies

ARKANSAS SOFT PINE TRADE MARK REGISTERED

ARKANSAS SOFT PINE BUREAU ~ *102 Boyle Building, Little Rock, Arkansas*

Why Architects, Contractors and Dealers Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.



A Size and Style For Every Purpose

NO matter what kind of a building is to be erected, you will find that Andersen Frames can be used with greater economy and better results.

Where you have 121 different sizes and styles of Andersen Window Frames ready when you want them, you can follow almost any type of architecture without the expense or delay of having frames made special for the purpose.

In city or rural homes, garages or barns—any class of building whether frame, brick or stucco—the White Pine construction gives long life and smooth running service to Andersen Standard Frames.

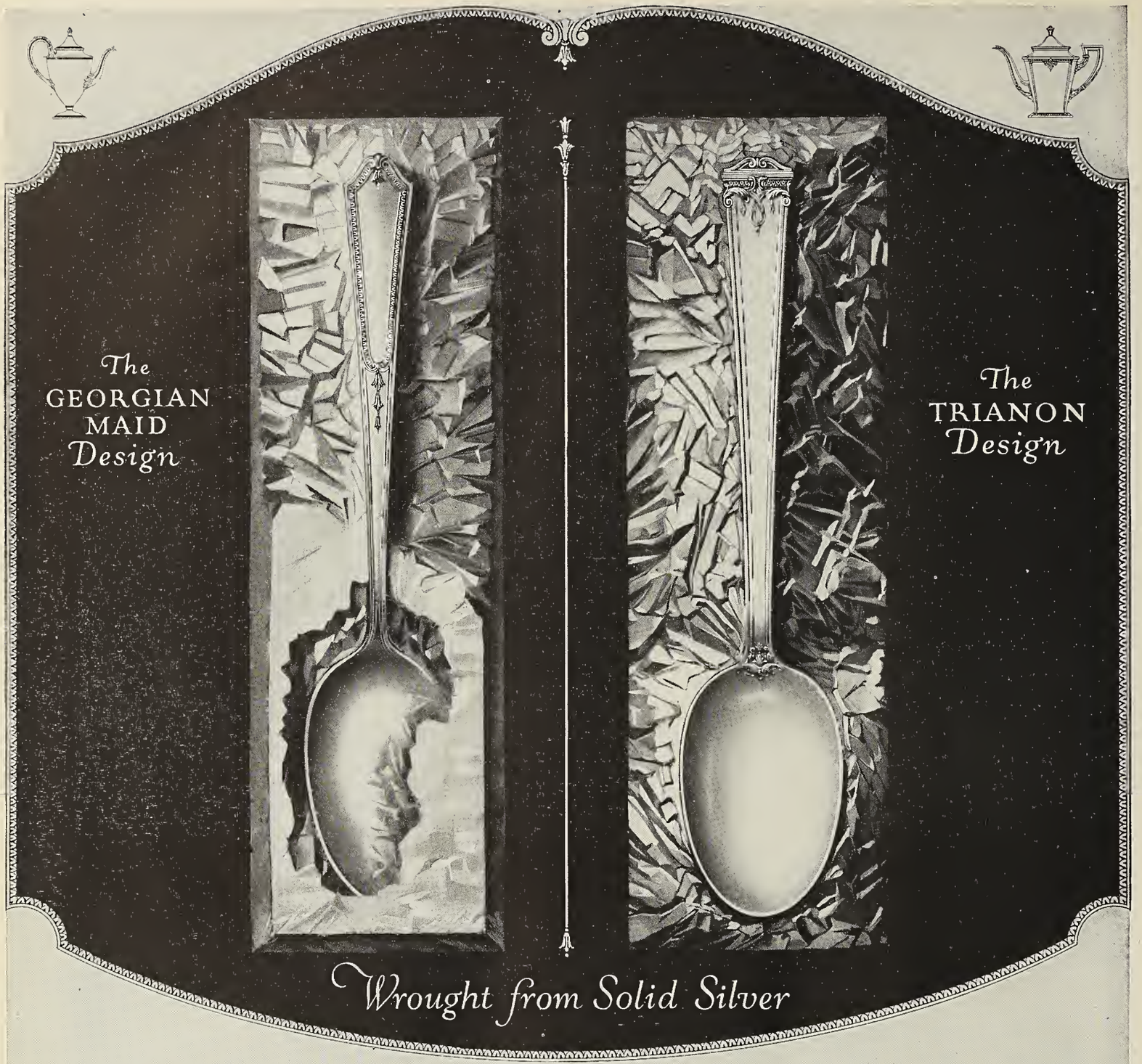
Have Us Send Free Booklet

Let us send a booklet telling all of the advantages of using Andersen Frames. Please say whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

Dept. N-10 **Bayport, Minnesota**

Andersen FRAMES



To People Who Go About

AMONG your hostesses,—which impress you most? Those who plan so that the climax comes in a dinner-table correctly set, correctly presided over! Which impress you least? Those who plan everything *but* the dinner-table, and press into service a miscellaneous conglomeration of silver!

The home's final expression of correctness is a dinner service developed in International Sterling. Each piece is wrought from ever-lasting solid silver. Each design is inspired by ever-living classic art.

For those who love delicacy—the Georgian Maid Design. For those who love massive richness—the Trianon Design. Consult with your jeweler about developing a service in one of these designs. Or, write for books which show them complete. Dept. 154, International Silver Co., Meriden, Conn.

Georgian Maid and Trianon are stamped 1847 I.S.Co. STERLING *which identifies the genuine*

INTERNATIONAL STERLING

Masterpieces of the Classics

INTERNATIONAL SILVER CO.

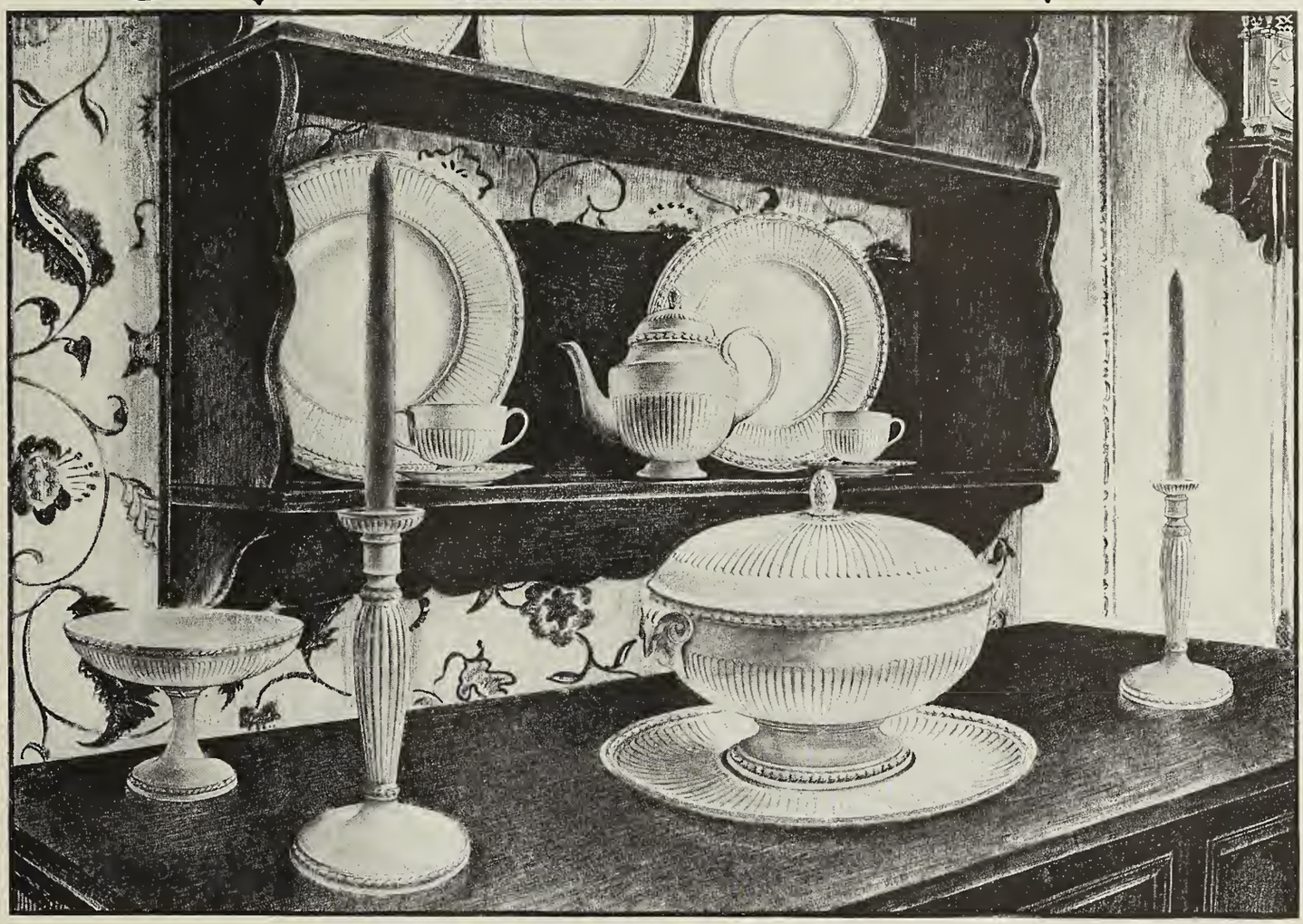


Table Service of Undecorated Queen's Ware, by Wedgwood

"I WOULD wish to emphasize again * * * the importanee of Wedgwood's labours in the creation and dissemination of beautiful domestic pottery. * * * He was one of the great pioneers in this direction, and the record of his doings in this field alone during his forty-five years of independent mastership are suffieient in themselves to proelaim his eminence among those craftsmen and masters-of-men whom the world cannot afford to neglect or ignore as the important and outstanding figures in the historical evolution of our modern industries."

("Josiah Wedgwood and His Pottery", *by William Burton.*)

Of all domestic pottery none has enjoyed more uninterrupted popularity than "Queen's Ware", perfected by Josiah Wedgwood more than a century and a half ago. Undeeorated "Queen's Ware" not only exhibits rare beauty in its refinement, dignity and simplieity of outline, but also offers an unusually servieeable quality in its ability to withstand hard, every-day usage. It may be had in the single pieees or the entire serviee.

"Queen's Ware", like many other Wedgwood produets, has been widely copied and imitated, and the purehaser should not fail to see that the ware is stamped with the genuine mark of Wedgwood.

Our illustrated booklet "C" will be sent upon request.

Mark on China

WEDGWOOD

Josiah Wedgwood & Sons, Inc.

OF AMERICA

255 FIFTH AVENUE NEW YORK

WHOLESALE ONLY

Potteries Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.

WEDGWOOD

SOHMER



The Venetian Gallery in the Studios of Decoration. Barker Bros., Los Angeles

THE pre-eminence of the Sohmer Piano as the ideal musical instrument of the home is further enhanced by Period encasements that give to it the added appeal of fine furniture.

For more than half a century the Sohmer has enjoyed international fame for its extraordinary beauty of tone. The added charm of beautiful exteriors in various periods of furniture design, at but a slight increase in cost, makes it the most desirable piano for the home of good taste.

Illustrated Brochure mailed on request to those interested

SOHMER & COMPANY
31 West 57th St. New York
Established 1872



An Early Louis XV Design of Rare Beauty

The original brocade which inspired this exquisite fabric is now preserved in the Besselievre Collection.

An achievement in modern textile weaving, this brocade is characteristic of the beauty and rare quality which distinguish Schumacher fabrics. It is appropriately used for hangings and furniture coverings in interiors reflecting the atmosphere of the transition period between Louis XIV and Louis XV.

The artistic appreciation which characterizes the designing of Schumacher brocades and damasks and the skill with which they are woven places them among the finest fabrics of all time. In addition to brocades and damasks the Schumacher collection includes tapestries, velvets and interesting linen prints.

Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics including the brocade illustrated. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.

F. SCHUMACHER & CO.



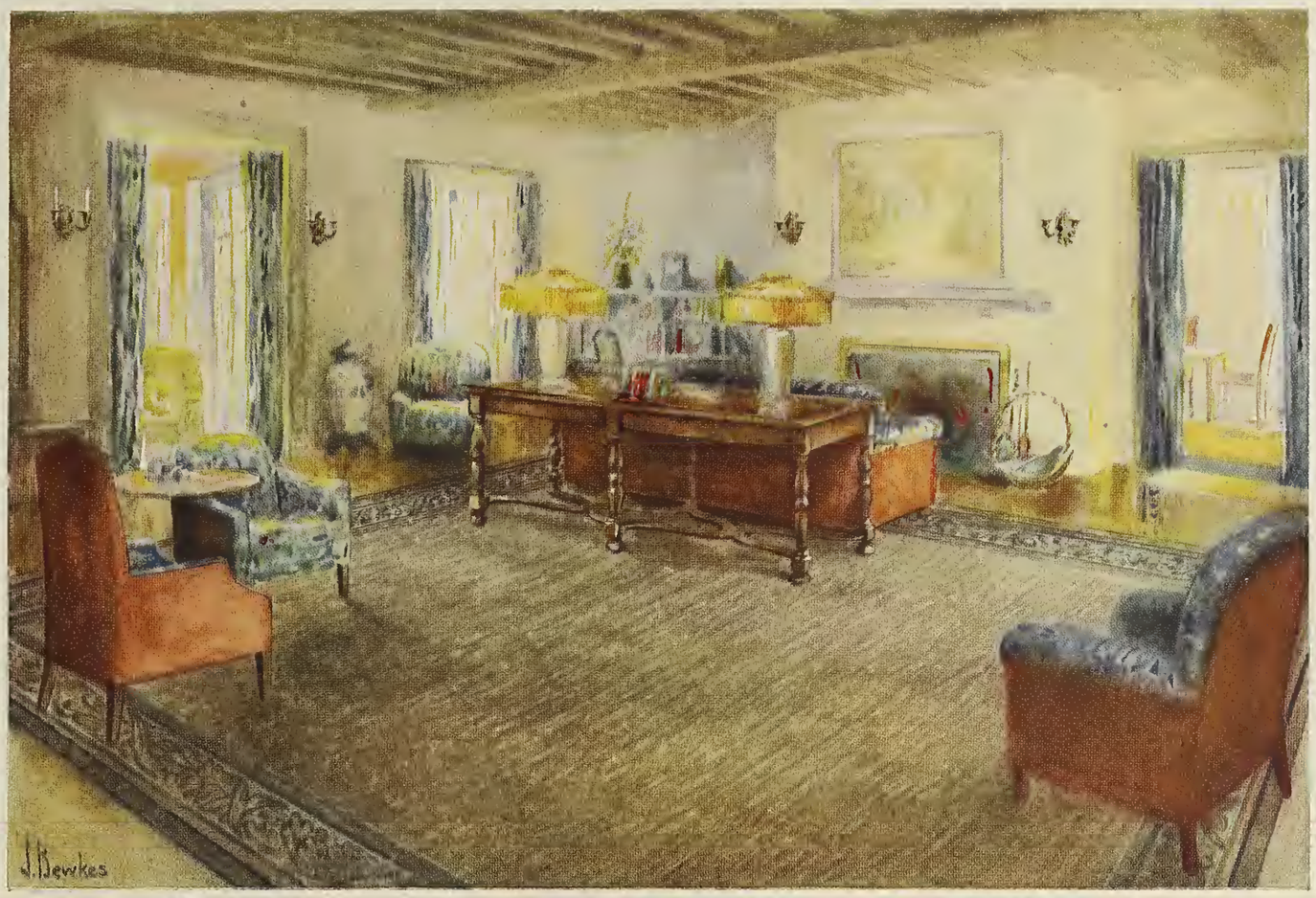
BEAUTY! Utility! That rare combination, universally sought in all things, is here achieved.

Each roof of Johns-Manville Colorblende Asbestos Shingles has the charm of soft coloring, the pleasing beauty of ever varying tone and, withal, a hardiness of structure that means permanence of beauty and permanent safety for all of those prized possessions which the roof protects.

For Johns-Manville Colorblende Asbestos Shingles are rock, and to rock, fire and the years mean nothing. They are given highest ratings by Underwriters' Laboratories, Inc. May we send you a booklet in colors? Send a post card request to Johns-Manville, Inc., 296 Madison Avenue, New York City.

JOHNS-MANVILLE ASBESTOS SHINGLES

Through Asbestos and its allied products
INSULATION
BRAKE LININGS
ROOFINGS
PACKINGS
CEMENTS
FIRE PROTECTION PRODUCTS



"Hartford-Saxony"

A rug that fears no wear

Made exclusively by the Bigelow-Hartford Carpet Company at their mills in Thompsonville, Conn.

"HARTFORD-SAXONY" rugs are supreme in services where the wear is greatest. There are more yards of "Hartford-Saxony" rugs and carpets in the lobbies, corridors and public rooms of the leading hotels of this country, than of any other American-made fabric.

They have a heavy, deep pile that gives a luxurious tread, are rich in soft, blending colors, adaptable to any decorative scheme, and will stand more continuous hard wear than any other floor-covering on the market.

"Hartford-Saxony" rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order. They are so moderate in price that a small size rug, 3 ft. by 5 ft. 3 in., can be obtained for about $24.00; a standard room size, 9 ft. by 12 ft., for about $135.00. Prices on other sizes are in proportion.

Most reputable dealers carry "Hartford-Saxony" rugs. If you have any difficulty in procuring them, communicate with us. We will see that you are supplied by the dealer nearest your home, who does carry them.

Bigelow-Hartford Carpet Company

385 Madison Avenue — ESTABLISHED 1825 — New York City

A booklet which tells, in picture and story, the interesting process of making "Hartford-Saxony" rugs, and which shows, in full color, the use of these rugs in various rooms, will be sent gladly on request.





On the floor is shown pattern No. 386—a popular wood design in warm tones of brown.

GOLD SEAL CONGOLEUM GUARANTEE

SATISFACTION GUARANTEED OR YOUR MONEY BACK

REMOVE SEAL WITH DAMP CLOTH

COPYRIGHT 1917 AND 1920, CONGOLEUM COMPANY, INC.

"Dem chilluns sho' am 'joyin' dat birfday party."

And there's no need to worry about the crumbs or ice-cream that little fingers may drop on the new *Gold-Seal* Congoleum Rug. This attractive rug which so much resembles a handsome parquet floor has a smooth, waterproof—even accident-proof—surface. A damp mop makes it sanitary and spotless in a jiffy.

For beauty of pattern, durability, neatness and cleanliness, there's no floor-covering better suited to nursery, maid's room, kitchen or pantry. *Gold-Seal* Congoleum Rug designs vary from simple tile and wood effects to elaborate, Oriental motifs. Wherever they are used they bring added cheer and brightness to the room.

And another feature—Congoleum Rugs lie perfectly flat without fastening. There are never any curled-up edges or corners for little ones or grown-ups to trip over.

Congoleum Rugs give absolutely guaranteed service—yet are moderately priced as follows:

6 ft. x 9 ft.	$ 9.00	Pattern No. 386 (illustrated) is made in all sizes. The other patterns illustrated are made in the five large sizes only.		1½ ft. x 3 ft.	$ .60
7½ ft. x 9 ft.	11.25			3 ft. x 3 ft.	1.40
9 ft. x 9 ft.	13.50			3 ft. x 4½ ft.	1.95
9 ft. x 10½ ft.	15.75			3 ft. x 6 ft.	2.50
9 ft. x 12 ft.	18.00				

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

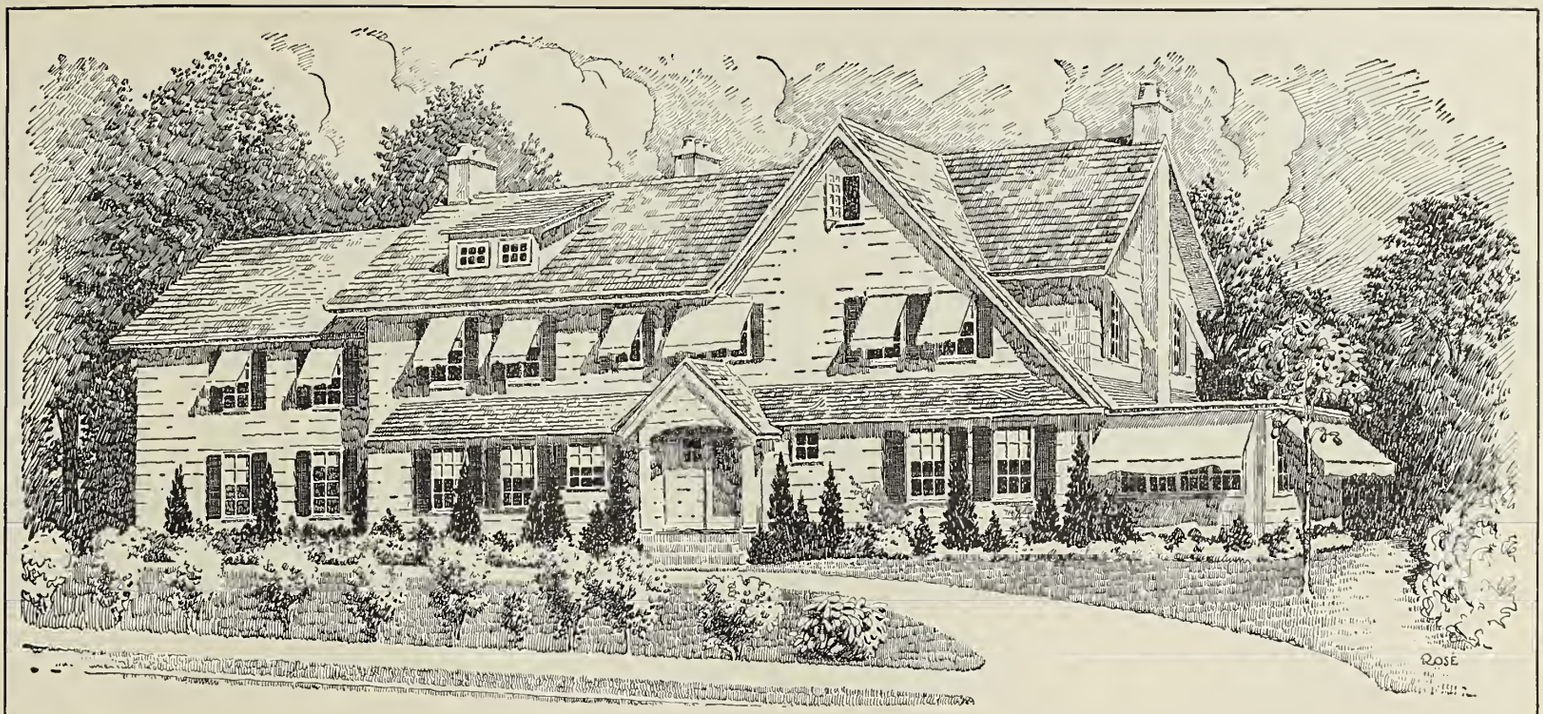
CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Boston Chicago San Francisco Kansas City Minneapolis
Atlanta Dallas Pittsburgh Montreal London Paris Rio de Janeiro

Gold Seal CONGOLEUM *Art-Rugs*



Pattern No. 378 *Pattern No. 518* *Pattern No. 538*



Here is a House that Actually Pays Dividends

Equipped with a Copper roof, with Copper leaders, gutters, and flashings; with Brass pipe in the hot water circulating system, and with real Brass or Bronze hardware, your home is well fortified against rust.

Here is a house, recently completed by Mr. C. S. Rice, on Field Point Road, Greenwich, Conn., that is impregnable—one that denies a foothold to rust even in the cold water lines. Brass piping is used throughout, including the inlet from the street main.

In saving the cost of repairs and replacements, successfully avoided by the use of Copper and Brass, this house is actually earning a dividend for Mr. Rice every year he lives in it.



Every year rust costs American homeowners more than $600,000,000, to repair and replace substitutes for Copper and Brass.

Safeguard yourself against rust by using Copper and Brass. Other metals, when painted or galvanized, it is true, *may resist rust for a time*, but Copper and Brass *cannot rust at all*, and therefore last as long as your house stands.

COPPER & BRASS
RESEARCH ASSOCIATION
25 Broadway - New York

Copper and Brass are cheaper because you pay for them only ONCE.

H. G.

WRITE FOR A COPY of our latest book. Printed in rotogravure and full of new and striking photographs. "The Story of Copper" will interest you. It is free for the asking.

COPPER AND BRASS RESEARCH ASSOCIATION
25 Broadway, New York

Please send me a copy of "The Story of Copper."

Name_____

Street No._____

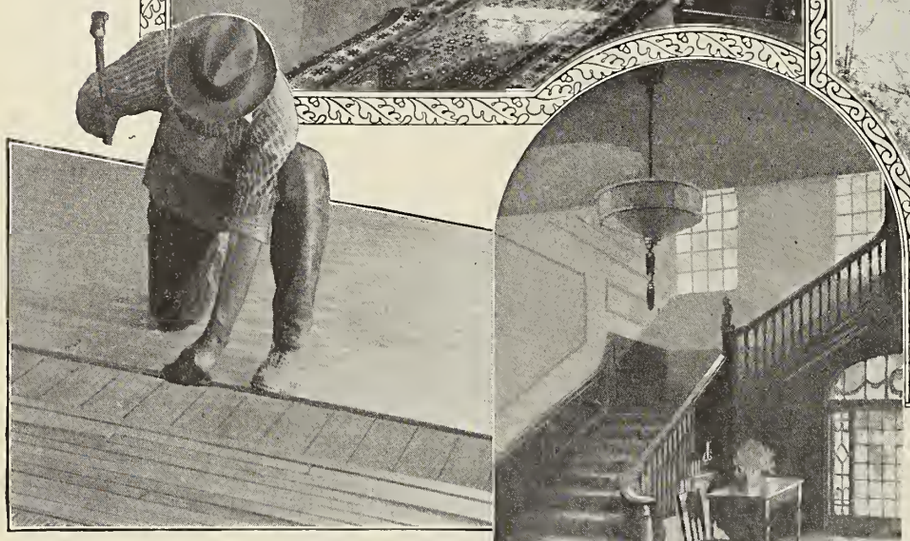
City_____

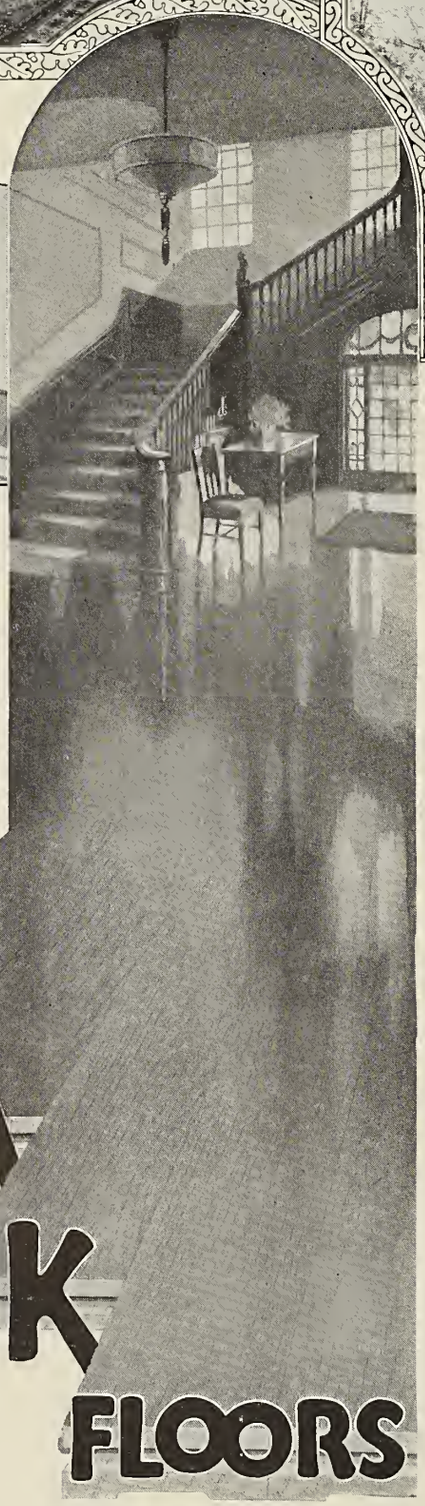
AMERICA IS STILL SHORT OVER ONE MILLION HOMES.
—*Literary Digest*



Oak floors are laid throughout "The Perfect House," Glen Ellyn, Ill., shown below, with the living room at the left, now being featured in motion picture houses throughout the United States, under the title, "The Great Idea."







IF your home has the old-fashioned carpeted softwood floors, it can be modernized by 3/8 inch oak flooring, laid right over the old floor. The work may be done one room at a time, if convenient, at a cost less than the old floor, plus carpet. Your floors will then be sanitary, with no carpets or cracks to collect dirt and disease germs. Housework will be reduced, as endless sweeping is no longer necessary to keep an oak floor bright and clean.

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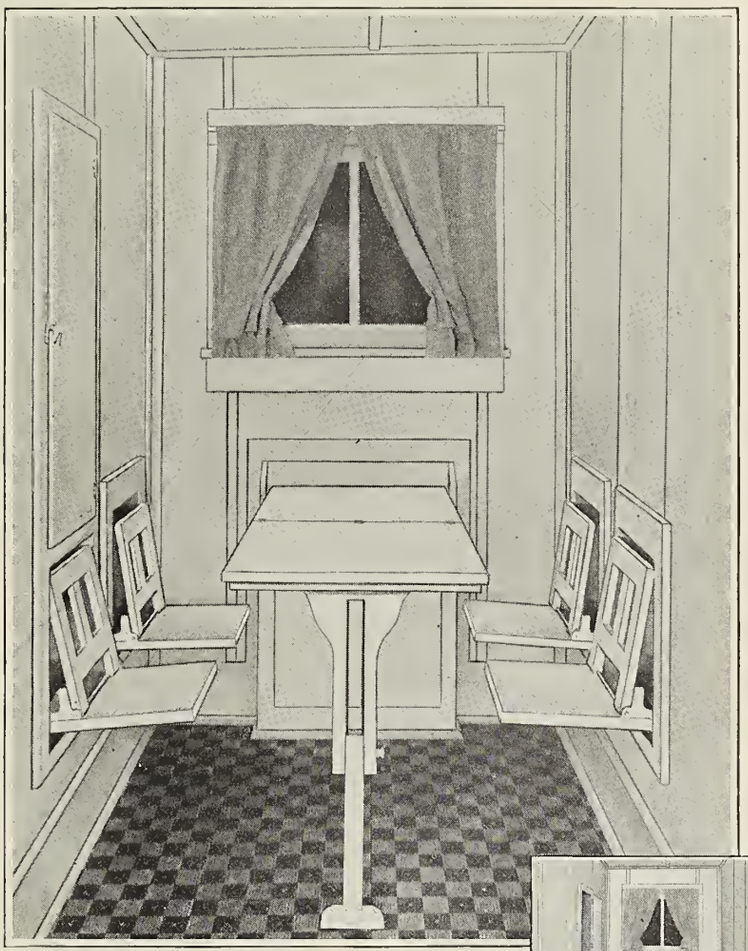
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STANDARD KITCHEN UNITS



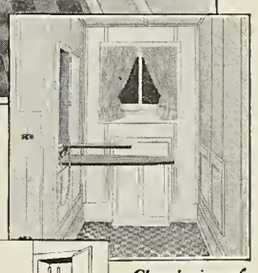
Give your kitchen Pullman Car Compactness

Four people can eat in comfort in this Pulmanook—and then the table and seats fold into the walls, and the space can be used for other things all day. It's the style for modern homes.

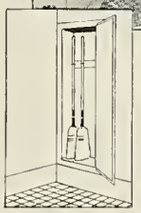
Each piece is a gem of mechanical accuracy—built by experienced cabinet makers, the builders of the famous Kitchen Maid cabinet. You can install these units and other Kitchen Maid units for no more than the cost of old-fashioned cupboards. You can have an ironing board which folds into the wall—a closet for brooms—additional cupboards and dish closets to group around a Kitchen Maid cabinet.

Put your kitchen walls to work and make your kitchen more modern. These units increase the selling or renting value of residence property—they make your home a better place to live in. You can get units for a new kitchen or your present one. Send for the facts in a twelve-page booklet.

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Closed view of the Pulmanook showing the "Disappearing Ironing Board." It folds into the wall and takes no space when not in use. Supplied as a separate unit or as part of the Pulmanook. Can be installed in new or old homes.



The Broom Closet can be built in the wall, set in a corner, or grouped with the Kitchen Maid cabinet.



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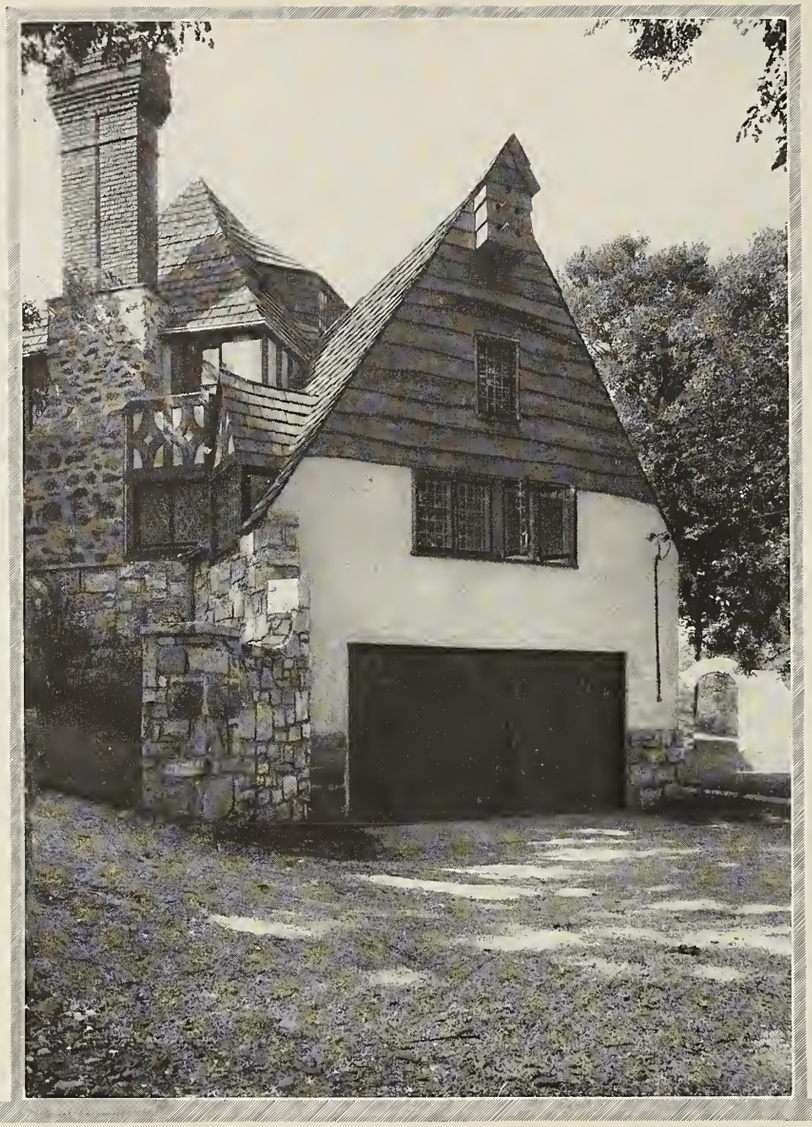
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You can see other views of the same charming place in next month's House & Garden. And if English half-timber doesn't quite express your temperament, you can look at a long low bungalow from the South—a Dutch colonial clapboard house—a house from Salem that couldn't be truer to type if it tried—and a New Orleans home in the delightful Spanish-French manner of that adored city of the sun.

And—what do you think—the plans of all these houses are there, too!

House Planning Number

NOVEMBER

House & Garden

THAT House Planning Number would turn the most tent-spreading Arab of them all into a happy ratepayer. It's full of houses that walk out of their pages and sit down on your checkbook. All kinds of houses, too; for all widths of checkbooks.

There's a good deal of technical information, easily told—what plans cost, and why—how to draw to scale yourself. There are three pages of balconies; a page of those picturesque adobe houses from the Southwest; a page of Spanish rooms. An article treats of the preservation of old wallpapers. Another talks about Kirman rugs and when to be sure they weren't made in America. Then there's period silver, and how to use it. Regency furniture and how to judge it—the passing of the pantry, and what has taken its place—midwinter planting—the Campanula family—

Last of all, there's the simplest, peacefullest old English garden that used to be a sheepfold. You'll just wish you could pick up your favorite magazine—House & Garden, of course—and walk right into it, but—

First Make Sure You Get the November Number by Reserving It Today—House Planning Is the Nicest Winter Sport There Is . . . But so Many People Play it!



FINE EARLY AMERICAN CABINETRY

reflected in these Danersk productions makes them choice possessions

LONG ago the lowboy was used most often as a dressing table. Today it finds a place in halls as a console, particularly with a fine old mirror above it; in dining rooms as a serving table and for silver; and in living rooms it is a useful cabinet.

We bought the original as a document in design. Our Danersk copy is a real find—a good lowboy of American walnut with herringbone inlays around the drawers, and just the right sweep and curve to the legs! This is much more than just a piece of furniture.

Perhaps one of the most charming bits of XVIII Century furniture is a delicate card table with double leaf and gateleg. The Danersk example is beautifully inlaid with exceptionally graceful fluted and turned legs. This is most decorative as a console, and thoroughly practical for cards.

Another very fine piece of furniture, and one of the most unusual American wing chairs—is in the Ives collection. Curly Maple covered in old copper print chintz! We have made a few of these chairs with close fidelity to the best traditions of the cabinet maker's art. Our only change from the original is the addition of deep, comfortable springs in the seat. The original cannot be purchased, but a Danersk copy is worthy of preservation as a choice possession.

The purchaser of antiques often has a disagreeable fear that he has paid for an authenticity that he did not obtain. There is no question as to the value and charm of these Danersk pieces. They are made by Scotch and English cabinet makers, trained through years of apprenticeship.

These pieces, together with other charming Early American furniture and decorative furniture, may be seen at our Sales Rooms in Chicago and New York City. Decorators and their clients always welcome. Call now.



This Danersk lowboy—means an added touch of beauty in any room. Made of fine American walnut—with herringbone inlays around the drawers, and just the right sweep and curve to the legs—this lowboy is useful in either dining room or living room.





Danersk Hepplewhite Chair and XVIII Century card table. This Danersk reproduction of the Hepplewhite Chair is beautifully carved and inlaid.



An old six-leg highboy with trumpet turnings, secret drawer, and just the right detail in moulding and inlays, is almost priceless. We searched New England for the finest one we could obtain, and this photograph is of the actual original. An excellent example of true Early American furniture—this Danersk highboy is prized by decorators.

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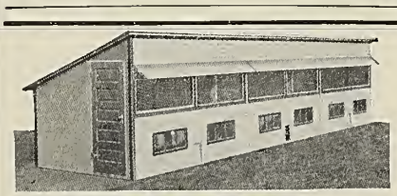
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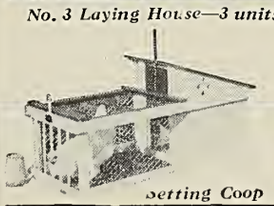


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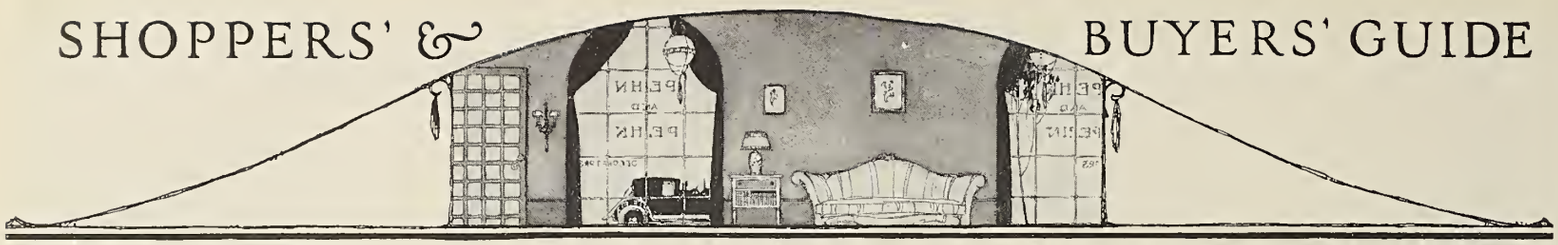


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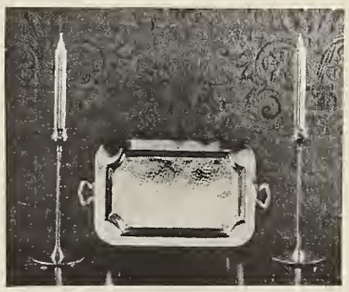
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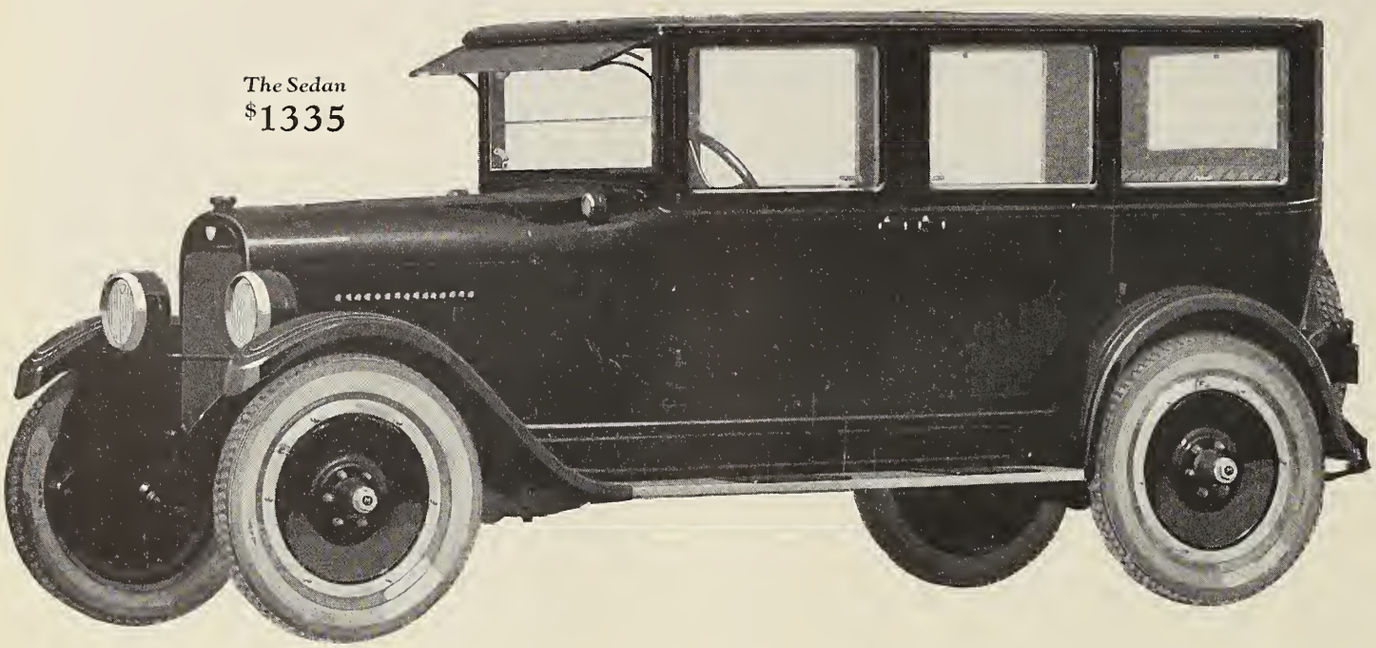
But the trouble is—if you live in a fairly small place—all your friends see the same things you do. And some of them see them first.

Why not get into the habit of treating House & Garden as though it were one great big fascinating shop—practically everything between its covers either buyable just as it stands, or reproducible by people that House & Garden can tell you about?

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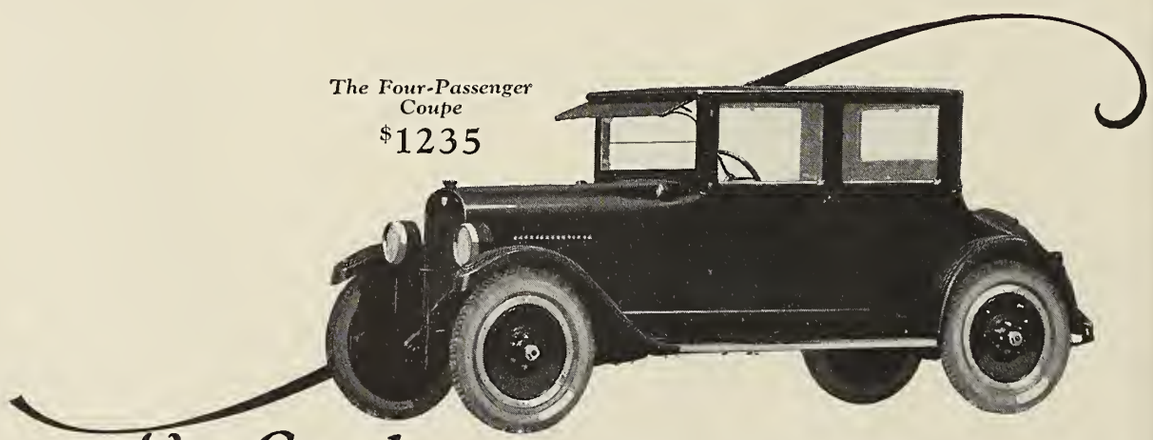
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The Four-Passenger Coupe
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The Good

MAXWELL

House & Garden



Among the many interiors shown in the November House & Garden is this formal hallway

IT'S the fun we get out of editing that keeps us on the job; otherwise we'd be a plumber and work for money.

Think of the fun of seeing an issue go through the "works", of having a finished copy in your hands weeks before your 150,000 readers have it! Think of sitting like a great young god over a box of submitted manuscripts and separating the sheep from the goats! Think of the fun we have answering questions. Yes, that is the best fun of all, the Information Service.

The other day our office suddenly burst into a blinding light. When we recovered our editorial dignity we saw, standing before us a radiant creature who wanted to learn something about the night-blooming *cereus*. We told her how it gets up at about six P. M.; has a fine time through the hours of darkness and then dies at dawn. We showed her pictures of a blooming *cereus* taken every hour through a night and gave her long botanical names. She seemed very much interested and mighty grateful.

"But why do you want to know all this?" we asked.

"Oh, I'm preparing a new dance for the Follies and it's going to be the story of the night-blooming *cereus*."

We have heard of gardeners on ocean liners, but we never knew the Follies wanted a botanical expert. We have made application for the job.

But that is only one out of many thousands of questions written us or asked us verbally every year. And we have to have the answer and have it authoritative and give it quickly. A woman is redecorating her house, what colors shall she use? Where can a man in Rome, Ga., buy a seven-branch candlestick and Venetian glass? How will Mr. Jones of Syracuse, N. Y., change his roof line and put on a bay window? Why do Mrs. Smith's delphiniums have the blight and what can she do for it? How shall Mr. Blank of Spring Valley, N. J., lay out his shrubbery? To answer such questions you have either to be a walking encyclopaedia or employ a staff of experts. As human encyclopaedias are rare, we employ the experts.

The questions sent by readers to the House & Garden Information Service are answered by a decorator, an architect or a landscape architect and practical gardener according to their nature. The replies are authoritative. Behind them stand years of practical experience. We have also a large library on each of these topics, if the staff lacks the required information.

Your letter comes in, is classified according to subject matter, delivered to the respective expert on this subject, and then you hear a hum as the answer is dictated. Lots of time it can't be done as quickly as this, because the subject must be studied and mulled over. We don't like to give snap judgments. That is why people who ask for *immediate* replies are asking the impossible. An immediate reply, in nine cases out of ten, would not be worth having.

The reader can be of great service to us by stating her problems clearly and, when necessary, sending us scale drawings of her house or her garden. Such assistance helps us to understand her problems and to give a helpful reply.

We do not sell plans of houses or make detailed plans of gardens because, as explained on the August Bulletin Board, this would be snatching the bread and butter from architects and landscape architects. We do advise, suggest and aid wherever it is humanly possible to do so.

But, you ask, with such a staff of experts, where does the editor come in? Ah, he saves the choice plums for himself! It is he who tells the romantic stories of night-blooming *cereus* to lovely dancers!

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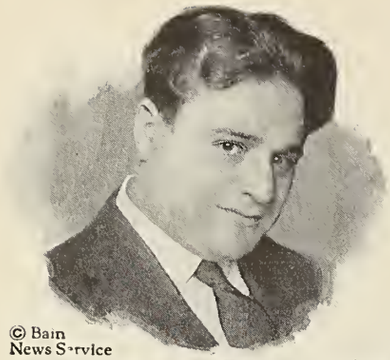
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The HOUSE & GARDEN BULLETIN BOARD

PEOPLE often wonder why newspaper men and magazine editors stay in the game. Once in it, they lose all desire to leave it; they seem satisfied. There are many reasons, but one of the most compelling is the fact that they constantly deal in futures. Today's paper put to bed, tomorrow's edition calls. This month's issue finished, next month's is already beckoning. There is that unceasing lure of the next one. And the next one must always be better than the one that has gone.

Here we are, on this early August morning. The September issue is being printed. The October issue—the one you are reading—is going to the compositors, and we write of what November will hold for you. Can you blame us for liking our job?

November is called the House Planning Number because by that time people are living indoors again and the season for future planning opens. Those who contemplate building start active contemplation then. So we have assembled a number that will stimulate it.

There will be shown some English examples of cottage architecture, and an article will discuss the adaptation of this type of design to this country. We are fond of this style for its livableness, its picturesqueness, and the opportunities it gives for attractive and interesting uses of materials, all of which qualities will be set forth. Further on you find an assortment of adobe houses, the style that is fast being revived in the southwest. Following this Aymar Embury II, the architect, tells why plans cost money and shows an interesting small house in North Carolina to illustrate it. Then we spread three pages of balconies, an interesting and unusual assortment of them. Touching on another section of the country, you find a new home in New Orleans based on the old French tradition, and in the Group of Houses, which will occupy five pages, a small house from Augusta, Ga., two medium size brick houses by Jerauld Dahler, a new name in our list of architects, and a stone and half-timber house designed by Lewis Bowman. There will also be an article on drawing to scale, which will give full instructions for the amateur architect.

THIS November issue, being quite a full number, we needs must run over to another paragraph. There are houses aplenty for those who plan to build. For those who garden or plan to decorate or collect we have prepared a diverse menu.

The gardener, for example, will be interested in the English garden made from a sheep fold, in the articles on Mid-Winter Planting (this can be done successfully) and on the various members of the Campanula family. The decorator finds a Portfolio of stately rooms designed by Duncan Fraser, an article on Kerman Rugs (the second of the series on Orientals), two pages of period silver, in which there has been so much interest of late, and the Gould's article on period furniture, wherein you can learn the salient points of any period at a glance. For the householder, Miss Peyser's article on The Passing of the Pantry, and for collectors, Gardner Teall's contribution on portrait plates. To these we will add something on a boat model collection and an instructive article which tells how to remove and preserve old and valuable wall papers. There will also be two pages of articles from the shops. And, just so the measure will be pressed down and running over, the back of the issue will contain more houses—four or five examples from both this country and Germany and several contributions on gardening and household subjects.

A FRIEND of ours was visiting in Japan. It was a rainy day. She remarked to the owner, "I am sorry it is raining, for now I cannot see your garden." The Japanese host laughed. "But you can see my garden better in the rain, for I have a rainy garden." And he pointed out a part of the garden near the house, a rock garden planted to things that love moisture. The greater part of it, however, was of rocks. Each had been especially selected because of some beauty of strata or color or curious formation. When dry these rocks lost a greater part of their interest; when wet their colors and markings were accented. As it rains abundantly in Japan, a rainy garden is a necessity. Apropos of this effect of water on stone, we know of an artist in Paris who has a collection of beautiful shells. He keeps them in large bowls of crystal water, and thus their colors are a constant delight to the eye.

MANY years ago a newspaper correspondent was in the House of Commons on the occasion of a maiden speech by a new member. The speaker was an extremely young man and his speech was very brilliant. The correspondent wondered how he could do it. He looked up the young man's ancestry and found that his forebears had been cabinet ministers and prime ministers making brilliant speeches from before the days of Henry VIII. The young man, by the way, was Arthur Balfour.

We were reminded of this on visiting a celebrated nursery recently. It is known for its dependable and robust stock. Men in the fields were carefully collecting seeds and cuttings from the best plants. This was the beginning of a new generation of perennials, shrubs and evergreens. Seeing the ancestry of that new generation, we knew why this nursery sold such dependable stock. Just as Balfour couldn't help making a brilliant maiden speech, so this nursery can't help selling plants that are healthy.

AN architect's house has for the layman much the same interest as a painter's portrait of himself or a musician's playing of one of his own compositions. There is, in every case, the same feeling of being taken behind the scenes, of learning the real mind of the artist, unhampered by the restrictions imposed by client or interpreter. Architects are sometimes accused, very unjustly, of experimenting on their clients, and of saddling them with houses which they would not dream of using themselves. When the architect builds his own house, the acid test is applied, the doctor takes his own medicine. That is why, whenever the opportunity offers, we show an architect's own house. An example of this self-portraiture is found in the frontispiece, the home of C. C. Merritt.

THE times, as far as building costs are concerned, are out of joint—no doubt of it—but the answer to this, from the prospective builder's point of view, should be a philosophical and intelligent attitude, and not a state of mental panic or profitless resentment.

It is hardly to be supposed that all costs of living should be higher without the cost of building rising with them. It is the well-known vicious circle in operation, and the vicious circle is a hard thing to beat.

The obvious detours around the present costs of building are altering or remodeling existing houses, or progressive building, in which you build your house a little at a time, as funds are available, planning it in such a way as to provide for essentials first and amplifications later.

In any case, no matter if the procedure be altering, progressive building or building the entire new house, the philosophical state of mind should be assiduously cultivated, and the sovereign power of intelligence be constantly operative.

It is not always intelligent, for instance, to assume that there will be a saving, at any rate, in dispensing with the services of the architect. It is more than likely that the architect will effect many savings and economies which lie within the scope of his practical experience, and which are quite outside the experience of the amateur.

Building a house, from the very nature of the project, is one of those things in which ill-advised efforts toward economy often lead to opposite results. The most expensive materials and the most expensive methods not always being the best, there is opportunity for an experienced designer to effect economies which will be an advantage in two ways, by selecting better materials and methods at lower prices. The old delusion that the architect is the man who makes your house cost more should be revised so that he is properly recognized as the professional adviser whose training and experience enables him to make your house cost less.

ROBERT S. LEMMON, who writes on peony and iris gardens, is the Old Doc Lemmon of the Gardener's Calendar in years past. He has been connected with HOUSE & GARDEN for ten years, took off a sabbatical year, and is back with us again. A practical gardener and a charming writer, his contributions will be appearing from time to time in the magazine.

Ernest Thompson Seton, who describes the building of his own house and his rules on building generally, is well known for his writings on nature and game subjects.

Ruby Ross Goodnow, contributing the article on Color Schemes for Bedrooms, is a welcome name to HOUSE & GARDEN readers. Whenever we find a decorator who can write, we suspect her of having had newspaper or magazine training. Sure enough, Mrs. Goodnow once reported for the woman's page of a New York Daily, edited a farm magazine and was on the editorial staff of a woman's magazine.

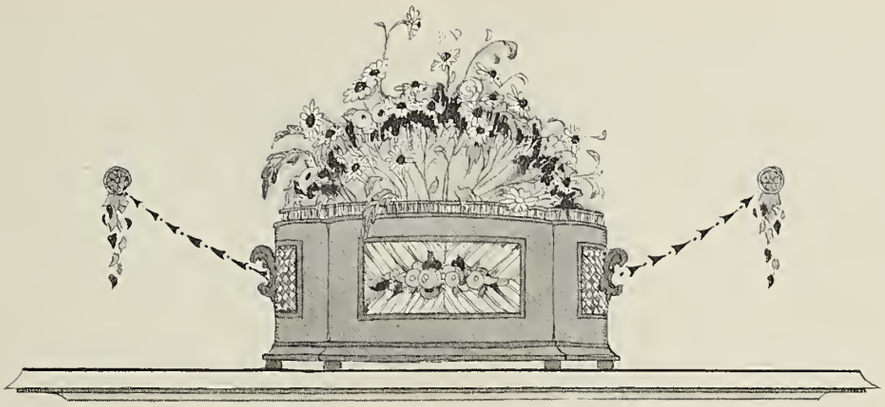
Of the architects contributing to this issue, Goodwin, Bullard & Woolsey, C. C. Merritt, Murphy & Dana and Aymar Embury II practice in New York; E. L. Palmer in Baltimore. Horace Moran, who writes on Spanish Furniture, is a designer of fine interiors practising in New York City.



Lee

A DOOR OF CONTRASTS

The Spanish and Italians practised the excellent custom of placing decoration where it was most effective. They concentrated it at certain points and contrasted it with its surroundings. The flat wall suddenly flowered with a richly wrought iron grill. The plain surface abruptly broke out into a doorway of exquisite detail. The same spirit is found in this entrance to the home of C.C. Merritt, at Larchmont, N. Y. Rough walls with simple window openings make interesting façades. A flight of stone stairs expanding at the top to a platform gives approach to the door. Then the door itself, with its richly carved twisted engaged columns



GARDENS OF IRISES AND PEONIES

From These Two Great Flower Families the Thoughtful Planter Can Create Garden Schemes that Will Delight the Eye from Early May until July

ROBERT S. LEMMON

IF it were feasible to take a straw vote of garden enthusiasts the country over, one might safely wager that irises and peonies would score heavily in the nomination for best loved flower. Yes, even though the majority of those turning in ballots would know these nominees as plants with but a short blossoming season.

There are so many planks in the Iris-Peony election platform that citation of any particular one as outstanding smacks of the ill-informed. Beauty of foliage and blossom, ease of cultivation and rapid self-propagation, resistance to disease, adaptability to combination with other plants, permanent dependability—these are some that come to mind. When there is added to them the fact that, by proper selection of varieties, a peony and iris garden in the Middle Atlantic States will furnish blossoms from early May until the first or second week in July, it really looks as though the Opposition had better concede defeat without calling for a re-count.

Few indeed are the garden situations which need be without their representatives of these two splendid flower families. The mixed herbaceous border can have them, the formal garden with its geometric lines, the friendly little dooryard patch where are but a few square yards of carefully tilled earth. Whether by themselves, or intermixed with flowers of other races, the irises and peonies hold places in the garden scheme that are peculiarly their own.

Yet of all the many ways in which they may be used, perhaps none is more satisfying than a planting devoted exclusively to them, with but few additions of other flowers. What a visual treat is such a spot from early May until the closing days of June! Yes, and an odorant pleasure, too, for many of the peonies and now and then an iris delight the senses with the very essence of sweet scents. Of a truth, these be assets



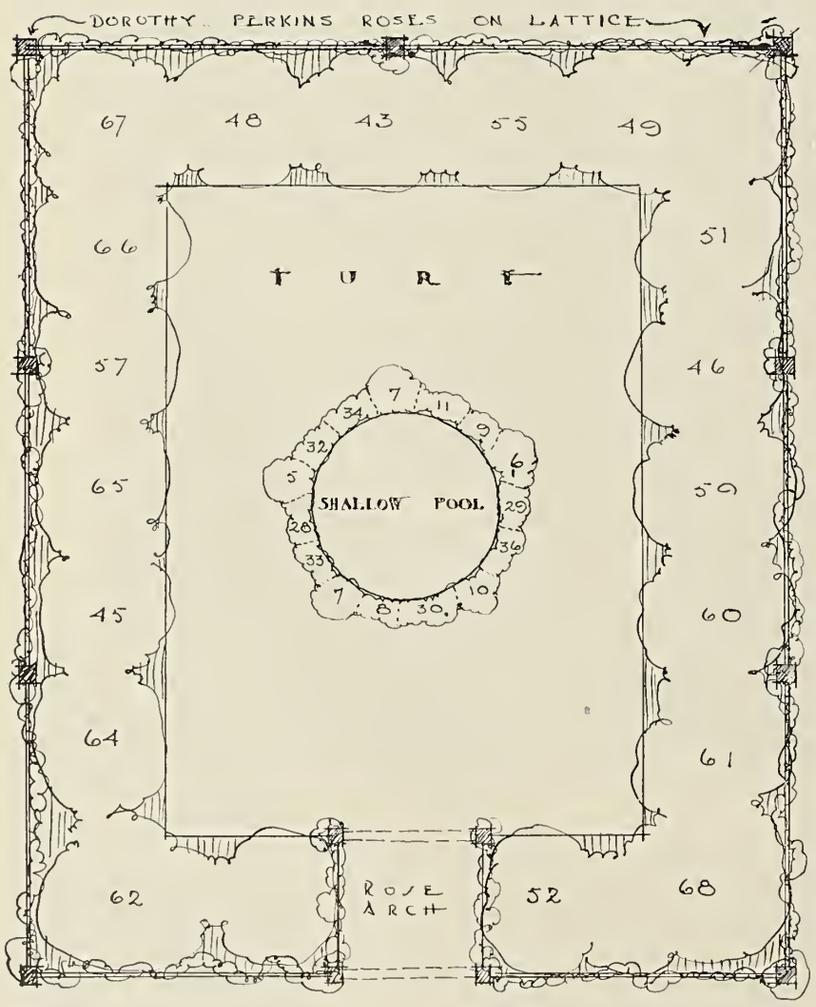
Levick

In May and June the peony and iris plantings are a delight. Perhaps they attain their greatest beauty when presenting mass effects, to which their striking foliage lends supplementary charm. Japanese iris, at the left, is one of the finest and latest to bloom. The peonies in the opposite corner are not of exceptional size—you, too, can grow them as large



McFarland

Variety is easily attainable in the peony border. Not only is there wide divergence of colors, but the forms of the blossoms exhibit many differences



In a space of 16′ x 20′ or so one might create a peony and climbing rose enclosure for a bit of turf and irises which would be enchanting during the flower season. The planting key is given at the end of this article



Perrett

The single peonies present a far different appearance from the rose types. Owing to their less weight and bulk they are especially good for planting at the front of the border

which amply compensate for any absence of blossoms during the hot summer months and their autumn successors.

The accompanying plans are suggestions for the planting of such a garden, suggestions which may be easily varied to fit individual requirements. For example, tall-growing perennials such as monkshood and Michaelmas daisies may be interspersed to take up the season of bloom and carry it through the balance of the season.



McFarland

An all-iris border in full bloom is a sight for the garden gods. Fancy this in its original rainbow colors and you picture a little of its perfect beauty

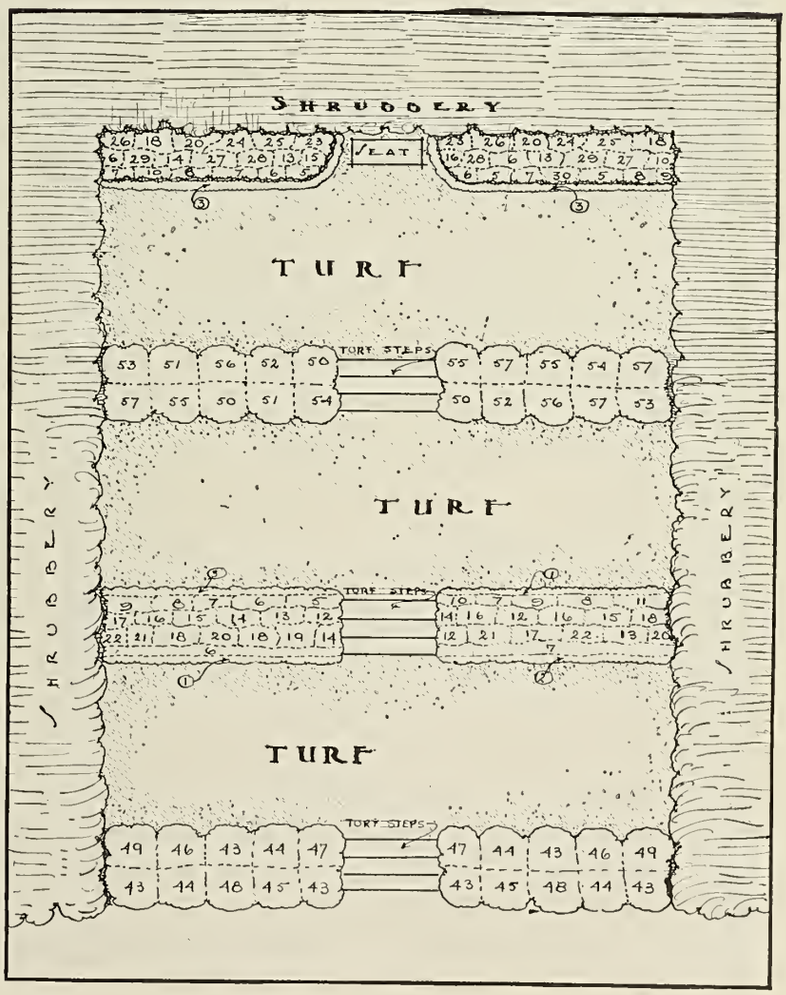


The Xiphion race of iris grows from bulbous roots rather than the more usual rhizomes. Its blossoms and foliage are noticeably delicate in color and beautifully upstanding

Again, crocuses and narcissi along the front of the beds will give an even earlier start to the flower year, or strong cosmos plants might be put in here and there for an autumn display. The foliage of both the peonies and irises remains attractive long after the flowers are past, so that even without the alleviation of other kinds of blossoms the post-season period is not to be greatly discredited.

The plan on page 55 is for a garden

(*Continued on page* 138)



Where space is ample and slopes downward an effective arrangement can be worked out in a series of levels separated by alternate beds of peonies and iris, backed by shrubbery. Planting key at the end of the text



A faithful expression of the modern English type of picturesque country house. Brick, stucco and slate are combined with an agreeable sense of fitness and proportion. The relationship of the whole house to its site is well managed

"ROUND BUSH", A HOUSE AT LOCUST VALLEY, L. I.

GOODWIN, BULLARD AND WOOLSEY
Architects

The living room, of generous proportions, is furnished in a spirit of the utmost simplicity and comfort. Its unaffected furniture, together with the chintz curtains and slip covers, is in accord with the exterior character of the whole house





The entrance pleasantly conjoins the three materials of which the house is built: brick, stucco and slate. This illustration shows the effectiveness of brick trim and sills

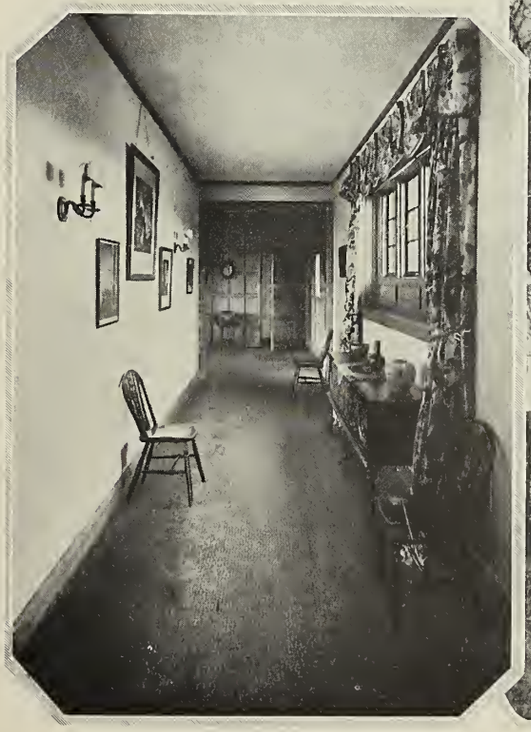


The importance of the picturesquely designed chimney to this type of house is apparent in this illustration. Vines have made a delicate pattern on the lower part

This end of the house shows an interesting and very successful study in roof lines and roof areas, and affords, as well, an illustration of well-selected and well-laid slate



"The Long Gallery", a familiar part of many English country house plans, both old and new, is seen here as an attractively and adequately furnished hallway, the curtaining being particularly well managed



THE GODS WHO WALK IN GARDENS

In the Flowers that He Plants the Gardener Prepares for Himself a Sweet Immortality

RICHARD LeGALLIENNE

"GOD Almighty first planted a garden." So Bacon began his essay on gardens, and so every essay on gardens should begin, that we may never forget the divine origin of gardens, and remind ourselves that divinity abides in gardens to this day.

In no place so much as in a garden is the old Roman exclamation of reverence so appropriately upon our lips: *Numen Inest!*—Deity is in this Place. And we who love gardens, who have either come into possession of an old garden, or, in collaboration with the elements and the sidereal influences, created a new garden, know how real was the Greek and Roman conviction of a spiritual presence presiding over all the garden's beautiful and mysterious operations. "The Garden God" neither was, nor is, merely a poetical fancy, and, though the custom has fallen into desuetude of symbolising him in some marble shape, or in some mossy tree stump hung with votive garlands, or ministered to with the first flowers of spring, and the first fruits of autumn, it is a custom which we might well revive without affectation. Indeed, it is open to conjecture whether or not our familiar "scare-crows" are not the humble descendants of that old Priapus whom the Latin poet Tibullus speaks of as standing in his orchard "to frighten the birds with his menacing sickle". Why not restore him to his ancient dignity, and bring him offerings after the old fashion?

"I, traveler," runs a charming poem of Catullus, "I, fashioned by rustic art out of a dry poplar, watch the little field you see on the left, and the cottage and the little garden of the poor owner, and repel the thief's rapacious hands. I am crowned in spring with a wreath of many colors; in the heat of summer with reddening corn, in autumn with sweet grapes and green shoots of the vine, and with the pale green olive." The modern Manx poet, T. E. Brown, who wrote that lovely garden poem known to all of us, means precisely the same thing as Catullus, nearly two thousand years ago, when he exclaims: "Not God in gardens! when the sun is cool!"

Yes, not only Adam it was who "heard the voice of the Lord God walking in the garden in the cool of the day", but all we that "hold up Adam's profession" have known moments of a rare beatitude when we have heard it too. A garden without its god is like a body without its soul.

IT would be easy, waiving symbolism, to state the mystery of the creation of a garden in terms of modern science, though we should rather lose than gain by so doing, for, in spite of all the long and learned words, it would still remain a mystery. Garden Gods, and such like spiritual agencies are but simpler and more suggestive ways of indicating all those solar, perhaps also lunar and stellar, as well as terrestrial, activities which work such magic with the seed and soil; the rhythmic waves that determine the shapes of flower and leaf and branch, the process by which the rose selects from the solar ray its red, and the daffodil its yellow, the garden becoming an animated prism distributing the colors of the spectrum here and there by unerring law, or the chemistry by which the jasmine, and "sweet William, with its homely cottage smell", distill from the same earth and air their differing perfumes.

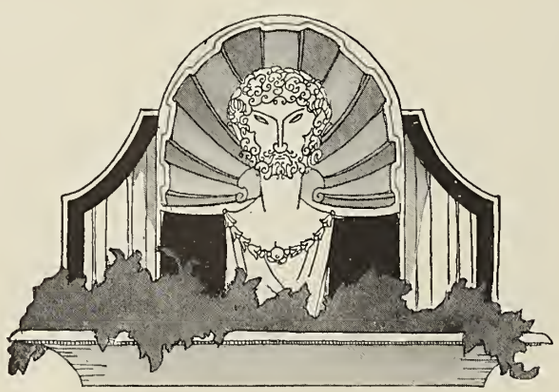
Then, in addition to these processes beyond the gardener's knowledge, there is a process of which he himself is the agent, to some degree consciously, but mostly perhaps unconsciously, and mysteriously like the rest, the process by which his own soul enters into his garden, and gives it a character which makes it recognisably his garden and no one else's. Unless the gardener has accomplished this, the garden is not, properly speaking, his own. Thus the gardens of rich men, who delegate their creation to others, unless, indeed, as sometimes happens, they are able to exercise a presiding, formative, influence, belong not to them, but to their head gardeners. Thus at Fontainebleau, or Versailles, it is not the soul of Louis XIV we meet walking in the gardens, but the soul of his gardener, André Le Notre.

THOSE dead have done wisely who entrusted their memories into the keeping of a garden, for there is no form of immortality more attractive to posterity, who will ignore or despitefully use your statues, but will smell the flowers you planted with gratitude, and send a kindly thought back into the time of the unseen and perhaps otherwise forgotten gardener. It is pleasing to think that lovers may exchange roses from the bush you planted and pruned, and that elder folk weary of the way shall rest themselves beneath the leafiness of your vines, year by year prospering into a more friendly exuberance of sun-dappled shade.

There is a garden I know into which the soul of a beautiful old scholar has passed. Strangers who never heard his name possess it now, but, if as I hope, they be gentle of spirit, they must at times be aware of his presence as they tread its walks on summer mornings and inhale the fragrance of his blooms, no sweeter than the thoughts which were wont to occupy him in his long silences of peaceful reflection, as he sat and watched his growing things. Surely sometimes a whiff from a ghostly meerschaum must blend itself with the other perfumes, particularly in the neighborhood of the little lotus-pond which was all of his making, and over which he would so often bend, recalling, maybe, the ancestral poetry of that mystic flower, and watching the blue dragon flies shimmering over its ivory chalices, or the little green frogs squatting like carvings of Japanese bronze on its broad floating leaves. So long as that garden is green, his memory will be green also, and the earth keep a familiar place for him where he may still come to sit and dream.

Legend from the earliest times still keeps fresh for us such gardens, still radiant and fed with immortal dews. Through the magic power of great poets we may yet walk in them as though

(*Continued on page* 94)





Van Anda

CREATING AN EFFECT OF SPACE

In a narrow city house where space is measured in precious square feet it is quite necessary to exercise restraint in furnishing. The absence of overcrowding in this drawing room, for example, is largely responsible for its effect of spaciousness. That and the wide rounded arched opening and the colors—the paneled walls in a delicate cool green and the curtains an unobtrusive mauve. It is in the New York home of Miss Marjorie Rambeau. Heathcote Woolsey and J. C. McClymont, associate architects

COLOR SCHEMES *for* BEDROOMS

RUBY ROSS GOODNOW

WHAT determines the color scheme for a bedroom?

Often one's own room is apt to begin from some personal love of color. Most of us have carried for years a vision of an ideal room in our imagination, and when we have an opportunity to do a bedroom exactly as we like, we try to realize that picture. Often the possession of some one fine thing will determine the color of a whole bedroom. I know one bedroom which began with an old blue and gold Venetian bed and its color evolved from that. Another fine room grew out of a set of three old salmon pink velvet valances embroidered with silver. Another was built as a background for an old screen of pale yellow paper.

Nothing that is beloved is too small or too insignificant to give the impulse for a satisfactory color scheme for a bedroom. A vase, a foot stool, or a bedspread may be the inspiration from which a whole room may grow.

A slavish following of one color throughout the room will result in total disappointment. There must be a variation of colors or the finished room will be banal and obvious. A judicious use of one color will easily give the room a definite color distinction.

At the moment, I am doing a number of white bedrooms which are as different one from another as rooms can possibly be, and yet each will be definitely a white room. One of these rooms is an Italian room at Palm Beach, developed from an enormous bed made of an old white carved headboard in which a painting of a Venetian lady is inset. The walls of this room are of rough grayish-white plaster. The curtains are of very heavy linen finished with a linen fringe and hanging to the floor with a valance of an old filet lace altar cloth. The bed, the walls, and the curtains, definitely declare the room to be white, and against this background we are using a number of pieces of walnut furniture, an easy chair covered with purplish-red, and pictures, lamps, small boxes, of every color imaginable. No one who has seen this room can think of it as anything but a white room.

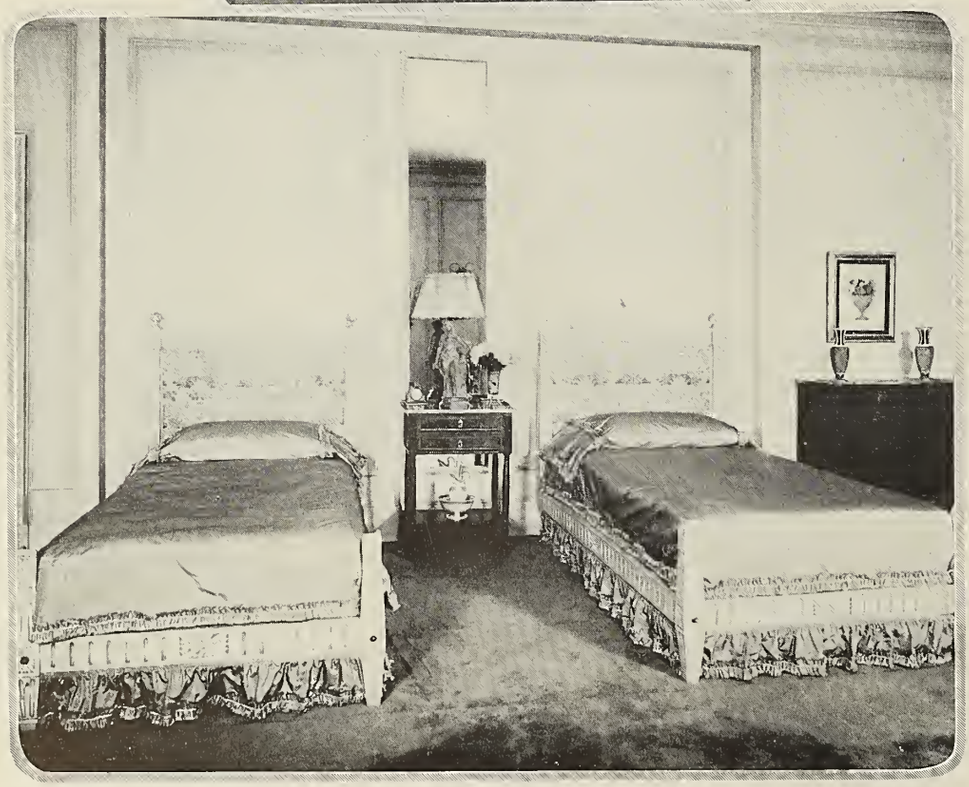
Another white room has walls of shining white varnished paint which looks like white lacquer, stiff long curtains of cream white glazed chintz hung over pale peach colored gauze glass curtains, a dark bottle-green carpet, and furniture of various colored brown woods. The white in this room is found first in the walls and curtains, and



The color scheme of this little Directoire guest room was taken from a pair of old blue and yellow striped silk curtains almost green



All the bedrooms shown on these pages are in the home of Mrs. Leland Ross in Madison, N. J. Ruby Ross Goodnow, decorator



Old damask in rose, apricot, yellow and green in the head boards of the beds is charming with the gray green walls and rose and yellow silk bedspreads

Harting

then in a collection of pictures of lilies and other white flowers which have pale grayish-blue mats and silver frames.

Some women are so devoted to one color and to variations of that color that they employ it in all the rooms of their houses. One house I know is decorated entirely in shades of green, from the kitchen to the attic, and yet there is tremendous variety of furnishing and color. But usually a woman who has a number of bedrooms to furnish has some one color prevail in each room.

The hackneyed idea of establishing a color scheme and following it literally never produced a really interesting room. A room should have a certain fundamental color scheme, but this scheme should merely be a foundation against which many other sympathetic colors may be placed.

In one country house near New York there are a dozen bedrooms of infinitely varied colorings, and yet each room has its definite hue. The room of the mistress of the house gives the impression of mauve and white, because these are the predominant masses, although there is also a lot of pink and blue and wood brown in the room, and a pair of fine old green lacquer commodes. The walls of the room are painted old white and the carpet is beige color.

The room grew from an old white and gold French bed which has valances and bedspread of changeable taffeta of a brownish mauve. A printed linen was found with a mauve ground and flowers and turtle doves of many shades of dull green and violets. This chintz was used for the curtains, and for a long comfortable sofa near the fireplace. The windows have glass curtains of fine white net and inner curtains of oyster colored gauze to temper the light. Within the window recess on one side of the room a beautiful dressing table is placed. This dressing table is made of old white silk painted in many mauves, pinks and green, with bouquets of flowers and wheat. The design for the dressing table was taken from an old embroidered gown of the Louis Seize period. Rufflings of yellow thread lace over yellowish green ribbons form borderings on the dressing table.

A chaise longue, several soft pillows which are used in chairs, and two lampshades in this room are made of a delightful French silk checked in gray, blue, violet, and ivory white. The simplicity of this checked material is refreshing in a room of such fine architectural design.

The main guest room in this house is called the green room. The carpet is a soft, cool, grayish-green, and the walls are a very, very pale tone of the same color. The mantel and overmantel are old and are of white painted wood with little narrow panelings of yellow and gilt moldings. The fire-

(*Continued on page* 128)



Cool grayish green is the main color note in the country house bedroom above. With this are used yellow, apricot and white



A little girl's bedroom is furnished in o'd maple with pale gray walls and slip covers of white chintz patterned in pink and red flowers



A chaise longue covered in gray, blue and violet checked silk and the colorful printed linen hangings are in charming contrast to the walls painted in old white

THE HOUSE THAT IS MINE

How the Principles and Details Which Make for True Individuality Helped Realize a Home Long Ago Dreamed Of

ERNEST THOMPSON SETON

WHEN a man builds in the city he is beset by rules, regulations, precedents and customs to such an extent that he has but little liberty of choice. His house must be like the rest of the houses, ugly though they may be.

But in the country, one can, and nearly every man does, give free rein to his individuality. Show me his country home, and I'll tell you what manner of man he is. And nearly all men have stowed in some far corner of their hearts the image of the ideal country home that some day they hope to build, live in, and love. This is a man's dream house.

Contact with numbers of such cases emboldens me to lay down one or two laws. Every one of these dreamers plans a little, inexpensive place, with its own grounds about. Every one, in a spirit of rebellion against city smugness, means to keep this place as primitive as possible, seeks for primitive furniture, primitive fireplaces, primitive hardware, and lists as taboo such things as evening clothes and modern lighting and heating. These last inhibitions rarely hold out indefinitely. Candles have a pleasing ancestral sound, but electric lights are more convenient and safer. The well-sweep gives place to the pressure tank, and the kitchen kettle to the central boiler.

But in spite of a few surrenders, the country home is usually the full expression of an individuality that hankers after something simple and sane outdoors. Therefore no two are alike. Some are good and some are bad, but none perhaps quite so low as the typical city house with which the building contractors carefully abolished all beauty from New York streets in the days of the early Pullman Period.

There is one other characteristic of the country house—it is never finished. Because it expresses an individuality, and individualities keep on developing, there be needed changes each and every year.

My own efforts at a country home have been in line with the above.

A lover of good building, an amateur architect with lifelong experience, and a traveller who has seen and studied most of the famous buildings of the world, I went at the building of my country home with more than common ardor, and with convictions of unusual strength and clearness.



In the plaster of the walls are scratched rough decorations symbolic of the owner's interests

A brick-paved terrace of varying levels runs along the front of the house, fenced in by a low hedge. The heavy beams of the portico are rough hewn



Gillies

And whether I should build a pigpen or a palace, these are the seven basic principles that I was determined should dominate.

1st: The purpose must dictate the plan, no matter where it lead me. I will not crowd my foot into a boot that does not fit, merely because it seems to the eye a beautiful boot. It is because of the adherence to these principles that each of the world's great buildings differs from the next. The Parthenon, the Taj Mahal, the Doge's Palace, Giotto's Campanile and St. Peter's have nothing in common, so far as plan is concerned, because all had to serve a different end.

2nd: My building must be of sound construction. What pleasure can anyone find in a structure that is evidently doomed to early collapse? It would be like doing exquisite carving on a snow man or building fine castles of tidal sand. Instinctively all the world resents flimsiness.

3rd: Honesty. Many, many times I have heard the architect say to his client, in effect: "Now what shall we *pretend* this building is going to be? A New England homestead, a Swiss Chalet up in the Alps, a feudal Castle or a Greek temple looking on the sea? Of course if it is to be a New England homestead we must *pretend* that it has a big log fireplace and is built of hand-hewn timber; if it is to be a Swiss Chalet we must *pretend* that it has no plumbing; if a feudal Castle we must *pretend* that it is to resist the attack of bows and arrows or even of primitive guns; if a Greek temple, we must *pretend* that it has neither roof nor chimney, as few windows as possible and of course no plumbing at all."

Then, this first pretense settled, "Now, when shall we *pretend* it was built? In the 12th, 14th or 16th Century?" Followed by "What shall we *pretend* it is built of—marble, cut stone, pressed brick, tile or field stone?

"Next, shall we *pretend* it is going to stand alone on a hill in 16th Century

(*Continued on page* 112)



No especial architectural style was followed, the house growing naturally along lines that fitted the site. Masonry forms the first floor walls, with stucco and ha'f-timber the others. Hand-hewn beams crop out here and there. Mr. Seton's house is at Greenwich, Ct.

The kitchen wing has become a quaint addition, with its vine-covered walls and overhanging story supported by rough beams. The irregularities of the roof line and the rude boulders of the chimney are all part of a very natural and pleasing picture



The chimneys of Mr. Seton's house are featured both by the material chosen for them and the style in which they are laid up



The niches in the kitchen chimney, it is said, have been reserved for the busts of cooks who stay in the household more than a year!



AN AUTUMN GARDENER'S RESUME

Fall Brings Ideal Garden Weather, and Fortunately—For There are Many Preparations to be Made for Winter, and Many Things to be Planted

ROBERT STELL

THE first frost has come. Unobtrusively slipping into the lower corner of the garden between dark and dawn of a still, star-sprinkled night, it has brought half the dahlia show to a sorry end and sent the salvias to that heaven whither all good plants must go when they have had their fling of play and flaunting colors.

A day of regrets? Yes, as one regrets the passing of any kind of beauty; but not a time for lamentations. For to the true garden lover those "melancholy days" of poetic tradition are a misnomer, a jaundiced viewpoint upon a season that is full of pleasures. Golden days lie ahead, days replete with the glory of Michaelmas daisies and cosmos, of chrysanthemums and coneflowers. The vegetable garden and the fruit trees are yielding their abundant harvest. Memories of past loveliness in blossom and leaf are still fresh, prospects of new enchantments will soon be realized. No, decidedly it is no time for lamentations.

Ever since the days when the Hesperides invented arsenate of lead spray to keep the curculio worms out of Gæa's golden apples, fall has been clean-up time in the garden. There are the dead flower and weed stalks to be gathered and burned along with the other inflammable refuse, that wintering-over disease germs and insect pests may not have that whereon to lay their heads. Tree leaves lie in deepening windrows waiting to be raked together and stored under cover for later use as mulch for the herbaceous border. Root crops are ripe and ready to be stored in boxes of dry sand in the cellar or packed amid hay in the root-house; tomatoes are waiting to be picked before frost kills them, that they may ripen slowly indoors and bring September freshness to the November table. The gladioli, dahlias and other tender bulbs need digging, labeling and laying away where freezing weather cannot touch them, and the withering stalks of corn call for cutting and stacking in order that the tender trees and shrubs and roses may not lack protection against the winter's harshness.

AND then, there are the thousand and one things, great and small, which bear more obviously upon the success of next year's garden. If you would have hundred-percent roses, for example, make up their bed before the ground freezes, digging it out to a depth of 2′ and refilling with good loam into which has been mixed one-third its bulk of well-rotted manure. Again, should there be a bit of uncultivated ground which you plan to use next spring, plow or spade it over now, that the mellowing effects of the snow and frost may release its plant foods and loosen up the sods and clods. Only those who have muttered unutterable things over grass-land that has been upturned one day and planted the next can appreciate the full curse of such a garden's cloddiness.

It is incontrovertible that much actual planting is best done in autumn. Indeed, fall is the only time for the successful setting of certain things, such as the spring-flowering bulbs. Consider the logic of the situation for a moment:

Bulbs are complete plants in capsule form, in a manner of speaking. Within them are stored stalk, leaf and bud, but these cannot develop in full health unless roots are ready to gather and transmit food for their sustenance. If a tulip or narcissus or lily bulb becomes impatient and seeks to attain Nirvana without a good, solid underpinning of roots, disappointment will be its lot. It may start, but it won't get there.

SO we plant in the fall, when the lower soil is still warm enough to start root growth which will be ready for renewed activity in the spring, but the upper has been sufficiently chilled to retard or entirely prevent development of the top growth. And we plant so that the crowns of the bulbs will be well below the surface—3″ to 4″ for the various narcissi, 3″ to 5″ for the hyacinths, 4″ to 6″ in the case of the May-flowering tulips, and as much as 12″ where the lily bulbs are of the largest size.

Then, too, if we want flowering bulbs in the house this winter, we plant them in large and well drained pots six weeks or so before hard freezing weather, sinking the pots to the ground level and leaving them there until the near approach of winter warns that it is time to bring them into the house warmth and thereby start their upper growth. If such pots are planted and brought indoors at intervals they will do much to supply a succession of blossoms at a time when most garden products are conspicuous by their absence.

It would be presumptuous, even did space permit, to set down here a list of the named varieties of hardy bulbs that your garden should include. There are so many superlatively desirable narcissi, tulips, and so on, that selection had much better be left to individual taste and to the announcements which the best bulb growers are begging to send us about this time of year. Only one word of advice: buy good stock, even though it may seem expensive. There is no economy in spending half as much money for poor bulbs and getting one-tenth of the results.

In the matter of herbaceous perennial flowers, the great majority of which are similarly adapted to fall planting for the simple reason that they are now making no top growth which would be harmed by interruption of root activities, it is possible to be rather more specific. Even though you cherish no desire for a garden rivaling Joseph's coat in its variety of hues, you really ought to give more than a thought to:

TALL PERENNIALS: Anchusa (variety Dropmore), deep blue; Delphinium, various shades and combinations of blue and white; Foxglove (*Digitalis*), good foliage and various combinations of white, pink, rose and mottled flowers; Hollyhock, in a wide range of colors; Mallow (*Hibiscus*), enormous pink blossoms; Michaelmas Daisy (hardy aster), in many shades of blue and purple combined with white or golden yellow.

MEDIUM TALL PERENNIALS: Canterbury Bells (*Campanula*), largely blues and whites, with some pink and rose; Columbine, blues, yellows and whites; Cornflower (*Centaurea*), blue, thistle-like flowers; Japanese Windflower (*Anemone japonica*), late blooming and white; Phlox in variety, but avoid the magenta shades; Iris and Peony, which are discussed elsewhere in this issue; Oriental Poppy, with gorgeous scarlet and black blossoms; Sweet William in many colors and combinations; Lemon and Orange Day Lilies (*Hemerocallis*); Gaillardia (perennial hybrids), yellow and crimson flowers.

LOW GROWING PERENNIALS: Arabis alpina, early blooming and snowy white; Clove Pink (*Dianthus plumarius*), fragrant and combining many shades of red, pink and white; Candytuft (*Iberis sempervirens*), white; Gold Dust (*Alyssum saxatile*), yellow flowers in early spring; Moss Pink (*Phlox subulata*), lavender-pink, early; Coral Bells (*Heuchera sanguinea*), white, pink, rose and crimson flowers.

Twenty-four of them, you see—and two hundred and forty more that are just about as deserving of mention have been omitted! Well—

WHEN the perennial flowers have been set out, either fresh plants or sections divided from the clumps that you already have (they should be planted six weeks or so before hard freezing weather, so that their roots may have time to become reestablished), the various trees and shrubs have their turn. Nursery stock of many kinds is ready now—deciduous ornamental and fruit trees, bush and cane fruits, flowering shrubs in wide variety. The only trouble is in deciding what to select from the available hundreds.

Among the large sized ornamental and shade trees for the lawn or driveway the Norway and sugar maples are excellent. The European linden, too, attains magnifi-

(*Continued on page* 98)



M. E. Hewitt

Because the house is formal in design, the garden on the terrace near it is also formal, the space being divided into beds edged with low box. The paths are of brick and stone



At the rear the garden rises to a higher terrace. Shrubbery hedges it in, affording a green background for the garden statuary, the wisteria-clad pergola and the flowers



The garden of Mrs. John Magee at Mt. Kisco, N. Y., shows an interesting use of tulips planted formally in box-edged beds. When the tulips have passed, the perennials, to which these beds also are planted, take their place and with occasional annuals, give a succession of bloom. Mrs. Ellen Shipman was the landscape architect

THREE PAGES *of* CHARMING GARDENS

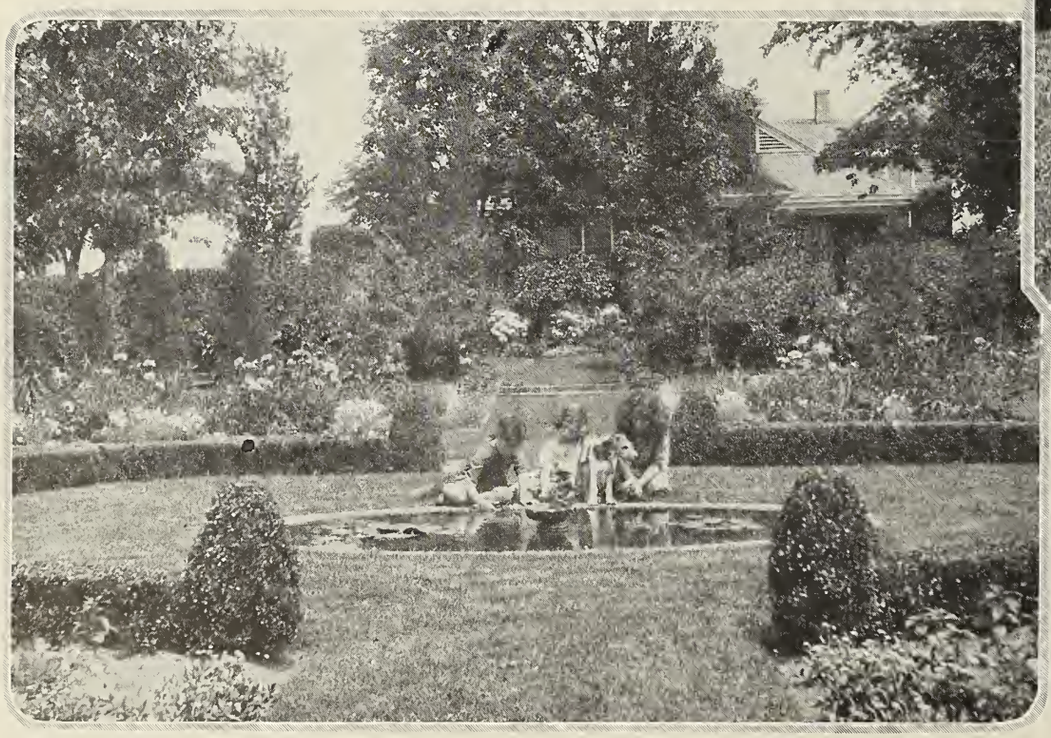


Perrett

Mrs. Horace A. Sak's garden at Elberon, N. J., might be called a concentric garden. Its outside wall is shrubbery, then comes a circular herbaceous border. This is rimmed by a turf path which ends when the circular rose bed is reached. For background the roses have a low hedge clipped into occasional accent points. Another band of turf and then the circular pool A turf ramp and gradual steps lead from the garden to the level of the house, forming the main axis of the design. There is also a cross path, terminating in the simple seat set against the shrubbery, as shown in the photograph above. A peaceful garden, this, enclosed, full of color, easy to the eye and yet containing in its bounds a great variety of flowers and shrubs



From this peaceful garden the way leads out to the world through a wooden gate of simple and adequate design. Flowers on each side furnish a last glimpse of color, and the path is soft to the feet as only a turf path can be. Elsa Rehmann, landscape architect; Verna Cook Salomonsky, designer of the gate



A wrought iron gate breaks the wall that encloses the forecourt garden of this little English cottage. Beyond is a glimpse of the cool, vine-shaded portico. This to be found in Kent



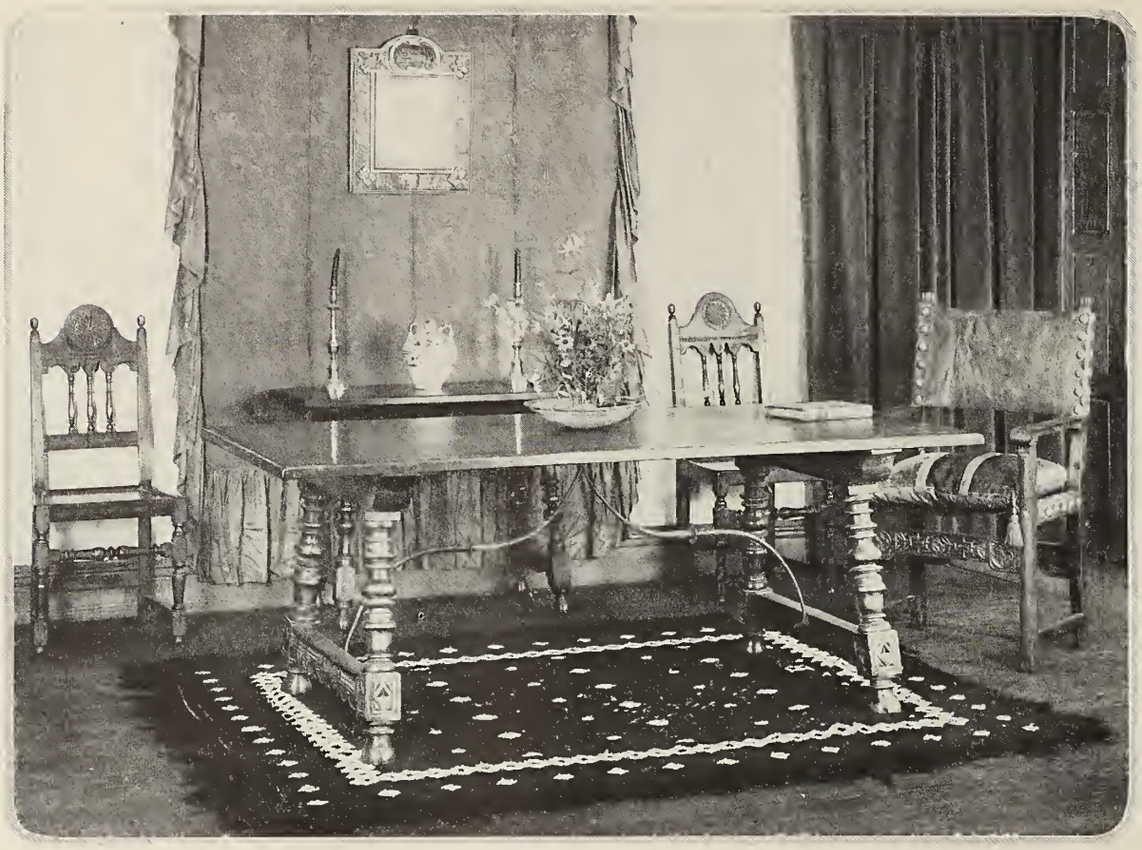


Drix Duryea

Although the forecourt is floored with brick, there are pockets of soil by the house for vines and shrubs. The rude table and bench witness how pleasant a spot this is to live in

The forecourt is broken up into a number of interesting enclosures by low brick walls. Pathside beds afford space for flowers and vines that seem almost as old as the house itself





The characteristic Spanish table, with wrought iron under-bracing, and Spanish chairs of the two types most frequently found in old Spain. These reproductions are from the Kensington Co.

THE TRUE FURNITURE OF OLD SPAIN

The Trend of Architecture Inspires Modern Reproductions of the Ancient and Interesting Forms of Mudejar

HORACE MORAN

IT is a seeming paradox that with our increasing interest in the simpler kind of home and our awakening to the value of plain surfaces of wall, we should have such a liking for the ornate furniture of older Spain. This however, is quite consistent and readily explained. In the first place, a plain surface is the best foil or background for anything ornamental; and again, the furniture of Spain's golden 16th Century has the naive spirit of our picturesque stucco houses in the west.

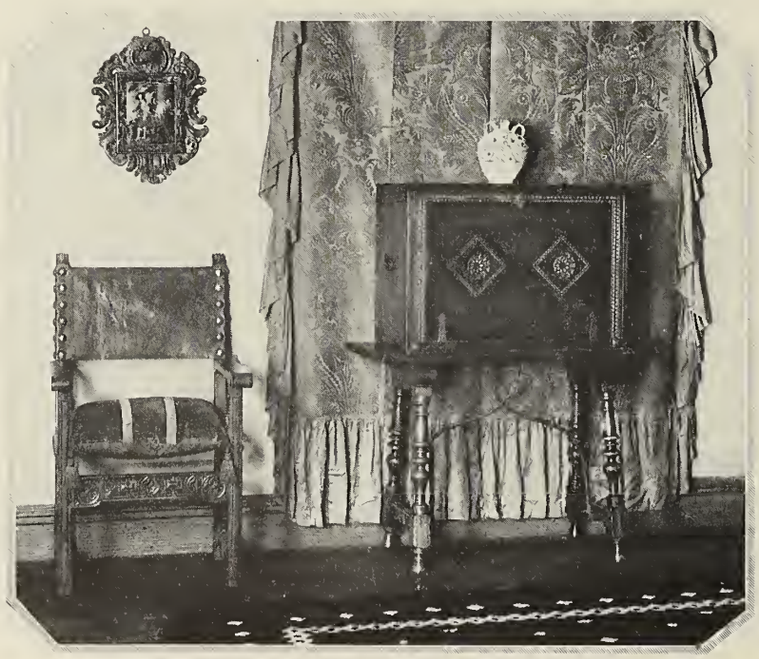
In selecting Spanish furniture, whether original pieces or those now being made in this country, it is well to know wherein lies the secret of its charm. It is well, too, to know how to avoid the indiscriminate buying of Spanish things just because they are from Spain or are called Spanish. In the few words which follow, the uninitiated should find much to guide them, and a few visits to the Hispanic Museum in New York should help fix in the mind the various types and kinds of furniture used in Spain when at the height of her glory.

The unique character of this furniture is due to the fact that it was executed by Moorish craftsmen working for their Christian conquerors in the flood tide of the Renaissance. This resulted in an adaptation of classic forms but without the architectural columns, cornices and other details used by the Italian furniture makers, the Moorish workman having brought with him the Arabian tradition of simple forms with surfaces of conventional yet playful detail. This tradition he preserved.

The Arabian ornament has a geometric basis and is not florid or naturalistic; and this ornament and the cabinet-work on which it is applied, are not the sophisticated production to be found in the work of Italy.

There is a curious, almost crude, use of the wood (usually walnut) in which the most direct and solid methods of construction are employed, and the carving is commonly based upon a succession of chisel cuts. The simple forms invited the use of a surface treatment with wrought-iron locks, corners, braces and handles of great decorative value, the Spanish craftsmen being most skilful in the use of this metal.

This type of furniture is known in Spain as Mudejar, and is much sought by the Spanish nobleman, who usually keeps his collection of mas-



A reproduction of the Varguenо, which was a chest mounted on a stand or small table. It is one of the most distinctly Spanish pieces of the Mudejar type

ter-pieces of this period in special rooms. It must be remembered that the Spaniard of wealth today lives with furniture of a later period, decidedly French in character, and that only within the last decade has he learned to appreciate the unique quality of his own native art of the Golden Century.

As we are in the beginning of a decided Spanish vogue in this country, those who would indulge in it should avoid the debased Spanish work which began to appear in the 17th Century and known as Baroque, and continued through the 18th, in a rather sorry interpretation of contemporary French and English work.

It should also be borne in mind that an array of priests' robes, carved figures of saints and other impedimenta of the Spanish church will not make a domestic interior, and that efforts in this direction only detract from the stately poise and simplicity of a Spanish home.



A large Spanish table, an antique example of the characteristic type, with typical wrought iron under-bracing and turned, canted legs

On the Island of Majorca, remote from the mainland of Spain, may be seen homes with the undisturbed furnishings of Renaissance days and still occupied by direct descendants of the original owners. Although sometimes sumptuous, the calm and simplicity of these interiors is astonishing and is in great measure due to the important part played by the furniture without the confusing array of useless things with which we Americans seem to litter our rooms.

A volume would be required to set forth all the different pieces of characteristic Spanish furniture to say nothing of the many other features that make a room look Spanish. The following is but an outline

(*Continued on page* 136)



Chairs, chests and a wall table, in a gallery of antique Spanish furniture. The illustrations on this page are by courtesy of William Helburn

KHILIM RUGS *and* THEIR QUALITIES

The Characteristics of the Only Napless Eastern Rug Are the Result of a Primitive Form of Weaving

A. T. WOLFE

AMONG Oriental rugs the Khilim occupies a unique position. Wherever the pile carpets are made, Khilims are generally made, too; the same dyes are used, and in some cases the same patterns, yet it is impossible to mistake a Khilim: it is recognizable at a glance.

In the first place (excepting the Soumak) it is the only napless rug that is made in the East; the knots that are used in every other Oriental fabric are, in the Khilim, replaced by a form of weaving which can be traced back to ancient Egyptian and Babylonian times, before the pile fabrics had been evolved. This alone gives an interest to the Khilim, and its peculiar characteristics are due largely to this primitive form of weaving.

The weft threads are of wool twisted so tightly that the yarn looks almost like linen; these are dyed, and the pattern is worked out by passing them over and under the warp threads which are stronger and stouter than those of the pile rugs. A shuttle and needle are used for binding the weft threads which are never carried beyond the edge of each figure in the pattern, but finished off neatly so that the rug is exactly the same on both sides; the word "Khilim" in fact means "double-faced", though tufts of wool and loose ends are left at the back on some of the coarser makes. Each change of color is marked by an open space between the warp threads so that the pattern when it is complete looks something like a coarse insertion.



The Karamanian rugs are made by nomad tribes of Turkoman origin. Large numbers were once imported into Europe

This is the first of a series of articles on the various kinds of Oriental rugs to appear in House & Garden. The author of this series, Mr. A. T. Wolfe, an English authority on this subject, is well known to readers of House & Garden. In the November issue he will consider Kirmans, rugs whose beauty Marco Polo noted in 1270 on the occasion of his visit to Kirma, that strangely isolated and protected city in southern Persia. Their old tradition is still fairly well maintained

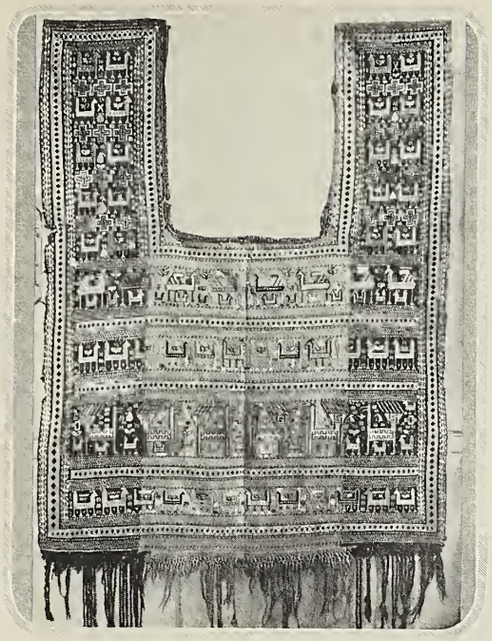
On account of the method of weaving, the designs have to be stiff, geometric, and planned on rectilinear lines. The colors, each ending abruptly without the softening, blending effect of a pile, would be harsh in effect, almost crude, if it were not for the extraordinary cunning and skill with which the pattern is arranged. Serrated and indented, with cleverly planned irregularities of the straight lines, and skilful handling of the "latch-hook" and other Eastern symbols, each field of color is made to pass insensibly into the next, and the impression of blending and harmony is produced.

In the ordinary course of buying and selling the one term "Khilim" is applied indiscriminately for all carpets thus woven. The Persian kinds are sometimes spelled as Ghileem (or Gileem), the Turkish Khilim, Kilim (or Killim), but even this distinction is far from general. In America, Kishilim is the generic term—this is quite erroneous. This Kis-Khilim is peculiar to Turkey, and its exclusive meaning is "girl-rug" because, according to an old Turkish tradition, it is made by Mohammedan girls who are about to be married. In Turkey rug-making ranks highly as an accomplishment, and these are woven by the betrothed girl for her suitor in order to demonstrate her taste and her skill; naturally she does her best, and most of the Kis-Khilims show rare workmanship and quality. Talismanic devices of some kind are often fastened to the warp

(*Continued on page* 120)



This Karamanian Khilim has a border in old rose and the center pattern of light blue. Horizontal stripes in the manner of Bagdad portières are often used in these rugs



The Kurdish Khilim resembles the Karamanian but is rather finer and better woven. Blue is the predominating color in the camel rug of Kurdish make illustrated above



Mark of the Kurdistan Khilim



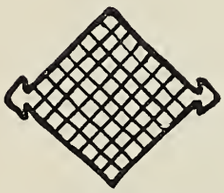
The mark of the Shirvan Khilim



Another variety of a Kurdish Khilim. The blues, yellows, and greens are dark in tone, while the red is subdued, and black and white is cleverly introduced



Shirvan Khilims are woven all in one piece of an excellent wool yarn and are characterized by horizontal stripes running from edge to edge without a border



Mark of the Sehna Khilim



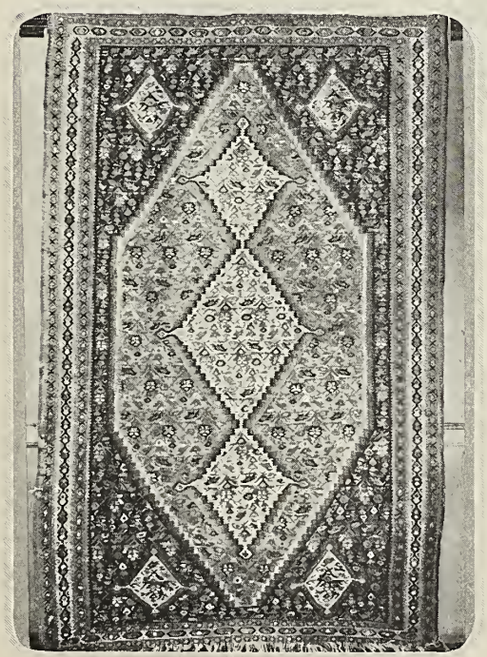
Mark of the Kis Khilim



Mark of the Sehna Khilim



Mark of the Shirvan Khilim



The Kurdish Khilim has large diamond shaped figures enclosing a smaller design, and, like the Karamanian, is quiet in coloring. This one is brick color with blue and white

The intricate pattern of the Sehna Khilim closely follows that of the pile rug. Woven from the best materials it is fine in texture. The one to the left combines old rose, light blue, and green



THE GARDEN *of* SWEET PERFUMES

Color, Form, Habit—with These in View We Are Accustomed to Choose Our Flowers Let Us Now Delight Our Sense of Smell as Well as Sight

ELSA REHMAN

TO appreciate a garden to the very fullest extent, all our senses are called into play. Our eyes ought to be as sensitive to color as a painter's and to form as a sculptor's. Our ears should be attuned as a musician's to every bird note and to the very faintest rustle of the leaves. We should be conscious of the very feel of the earth and of the grass under our feet, and be keen to every flower fragrance wafted to us on the tiniest breeze. In fact, fragrance is to some the living essence of a garden.

No two people are endowed alike and even quite normal people have senses in different degrees of perfection and of cultivation. I know some people who will tolerate without a qualm the most violent color discord in a garden and yet be disagreeably impressed by the scent of a few marigolds. There are some who, altogether unmoved by the beauty of a garden's form, by the static grace of flower stalks, by the rhythm of flower distribution in a garden, are caught in ecstasy by a bit of lemon verbena.

To those who are deprived of the sense of smell, the world of fragrance must seem very wonderful, indeed. It must seem like a lost art to them. I have often wondered whether they can fully appreciate the references to lavender and rosemary in the poets and whether they can fully catch the sweet romance of the past, of dainty ladies in crinolines making pot-pourri of rose petals—for is not this storing of faded flowers, this laying things away in lavender, but gathering up memories of bygone days spent in the surroundings of lovely gardens?

On the other hand, it seems all but miraculous that one may be blind and still enjoy a garden, be it a garden with fragrance, a garden with violets and pansies, primroses and daffodils, stocks and mignonette, iris and lilies, sweet peas and sweet scabiosa. I have often wondered whether to a person with the hypersensitiveness of the blind the intermingling of flower fragrance seems like the intermingling of flower color to one who has sight, and whether it presents the same difficulties and pleasures. Is this mingled fragrance just a riotous tangle or something inexpressibly subtle—quite too subtle for one who has the aid of sight—just as color in a garden may sometimes be one and sometimes the other, too.

It is not in this way, however, that we would use fragrance in a garden. We would not mingle them without discrimination. Each fragrance in itself is too precious, too significant. Think of all the many kinds of fragrance of flower and leaf and woody stem. There are the aromatic thyme and bee balm, the sweet scented rose geranium and heliotrope. There is the overwhelming loveliness of honeysuckle, the daintiness of violets and lilies-of-the-valley, the alluring clove delicacy of pinks. There are the cloying hyacinths, the sweet smelling roses and lilies. There is the heavy sweetness of privet flowers so soothing to some, so disagreeable to others; there is the subtle, penetrating quality of water-lilies; there is the hot pungency of marigolds. There is the fragrance of lindens and Paulownia trees in flower, and the sweetness of swamp magnolias; there are the pines and the balsam firs with refreshing fragrances unlike any other. There is hawthorn with a fragrance that

(*Continued on page* 102)

FRAGRANT PLANTS

Flowers

Rock cress
Sweet Woodruff
Wallflower
Stocks
Clematis
Lily-of-the-valley
Scotch pink
Gas plant
Plantain lily (funkia)
Lemon lily
Lavender
Evening primrose
Peony
Heliotrope
Mignonette
Rose
Madonna lily

Shrubs

Azalea
Lilac
Fragrant honeysuckle
Magnolia
Strawberry shrub
Sweet pepper bush
Syringa



Somehow, the garden of sweetly scented plants seems to lend itself especially to a circular plan. Within such a ring of fragrance the perfume is caught and held and deliciously blended

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

The drawing room in the New York home of Mrs. Newbold Le Roy Edgar is an instance of how livable and attractive a long, narrow room can be made when the furniture is cleverly arranged and grouped. The desk with its attendant low bookcase and bench, together with a comfortable chair on either side, occupies the recess in a shallow bay window. This is the main group. By the fireplace one finds a small arm chair and table; a low, small sofa and commode occupy the other wall





Bradley & Merrill

The room shown on this page is used as a living room and dining room combined. Above is the dining end. Walnut furniture alternates with pieces painted a cool, clear green. Mrs. Gillette Nichols, decorator

The striking feature is the paper with its tropical foliage in brilliant colors against a pale green. To tone in with this the woodwork was painted light green. The curtains are of apricot taffeta



A striking color scheme has been followed in this dining room in an English house. The walls are lapis lazuli blue and the chairs dull gilt. Further notes are added by the orange cloth and gray carpet



The arrangement of furniture in this room is responsible for much of its charm. Windows hung in putty colored gauze and satin make an excellent background for sofa, tables and chairs. Helen Criss, decorator

Harting

THE COTTAGE GARDEN IDEA

The Small Gardens of England Contain the Essence of Good Garden Design and Are Rich in Suggestions for Gardens in This Country

RICHARD H. PRATT

WHY is it that one usually returns from abroad with the feeling that English cottage gardens are, after all, the most completely satisfying in the world? They certainly have none of the richness and variety of the Renaissance gardens in Italy, nor have they the amazing scale of the French gardens of Le Notre's period; and compared with the larger gardens of England, for the best of which, by the way, they have furnished the inspiration, their scope is decidedly limited. Yet for some reason they win one's affection in a way these other gardens are unable to do.

They are so simply arranged, and the plants used in them are so familiar, that one wonders why it should be difficult to transfer their unique qualities to gardens here. Perhaps it is because we are tempted to be a little more ambitious than the cottage gardener was when he set out his garden. We aren't quite sure that our own garden can become as delightful as the cottage gardens we have admired unless it be more consciously designed and ornamented. We start out to make a simple garden; but we become anxious, and our garden becomes sophisticated.



The true cottage garden snuggles up to the house so that one steps from the doorway directly onto a flower-bordered path or terrace

In the garden above local materials are sensibly used, and the planting, consisting largely of lavender, is very simply handled

Let us see just how an English cottage garden is made. In the first place it doesn't set out to be so much a flower garden as a decorative dooryard. Its owner has a small plot of ground and he wants to make it attractive. He needs an entrance pathway, and as he wants it to be beautiful he borders it with flowers. If he wants places to sit on either side of his little plot he puts seats there and connects them as directly as possible with a path. This cross path he also lines with flowers, and he shades the seats with a tree or an arbor. He wants protection from the roadway and he wants seclusion, so he either plants a hedge around his plot or builds a fence and covers it with vines. He plants flowers or small shrubs against his cottage to soften the ground line, and he also plants flowers where they will have the background of the hedge or the vine-

(*Continued on page* 98)





This border of lupins, planted under posts-and-chains clustered with climbing roses, shows the value of avoiding too great a variety of flowers in a small cottage garden

The application of the cottage garden idea on the somewhat larger place is illustrated below, where the planning and the planting make no effort to be sophisticated



HOW DO YOU FENCE IN YOUR YARD?



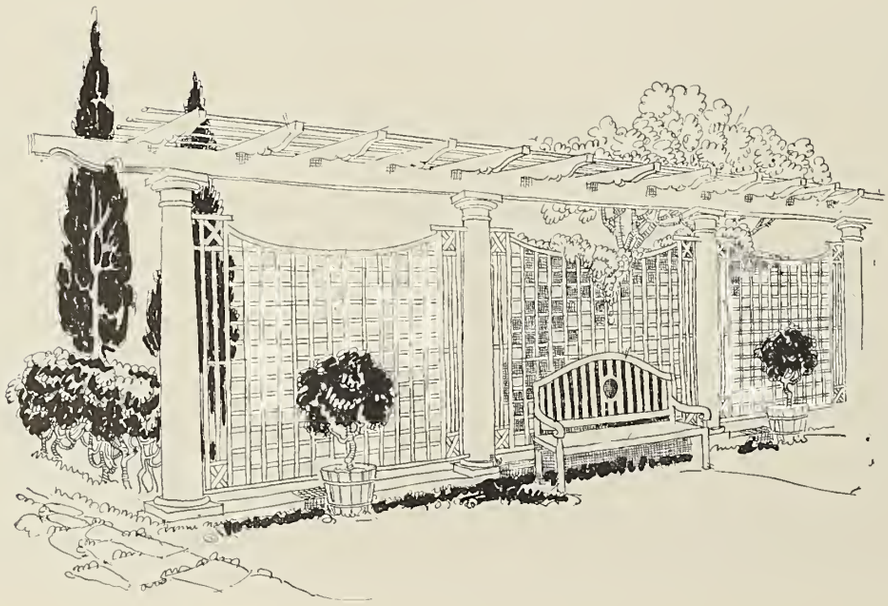
Clark

This enclosure is, in character and design, somewhat more than a fence. It is a wooden wall, with all the sense of solidity and stability that differentiates a wall and fence. The flat wooden balusters are excellently in keeping with the formal quality of the brick house. The architects were Murphy & Dana



Melichar

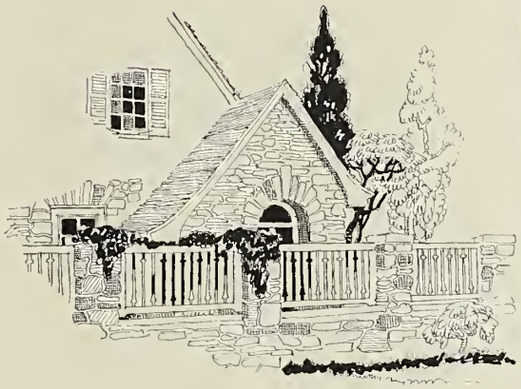
Here the outer wall of the enclosure is treated as an abutment, or continuation of the wall of the house. Running back from this, the enclosure is an open lattice, and the door, with turned spindles, is painted apple green. The architect is Edward L. Palmer



The importance and desirability of treating enclosures in an attractive way has become so widely felt that several manufacturers of mill woodwork have produced a variety of columns, posts, pergola rafters and material for lattices, which may be assembled to fit the special requirements of specific places

SIX STYLES FOR THE ENCLOSURE

The architects of this English type of country house have utilized as an enclosure a frank version of the old familiar picket fence, which, in its relation to the simple and picturesque character of the house, is both effective and suitable. Goodwin, Bullard and Woolsey were the architects

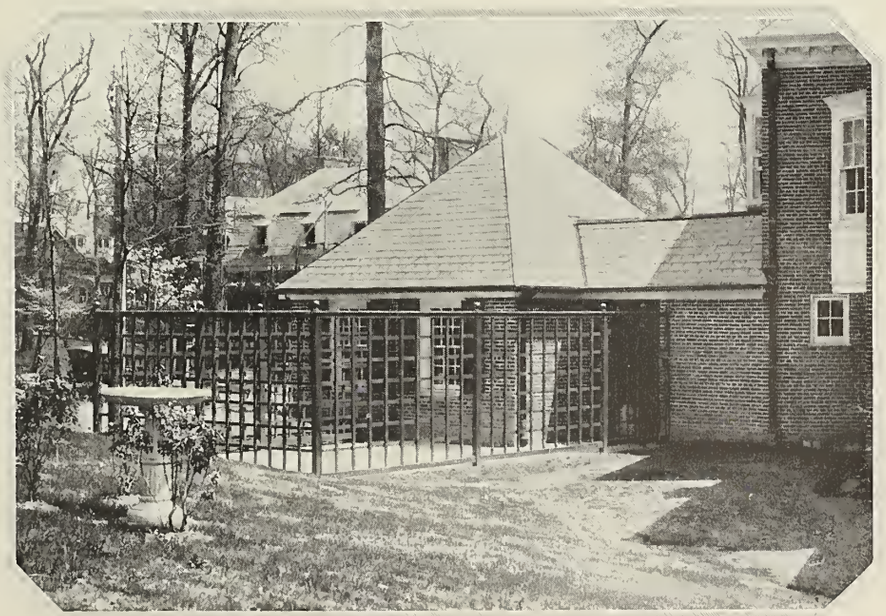


The rear door and service walk are behind a low stone wall, which is designed so that its tall stone posts make spaces for panels of wooden fence, painted white. The materials for these fence panels are ready-made, and consist of mill cut rails and notched slats



Van Anda

Here the enclosure is a simple lattice, incorporated with the garage, which is connected with the house by a covered entry. The lattice is painted dark green, and when vines have been trained over it its part in the design of the whole house will be complete. The architect is Edward L. Palmer



Melichar

SALVAGING *the* OLD HOUSE

A Questionnaire Which Summarizes the Essentials of Altering and Remodeling

WITH the increasing popularity of altering and remodeling old houses many special questions and special problems are involved. Sometimes it seems difficult to know where to begin the undertaking, and this questionnaire is written with a view to systematically tabulate the essentials, as a means of proceeding more expeditiously with the business of getting estimates and putting the work in execution.

Throughout the questionnaire, the prospective builder will do well to keep in mind the distinction between altering and remodeling. The first is used to designate the old house in which changes are to be made without radically transforming the whole plan and exterior. The second applies to the old house which is to be entirely transformed so that its original appearance will be unrecognizable in the finished house.

The HOUSE & GARDEN Information Service receives many questions on the altering or remodeling of old houses, and many of these are difficult to answer helpfully because of an inadequate presentation of the essential conditions, as well as of the prospective builders' intentions. Our service consists of advice and suggestion, not of actual planning, which should be in the province of owner or architect, or of both in conjunction.

1. Is the project one of alteration or of remodeling?

2. What is the maximum amount of money available for the work?

3. Will it permit of enlargement of the present house, or must the alterations be confined to the changing of partitions, etc.?

4. Would the existing house, and the changed house as contemplated, allow of distributing the cost over a period of years by making the most important changes at once, and making further additions and improvements at a future time?

5. This is a triple question, calling for answers to three fundamental points:

(a) What portions of the house will be retained as they now are?

(b) What portions of the house, as now existing, will be eliminated?

(c) What new rooms, wings or other major changes will be added?

To determine upon these three fundamentals accurately and systematically, it is necessary to make a measured drawing of the plans and of the four exteriors of the existing house. Over these drawings, the alterations and additions can be planned and studied on tracing paper.

6. Will the exterior alterations express an architectural style other than that of the house?

If so, the style should be considered with due regard for existing local types, as well as with regard to personal preferences. In the case of a quaint old farmhouse, alteration is better than complete remodeling. If the character and charm of the old house can be preserved, the owner has a distinct advantage over the owner of the average new house.

7. Will the exterior alterations call for such added features as new entrance, new shutters, new windows, window boxes, etc.?

Considerable economy can be effected by utilizing "stock", or ready-made entrances, doors, windows, dormers, shutters, etc., which nowadays are well designed, well made and less expensive than made-to-order work.

8. Are there to be new porches, or alteration of existing porches?

9. Will new fireplaces within call for new chimneys, or for re-building of existing chimneys?

The necessity of fireproofing the connections of new chimneys with old houses is an important one, and should be given careful attention.

The items covered in Questions 7, 8 and 9 should be shown in the tracings mentioned under Question 5. For the sake of clearness, it is a good idea to use three kinds of indication on the tracings, such as lead-pencil lines for existing portions of house which are to remain, dotted pencil lines for portions to be eliminated, and ink or colored pencil lines for new work and additions. This method of indication will avoid much confusion, and help in planning the changes.

10. Will the exterior alterations call for painting, or for stucco on metal lath, applied over the existing exterior?

11. Does the condition of the house necessitate an entirely new roof?

12. Is the roof structure sufficiently sound to allow of laying a new roof over the old one?

13. If a new roof is not necessary, will the existing roof require extensive repairs?

14. Will the alteration work call for new metal roof flashings? New gutters and rain leaders?

15. Will there be a garage, either incorporated with the house, or as a separate building?

16. Will the interior changes call for new floors?

17. What new rooms on first floor?

18. What new rooms on second floor?

Answers to this, as well as to preceding question will depend largely upon existing conditions. Main bearing partitions should not be entirely removed, and economy as well as safety will be served by preserving intact as many of the existing partitions as possible.

19. What new closets, throughout the house?

20. What wall treatments, such as paneling, paint, plaster finishes, wall-board, or papered walls, in the different rooms throughout the house?

21. Will there be any new bathrooms?

If so, list fixtures, as well as new fixtures for old bathrooms.

22. What new hardware and lighting fixtures throughout the house?

23. What new doors?

Items involved in this question, as well as in Questions 21 and 22 should be systematically listed, either by rooms or under general head of "hardware list", etc. Designs may be selected from manufacturer's catalogs, which may be sent for, or seen in the offices of contractor or architect. Note should be made on lists of manufacturer's name, catalog number, and approximate retail price.

24. Will there be a new heating plant?

25. Will there be new electric wiring and outlets?

The location of outlets is best determined after the floor plans are finally decided upon.

26. Will there be new kitchen or laundry equipment?

SYSTEMATIC thinking and planning will greatly simplify any building project and save expensive after-thoughts. This is doubly true in an alteration or remodeling project, where not only the construction of new work, but the elimination, salvage, or changing of existing work must be kept constantly in mind. It is exactly this kind of systematic thinking that constitutes a large part of the architect's training. He does not go off on a hunt for lighting fixtures until he knows exactly what rooms are to be fitted with lighting fixtures. He begins at the beginning and plans every detail of the work in its logical sequence, because in building, one thing always depends on another, starting with the basic area of the house and ramifying, from that, into as small a detail as window-catches. By adopting, to some degree, the architect's methodical thinking and planning, the prospective builder will be able to meet the architect half way, and to insure for himself a finished house which will be very close to his ideal, or which may even exceed it.

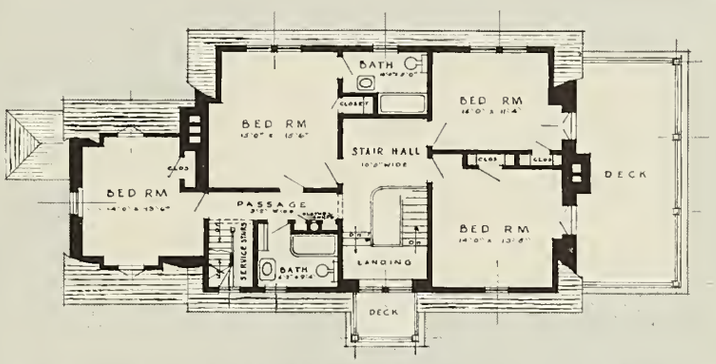


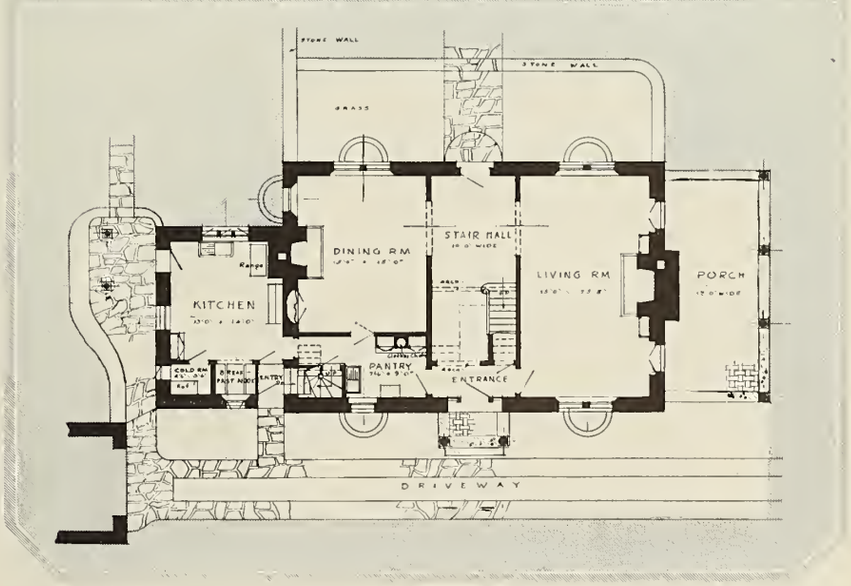
This house of local stone is built into the grade of a sloping site. An interesting detail is the outline of an heirloom candlestick, utilized for the piercings in the upper panels of the shutters



Melichor

A stone retaining wall, with an attractively designed gate, marks the transition in grade from the lower lawn to the upper portion. This is the home of Kenneth K. Kirwan, Guilford, Baltimore, Md., of which W. H. Emory, Jr., was the architect

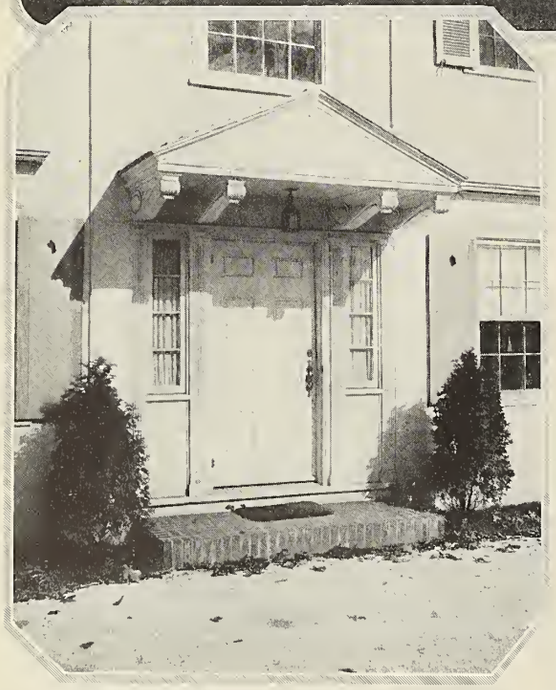




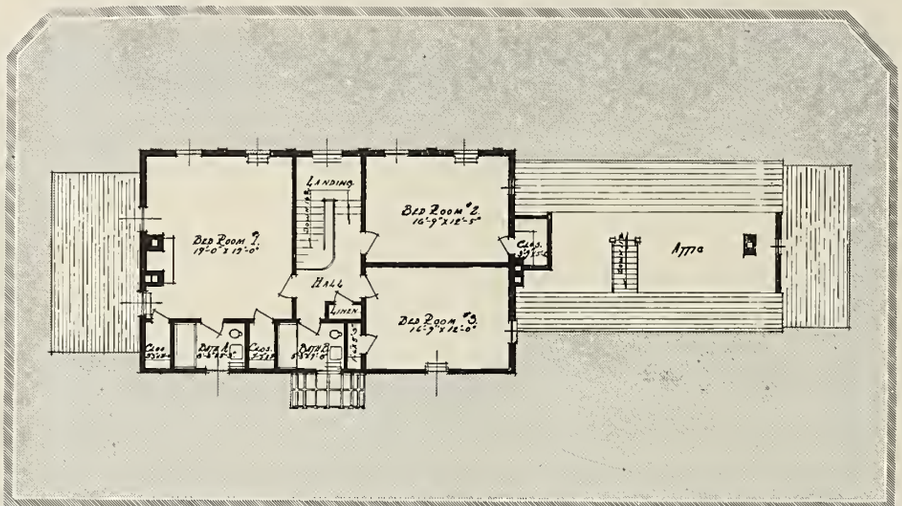
Efficiency and economy of plan characterize the interior arrangement of this house. The kitchen and pantry, with maid's room and back stairs are planned with the utmost compactness. The main hall carries through from entrance to garden fronts

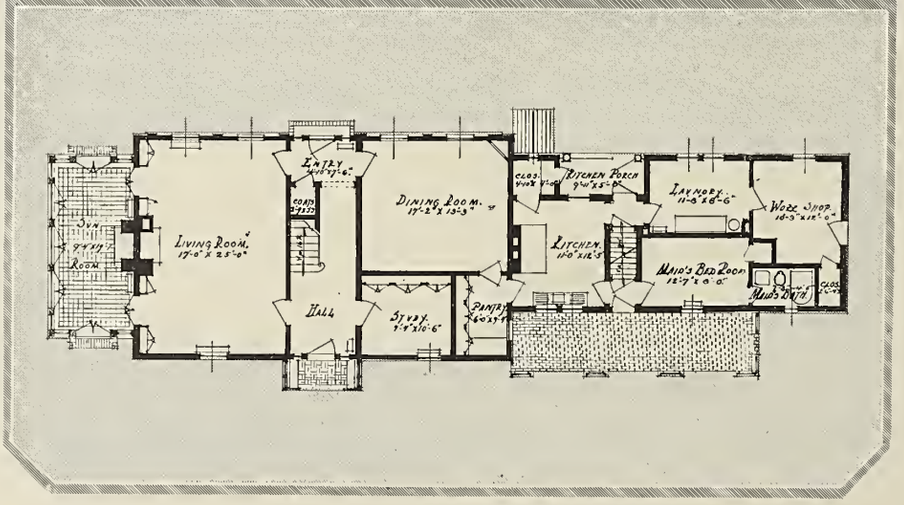
THREE LIVABLE HOUSES





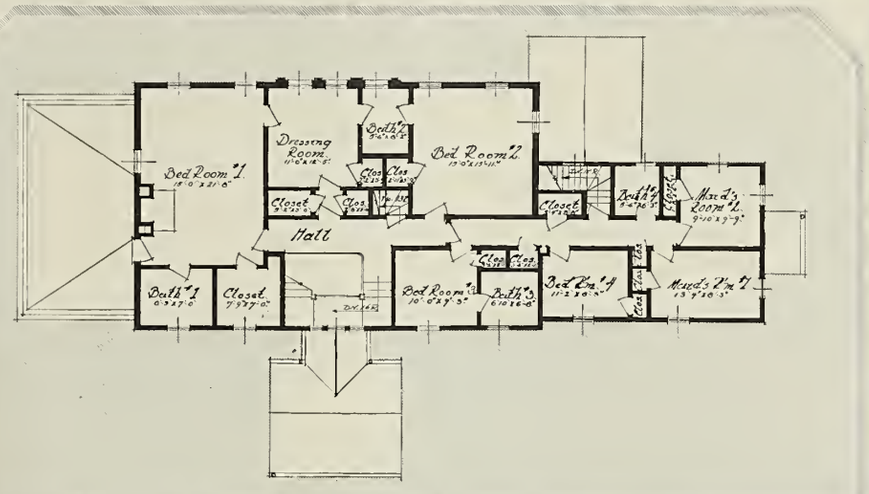
The treatment of the entrance front, with its tall pilasters and omission of the usual eaves, is unusual and effective, adding classic dignity without destroying the simplicity of the house. The hooded door is consistently designed



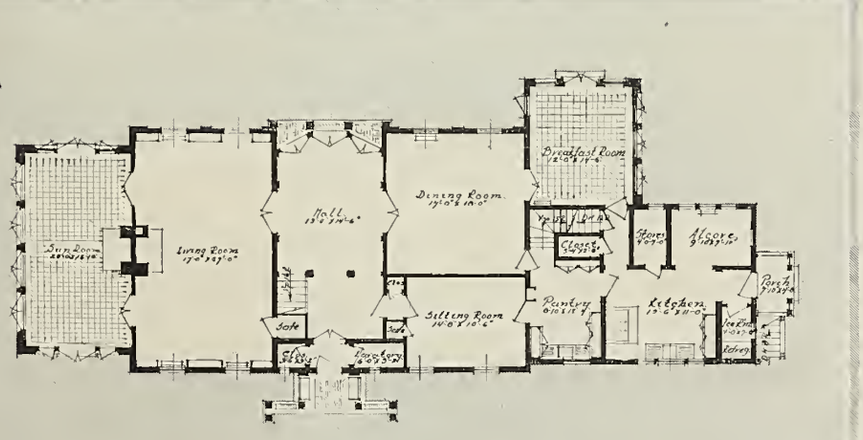


The plan is a simple one, based on the idea of a central hall carrying through, and of putting all the service accommodations in a one-story wing. It is the home of Charles C. Worth, Hackensack, N. J., Aymar Embury II, architect



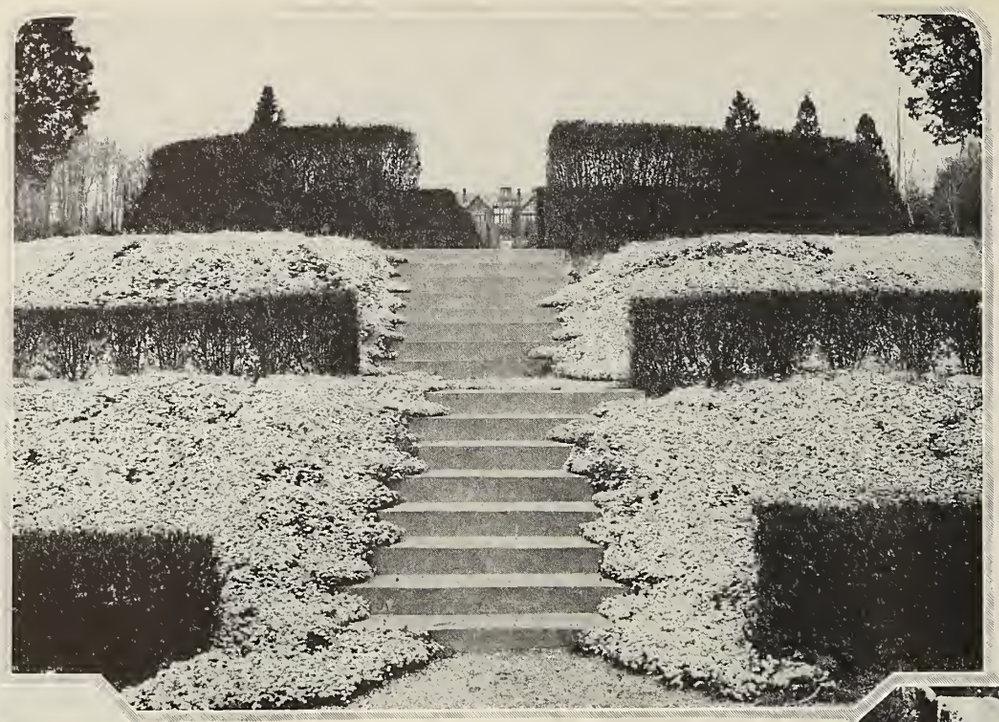






The dignity of Colonial and Early American architecture will never be excelled, nor is a more suitable general type for this country ever likely to be evolved. The design of the colonnaded, flat-arched porte-cochère is unusually graceful and effective

The planning of so large a house allows ample accommodation for living and entertaining. This house, designed for T. R. Van Dyck by Aymar Embury II, is one of a pair of houses at Hackensack, N. J., the other being illustrated opposite



Phlox subulata, creeping phlox, is among the glories of spring. It comes in white, pink and lavender

Phlox paniculata in its colorful hybrids is the mainstay of the perennial border through August

Among the prostrate varieties is Phlox stolonifera, with flowers in purple or violet about a foot high



McFarland



MEETING *the* PHLOX FAMILY

A Colorful and Abundant Group of Flowers

"THE glory of the garden", as Mr. Kipling says, "glorifieth everyone", and not the least of its glories is the Phlox Family. Its members are both beautiful and useful; and, like other families, some are Marys and some are Marthas. Some bloom when bloom is plentiful; others take up their work when bloom is scarce. It might be possible to have a spring garden without the broad drifts of creeping phlox, for at such a season tulips, narcissi, arabis, forget-me-nots, pansies and a score more of lovely things glorify the days, but it is well nigh impossible to make a midsummer garden full of color tones and mounting flower heads without the varieties of *Phlox paniculata*.

Another advantage this remarkable flower family offers is that each member is quite a distinct personality with a distinct vocation in garden work. Like a family in which one son is definitely suited for medicine, another for law, another for the church, a family in which one girl goes into business as her logical calling in life, another to motherhood and a third to one of the arts. That sort of family makes a name for itself; its members serve a definite purpose in the world. Just so the Phlox Family. It has so proved its usefulness that without its various members the garden would be poor indeed.

Being very much individuals, each type requires its own kind of place and treatment in the garden and, given these, will flower abundantly in its appointed season. Spring brings *Phlox subulata*, creeping phlox. You associate it with gently sloping banks, with the dip and curve of rocks, with sleepy quiet corners of graveyards, with prim border edgings. It comes in a variety of gentle tones, for hybridizers have softened the magenta that used to give it a bad name among meticulous gardeners. There is a white, a rosy pink, a lilac. At flowering time the foliage is completely hidden by the tiny blossoms. Then follows a period when the dead flower heads make it appear rusty, after which the foliage becomes evident again and stays a nice, soft green mat throughout the season. It wants a moist soil, but when there is too much rain it is apt to rot away. In such weather, clip off the plants close to the ground after flowering.

(*Continued on page* 96)

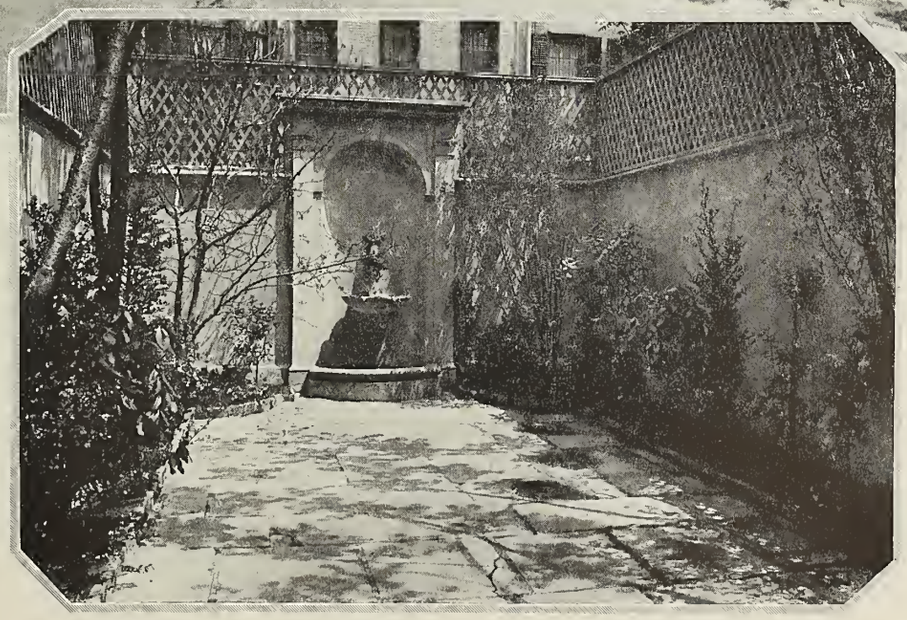


Wild Sweet William, Phlox divaricata, thrives in half-shade and is especially suitable for woodland planting

A GARDEN IN THE HEART OF TOWN



One of the most skilfully and beautifully handled town gardens in New York City is this one which was designed by Ruth Dean, landscape architect



The fountain is of stone and stucco and ends effectively the paved terrace lined with evergreen and flowering shrubs backed by a stuccoed enclosure



A jog at one end of the dining room provides an effective setting for the sideboard. This is balanced by two decorative glazed china cupboards



Through a graceful doorway one catches a glimpse of picturesque, winding stairs with wrought-iron balusters, a nice contrast to the walls

Van Anda



Plaster walls painted in a formalized flower design and outlined in cream-colored woodwork bring a feeling of the out-of-doors to the dining room. Designed by Heathcote Woolsey and James C. McClymont, associate architects

THE HOME OF MISS MARJORIE RAMBEAU

A LITTLE CARVING HERE AND THERE

Somber Architectural Dignity Takes On a Pleasing Grace When Wood-Carving Is Intelligently Used

HANNA TACHAU

WHEN one enters a room that is beautifully proportioned, where the openings—the doors, windows, fireplace — all have been located with a nice sense of balance; where walls have been well spaced, and the height of the ceiling considered in its relation to the walls and floor area, one immediately feels its satisfying beauty even though it has no other decoration. But when we do undertake to further embellish such a room, we must approach it architecturally, for decoration in its best sense has never been conceived as an end in itself, but as an accessory, an enricher of the architecture from which it springs.

In our way of living, we have much in common with the English, and many of their beautiful homes have been accepted as inspirations for our own domestic building. It is mostly from them that we have learned the decorative possibilities of wood. Early paneled walls were undoubtedly first devised as the best means of introducing warmth and color into the cold austerity of stone interiors, and craftsmen soon recognized the inherent beauty of wood. The intricate delicacy and marvelous elaborateness of Gothic wood-carving still remain to us as one of the wonders of decorative art. The greatest skill and finest workmanship were of course lavished upon churches and cathedrals, but mediaeval castles and dwellings also received the inspired attention of the worker in wood.

Today the same condition holds good—craftsmen

(*Continued on page* 122)



Wood carving was used generously in Elizabethan times, and this modern interior, designed in that same taste, shows carved wood used plentifully. Frank J. Forster, architect



Otherwise discreetly paneled, this Georgian library becomes quite decorative with its balanced bookcases terminating in curved and carved tops. John Russell Pope, architect

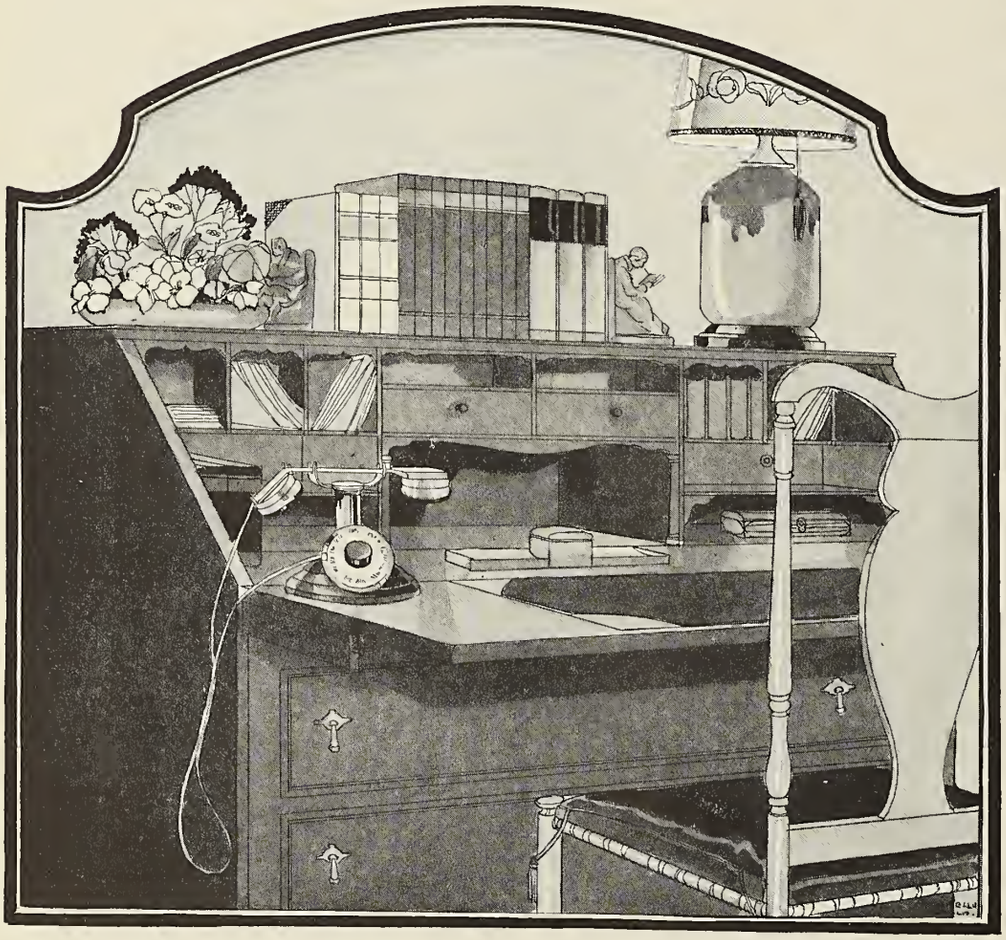
TALKING POINTS IN THE HOME

The Convenience of The Telephone

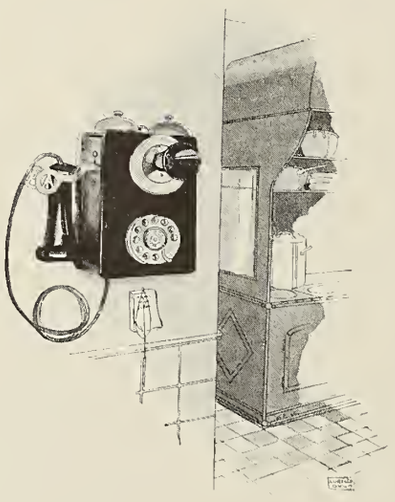
ETHEL R. PEYSER



The bedside house phone with the dial system is a simple, private and easily managed method of intimate communication with servants or other members of the family



For a desk or in the library, one may use the Continental type of telephone set in which receiver and transmitter are in one piece. These also are equipped with dials



In the kitchen, the wall set is more convenient because, occupying only a little space, it can be placed out of the way of the worker and yet be convenient to reach

THERE seems always to be some barrier between real modernity and convenience existing even in the most up-to-date dwelling places. We do not mean that there are not homes today with the most modern conveniences, but rather that there are many homes in which the final crown could be placed and where it is not at present.

In the matter of inter-room communications, we think that we have seen more inconvenience than in any one department in the "big" house. We ourselves have carefully used the bell calling the maid or the bell calling the pantry and have never achieved either—if answering our summons was proof of our ringing having been heard. So have we starved or gone improperly booted, needing help and getting none.

But worse still it is for madam or master who lives continually in the big house with inadequate means of communication between the rooms of the house itself, without means to talk with chauffeur, gardener, dairy man, groom, chef, cook, laundress, or what not. Sometimes this condition is mitigated by an old-fashioned announcer and bell or by an inadequate two station telephone system which is exceedingly choosy and works only when *it* feels talkative instead of when *you* do!

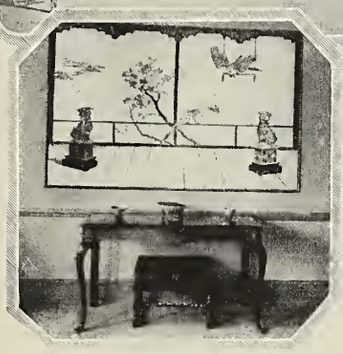
Therefore, considering the difficulties of this communicating darkness, we have thought it fitting to tell you something of the practical systems with which to tie up your home so that every one and anyone can talk to each and every room or house department and be perfectly sure (if the installation be made right) that the telephone will work.

In the main there are two large classes of inter-communicating telephones: one known as a cable system and the other as the automatic (and often the selector). You probably are familiar with the outward appearances of the multiple cable, which confronts you often in the push button apartment, where you push a button and then talk up stairs. Sometimes you can hear, sometimes you can talk, but often you can do neither in the proper sequence. This is not always due to the telephone by any means, but to the way some cheap contractor has contrived to spoil its chances by a bad installation.

Well, as we were saying, the various push button systems come under this head. In them, every station is its own switchboard and you make your own connections by

(*Continued on page* 106)





The woodwork in the room above has been stained a lovely silvery gray to tone in with the silver background of the Chinese painted panel above the mantel



M. E. Hewitt

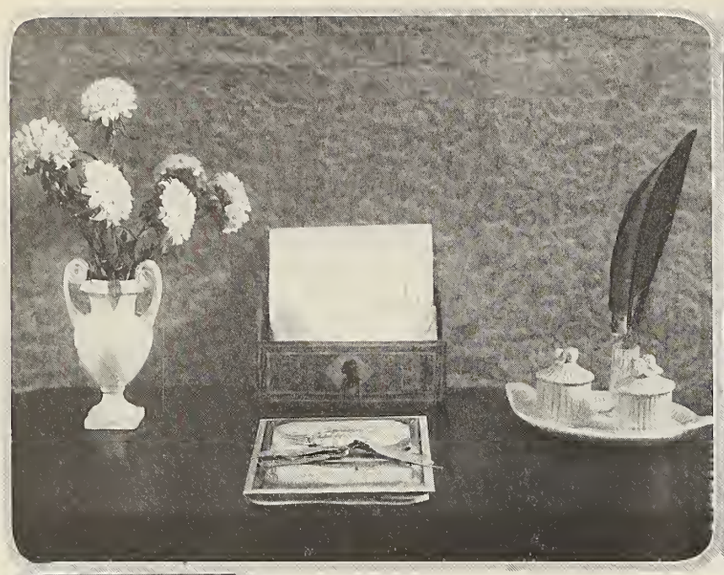
An unusual color scheme is the feature of the attractive little morning room shown above. Silver tea box paper covers the walls making an excellent foil for the jade green woodwork and red lacquer furniture. Courtesy of the Harry Meyers Company

The Chinese panel above in vivid colors on a gold ground is used in a narrow hall with sea-green walls and gold woodwork. Both panels were painted by Maud Earl

In this silver, red and green room the hangings are jade satin and the under curtains silver gauze. Additional colors are found in the old Chinese screen and print framed in red lacquer



ROOMS *of* SILVER *and* GOLD







This unusual and smart cigarette box, shaped like a small book, is covered in decorative paper with an old French print on the cover, 4½" x 3". $6.25

(Above) Cream colored pottery tray inkstand, $12.50. Flower urn, 7" high, $6.25. Parchment paper portfolio decorated with print of ship, $3.75. Stationery rack covered in Italian paper, $11.75



A reproduction of an old brass snuff box with an amusing etched decoration can be used for stamps, 3½" long, $5

Pewter is effective on a man's desk. Inkwell, $6.75, pen holder 3½" high, $2.15, Argus Pheasant quill pen, $2.75, ash tray, $2.50, parchment paper portfolio with quaint print of balloon, $10.00



When shaken there is a very violent snowstorm around the tiny castle inside the glass globe of this modern paper weight, 5" high. The price is $3.25



There are always uses for small boxes on a desk. This round brass one is $3.25



Desk set including scissors and paper cutter in rose or blue leather with gold tooling, $31.50. Dolphin glass candlesticks in clear glass or amber, $20.50 a pair. Parchment scrapbasket with Godey print, $12.50

Bradley & Merrill



This reproduction of an English brass snuff box, 2" square, might be used for pins or clips, $3.25

FITTINGS *for* THE DESK



These gaily colored Staffordshire toby and granny salt and pepper shakers are unusually priced at $4.25 a pair



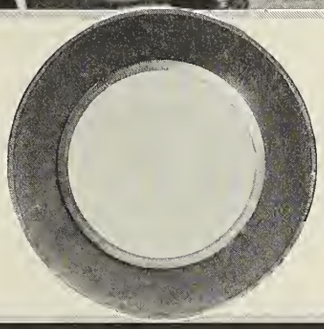
A three piece tea set of cream colored Wedgwood with deep pink flowers is $8.25. Tea cups and saucers are $15.50 a dozen



The colors of these amusing pottery salt and peppers are lavender, green and pink, 3" high, $4.25 a pair



Interesting cream colored English pottery 10" plates with borders and pictorial scenes in black are $11.50 a dozen in assorted scenes



At the left is a beautiful porcelain service plate with a wide border of French blue and two narrow encrusted gold bands $110.50 a dozen



The charming decoration in pinks and blues on this 10" plate is taken from an old Lowestoft pattern. The price is $50.50 a dozen

Readers who live in large cities may find these articles or similar ones in their local shops. In event they do not, House & Garden *will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank*





Quaint scenes in natural colors decorate this cream colored pottery tea set. Tea pot, $6.75, sugar, $4.75, creamer, $3.50, hot water, $3.25, cake dish, $3.75, cups, $14.75 a dozen, cake plates, $15.50 a dozen

A Wedgwood breakfast set of fluted cream colored pottery with dark blue bands and flower decoration is $28.50. Low glass flower bowl, $5.75

NEW CHINA *in* OLD DESIGNS

Bradley & Merrill

The GARDENER'S CALENDAR for OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Swift summer into the autumn flowed *And frost in the mist of the morning rode,* *Though the noonday sun looked clear and bright* *Mocking the spoil of the secret night.* SHELLEY	1. This is an excellent time to put into execution any changes in your garden such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.	2. All shallow rooting plants should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawherries, manure should not touch the crown.	3. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.	4. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past few years, fall plantings have given better results than where work of this sort was done in spring.	5. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.	6. Don't neglect to get hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.
7. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.	8. Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.	9. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or saw dust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.	10. Don't neglect successional sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.	11. A few roots of parsley, planted in pots and placed on the kitchen window - sill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.	12. What about some bulbs for house forcing to bloom about Christmas time? Paperwhites, Pottbaker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.	13. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors or in a cool cellar. If stored out-doors they should be protected from the frost.
14. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinach, beans, etc. They may be sown now, to yield crops during the winter months.	15. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.	16. Stop feeding the chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.	17. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	18. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees, and they need care.	19. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings.	20. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.
21. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pests.	22. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.	23. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.	24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.	25. Shut off and drain all irrigating systems and other exposed plumbing pipes and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.	26. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.	27. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in boxes in a dark cool place. Be careful that they are not bruised.
28. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.	29. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind with a few supports, may be used for this purpose.	30. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.	31. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.	*This Calendar of the gardener's labors is planned as a reminder for undertaking his tasks in season. It is designed for an average season in the Middle States, but its suggestions should fit the whole country if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced from five to seven days*		



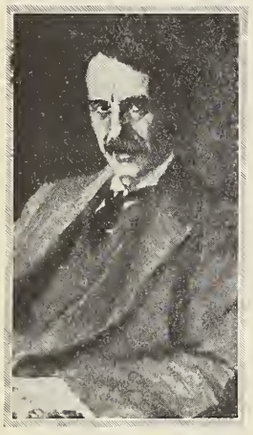
GUY LOWELL

An architect of distinction, the author of two great volumes on Italian villas and farmhouses, Mr. Lowell (portrait by Sargent) has also designed many splendid gardens



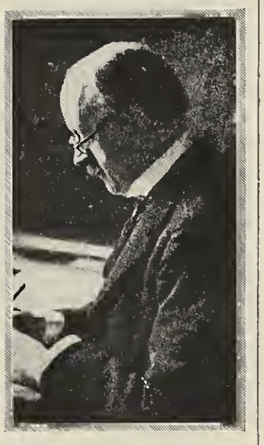
ARTHUR MEIGS

Mr. Meigs designs houses about Philadelphia whose materials, methods of construction, and uses, are honestly and beautifully expressed, and does gardens that fit them perfectly



THOMAS H. MAWSON

The most noted landscape designer in England, Mr. Mawson has done much in the way of architecture in connection with his garden and town planning



SIR EDWIN LUTYENS

England's greatest living architect might also be called one of her greatest garden designers. He has collaborated in many of his schemes with Miss Gertrude Jekyll

This group of architects who are garden designers as well is interesting to us not merely because it includes some of the greatest men in both professions in the world but because each one in it is closely identified with House & Garden. Mr. Eyre, for instance, twenty-two years ago, was the first editor of the magazine. Sir Edwin Lutyens and Mr. Mawson have been contributors since the beginning, while the houses and gardens of the others are being published constantly in its pages to the delight of its many readers



DWIGHT JAMES BAUM

Mr. Baum does many attractive houses in the vicinity of New York City, and plans their gardens. He was the winner this year of the Architectural League Gold Medal



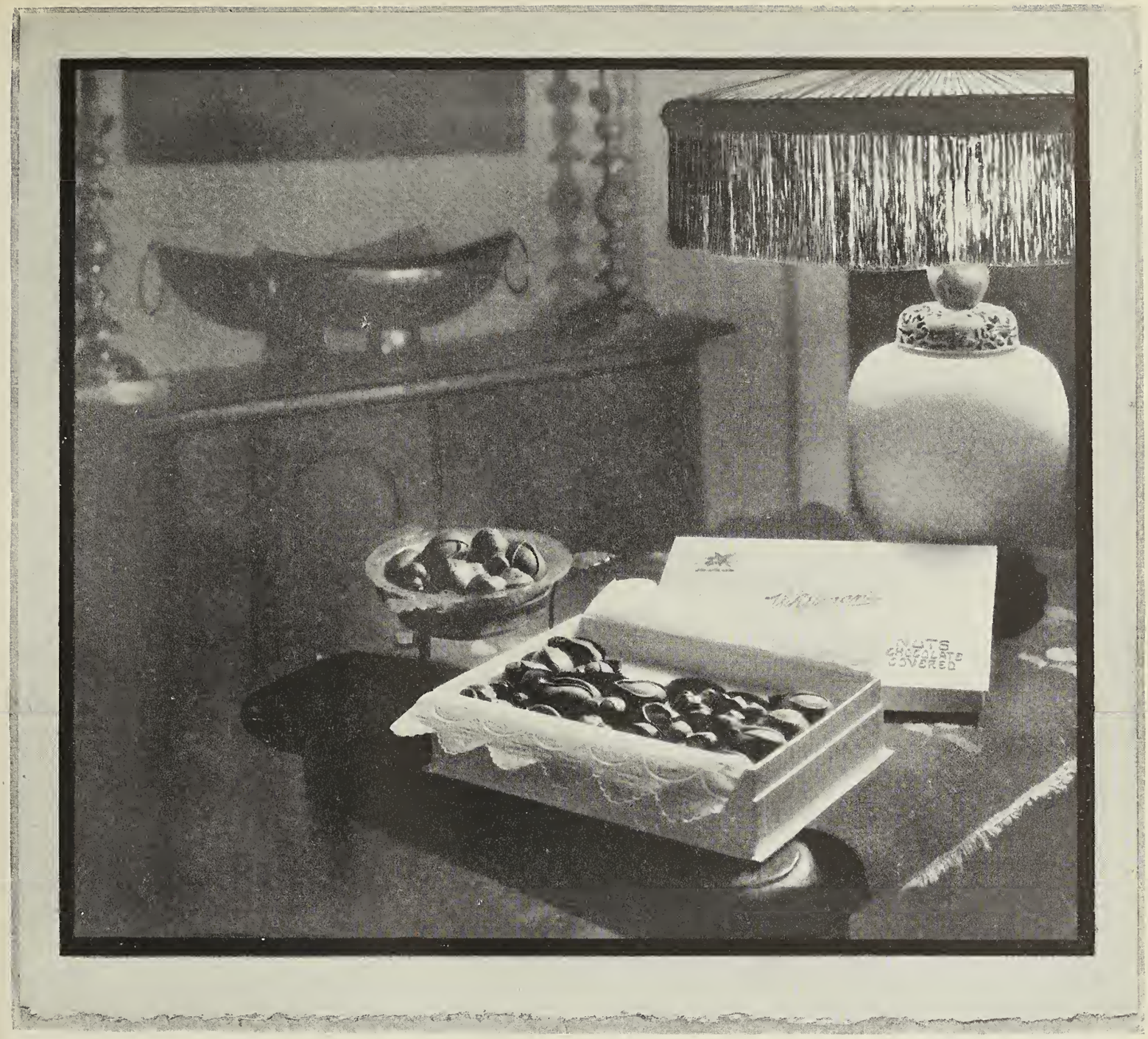
WILSON EYRE

Mr. Eyre never designs a house without planning the gardens and grounds himself as a complete unit with the building

PRENTICE SANGER

Mr. Sanger practices in New York both as an architect and landscape architect, and has made a name for himself in each profession





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THE GODS WHO WALK IN GARDENS

(*Continued from page* 58)

they were our own. No gardens are so vivid to the mind's eye. There are none we know better. Still across the centuries they bring a "perfume in the mention". Their very names conjure up for us visions of Paradisal freshness and never-fading bloom. It is significant that the word "Paradise", according to its derivation, means both a garden and heaven, that Eden which our first parents were foolish enough to lose, and that Garden of God, where the souls of the blessed commune together "in solemn troops and sweet societies". "The Garden of the Hesperides"! What a picture, vivid as heraldic emblazonry, the mere words make. Just to say them over, and leave the rest to the imagination, is enough. Not even William Morris, with all his pictorial art, can add to, or even equal, the mere mention:

a streamlet clear
From out a marble basin there did flow,
And close by that a slim-trunked tree did grow,
And on a oough low o'er the water cold
There hung three apples of red-gleaming gold;

though, outside of Spenser, no poetry of any poet is more rich in lovely gardens, and in particular the garden of that little perfect song beginning:

I know a little garden-close
Set thick with lily and red rose,
Where I would wander, if I might,
From dewy dawn to dewy night,
And have one with me wandering.

Again "the Gardens of Alcinous"! How the loveliest episode in all romantic poetry, that of the meeting of Ulysses with the young princess Nausicaa, is gathered up in the mere saying of the words. But how deathlessly beautiful is Homer's description:

"And within the courtyard hard by the door is a great garden, of four ploughgates, and a hedge runs round on either side. And there grow tall trees blossoming, pear-trees and pomegranates, and apple-trees with bright fruit, and sweet figs, and olives in their bloom. The fruit of these trees never perisheth neither faileth, winter nor summer, enduring through all the year Evermore the West Wind blowing brings some fruits to birth and ripens others. Pear upon pear waxes old, and apple on apple, yea and cluster ripens upon cluster of the grape, and fig upon fig. . . There, too, skirting the furthest line, are all manner of garden beds, planted trimly, that are perpetually fresh, and therein are two fountains of water. . ."

And, once more, "the Elysian Fields", those gardens of the happy dead,—like to that other garden of Avilion, whose description Tennyson, indeed, borrowed from Homer:

Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea . . .

To speak of such gardens of the dead is to recall "the Gardens of Adonis", which, however, were not gardens in the sense in which we have been using the word, but little portable gardens, baskets or pots filled with earth, "delicate gardens, arrayed in baskets of silver", in which wheat, barley, lettuces, anemones and various other flowers were sown and tended for eight days, and then ceremonially carried out with images of the dead Adonis and cast into the sea.

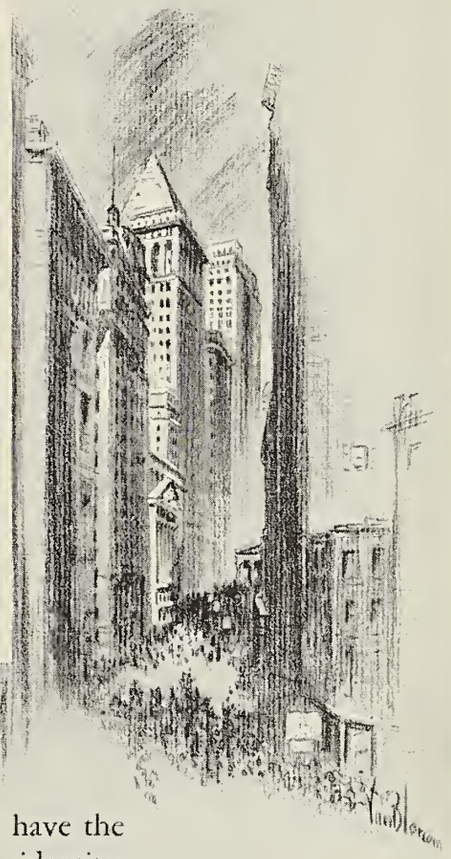
Who knows but that when we buy such baskets of growing hyacinths and narcissus from the florist, to brighten and perfume our city rooms and signalise our gladness at the return of the spring, we are not unconsciously perpetuating the worship of the beautiful youth beloved of Venus, untimely slain, and celebrating his annual resurrection. Such deep roots in the romantic past has the most prosaic present. Indeed modern anthropologists have surmised that in these "Gardens of Adonis" we may be very near to the origin of all gardens, which, they suggest, may have originated from the custom among primitive peoples of bringing offerings of fruit and seeds to the burial places, the grassy tumuli, of dead chieftains. As these seeds germinated, blossomed and fructified year by year, their luxuriance would be associated with the supernatural powers of the deified and beatified dead, and, from this chance sowing, there might well grow up the custom of planting groves and gardens about the temples of the gods, and the tombs of heroes Thus we return again to the presence of gods in gardens, and the association of them with all manner of immortal memories.

How many memories of great men, kings and poets and philosophers, are associated with gardens. Says Solomon: "I made me gardens and orchards, and I planted in them of all kinds of fruits". The great Persian conqueror Cyrus is now remembered less for his conquests than for his gardens, of which quaint Sir Thomas Browne has curiously written. Nebuchadnezzar, too, aside from his diet of grass, is remembered for those "hanging gardens of Babylon", huge terraced rock gardens, which his slaves are said to have constructed over night, to appease the homesickness of his fierce Assyrian queen, Amytis. Dioclетian, the savage persecutor of Christians, grew gentle in his gardens. And to turn to philosophers and poets, Epicurus is as well known by his garden as by his philosophy, that garden in Athens where he would walk to and fro with his scholars "discoursing of divine philosophy". Other Greek philosophers were thus fond of teaching as they walked in gardens, Aristotle's followers coming thus to be called "Peripatetics", and there is no pleasanter resting place for the imagination to this day than Plato's "Academe", named after the grove Academus, near the river Cephisus, that made such a fresh murmur as he walked and talked with his friends. And, among the poets, Virgil had his garden on the Tiburtine, where he meditated "the Georgics", and Horace's odes are scarcely better known than his "Sabine farm", "that little corner", which he has celebrated as having "more charms for me than all the world besides, where the honey does not yield in sweetness to that of Hymettus".

Well might Saint Bernard exclaim, as he sat and meditated on a green bank in his monastic garden, "Good God! what a company of pleasures has Thou made for man!" And of all those pleasures who will deny that man came into possession of the most satisfying, most innocent and most enduring when "God Almighty first planted a garden"







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A bed of creeping phlox (phlox subulata) makes a brilliant sheet of color in the spring, and is especially effective when planted, as here, under a wall

MEETING THE PHLOX FAMILY

(*Continued from page* 84)

Two other low creeping phloxes are *P. amoena*, 4″, with bright pink flowers, which prefers a moist soil and *P. Douglasii*, white flowers, and suitable for a hot dry soil. These three have one disadvantage—they lack fragrance.

Coming closely on their heels we have wild Sweet William, *P. divaricata*, a lover of the shade, especially suitable for wild gardens and woodland planting. It, too, is a creeping plant with lavender flowers held on stems 12″–18″ high.

All of these creeping types can be increased by cuttings made immediately after flowering. Put the cuttings in a tray filled with sand, place the tray in the cold frame, put on the glass and shade it, and keep the sand damp until the cuttings have taken root, which should be in a couple of weeks. After that they should be carefully transplanted to good soil.

The end of May sees about the last of the bloom from the creeping phloxes. Then follows an interval. If you look into your herbaceous border, however, you will notice that already there is promise of flowering on the Phlox *suffruticosa*. Like as not, this type will be represented by Miss Lingard, a white with a faint violet eye, Magnificence, a bright rose, and Perfection, a white with a crimson eye. These begin flowering in June, when the peonies have passed into remembrance.

These lead the procession, giving a hint of the glories to come. For as June slips into July your border begins to show the colors of *Phlox paniculata*, and early August brings the display and rich fragrance to a height.

The *Phlox paniculata* group has been hybridized so effectively that its named varieties are almost legion, ranging from the large, compact white trusses of the early-flowering Independence, to the scarlet blood-red of Baron Van Dedem, the soft lilac blue of Eugene Danzanvilliers, the clear pink of Rijnstroom, the amaranth of B. Comte and the enormous white heads of the dwarf Tapis Blanc and the salmon of Elizabeth Campbell. In many gardens one sees groups of just a few of the varieties; it would seem that garden lovers are not taking advantage of the available varying tones and shades. Of course, when one is making a border to a definite color scheme, this careful selection is necessary, but it seems a pity that color schemes are so rigid. Then, too, *Phlox paniculata* has a tendency to revert back to its ancestral pink and white, but when that is found in a garden it indicates that the phlox clumps have not been regularly divided. Division should be made at least every three years. October and April are the best months both for division and setting out. Root up all seedlings. Divide the old clump and replant one stalk to a plant, setting them about 2′ apart. This will give healthier bloom and assure continuance of the definite color variations.

The soil for this summer phlox needs to be deeply dug and well enriched, for these plants have a Gargantuan appetite. Manure aplenty should be incorporated with the soil before planting, and a top dressing of bone meal in the spring will be an added help. Manure water poured on the plants just before flowering will produce still healthier trusses. Water, too, is necessary and a mulch of grass clippings in seasons of drought. These requirements are natural, for here are plants fulfilling the supreme purpose of their existence (which is to flower and set seed for a future generation) and they do it abundantly and without stint. Consequently they need all the food and moisture one can give them. The soil around phlox should be only scratched in cultivation, as it is quite shallow rooted.

They have their enemies—red spiders in dry seasons, which can be washed off with a strong stream of water from the hose, applied to the under side of the leaves, and mildew, which disfigures the foliage in muggy weather. For the latter, spray with a solution of copper sulphate or dust with flowers of sulphur, putting the sulphur in a cheese cloth bag and dusting it on the foliage, or using a dust gun, early in the morning when the dew is still on the plants.

Some of these summer phloxes have a way of growing taller than one expects and for the first two seasons some of the more delicately or interestingly toned types may be lost. But this can be remedied by moving them to a better position in the autumn.

In addition to the kinds already mentioned there are other phloxes of interest to the collecting gardener—*P. Ovata carolina*, mountain phlox, bearing bright rosy flowers at a foot high in May and June; *P. reptans*, a creeping species about a foot high with showy purple or violet flowers in May and June; and *P. argillacea*, a silvery lavender, and *P. stolonifera*, a purple or violet prostrate variety.

Although left to the last one should not forget the annual type, *Phlox Drummondi*, an easily grown flower, abundant and varied in coloring. It likes a hot, sunny position, and will bloom from July on till frost. Especially effective for low edgings or planted in solid blocks of one color, this annual phlox serves also for cutting and house decoration. And in this respect it has the advantage over its perennial cousins which make poor cutting flowers because their heads have the habit of falling so readily



Painted for Cadillac by Neysa McMein

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AN AUTUMN GARDENER'S RESUME

(*Continued from page* 64)

cent form and size, while elms are of course a standby for many regions. Perhaps not so well known, but nevertheless worthy, is the horsechestnut, with its symmetrical form and spires of white blossoms in early summer. Where sturdiness and long life rather than quick growth are primary considerations the red, white and pin oaks are in a group peculiarly their own.

Smaller ornamentals of excellent character are the red Japanese maples, the copper beech, Judastree orredbud, white birch (graceful beyond comparison and chastely beautiful), dogwood, and, if you fancy an oddly shaped rascal that lends itself to many picturesque effects, *Gingko biloba*.

These are ample to furnish at least a foundation for any place, but no tree enthusiast would think of omitting from the list those fruiting kinds which combine intrinsic beauty and food production with adaptability to fall planting. The pit fruits, such as cherries and peaches, are preferably set out in the early spring, but autumn is an unexcelled season to put in the apples, pears and crabapples. Out of many luscious varieties, a selection might be made from the following:

APPLES: *Early Harvest*, fruit available in late July and August; *Red Astrachan*, August and September; *Sweet Bough*, August and September; *Yellow Transparent*, July and August; *Duchess of Oldenburgh*, August and September; *Gravenstein*, September to November; *McIntosh*, September to January; *Stark*, November to January; *Rhode Island Greening*, October to March; *Baldwin*, October to May; *Northern Spy*, December to June.

Of the crabapples, worthy of places for the ornamental value of the trees as well as the toothsomeness of their fruit when compounded into jellies and jams, *Golden Beauty, Transcendent* and *Hyslop* are all good. They can be depended upon to yield crops in September and October.

Pears likewise add to the appearance and productiveness of the grounds. Three varieties that should furnish a succession of fruit from August to November are *Clapp's Favorite, Bartlett* and *Sheldon*.

Still considering affairs edible, currants, gooseberries, blackberries and raspberries are outstanding contenders for positions along the vegetable garden border, flanking driveways and paths elsewhere than through the purely ornamental parts of the grounds, or in a separate garden patch set apart for them alone.

Of the first mentioned, *Fay's Prolific* and *Cherry* are splendid red sorts; *Champion* and *Boskoop Grant* leading blacks; and *White Grape* is a prominent leader of the white race.

A choice of gooseberries might be made between *Red Jacket, Industry* and *Downing*, while on the blackberry Who's Who list are the names of *Erie, Iceberg* and *Taylor*. If you are a raspberry fan, your confidence in *La France, Cuthbert, Golden Queen* and *Cumberland* will not be misplaced.

So much for the trees and fruits. When it comes to selecting an All-American team of ornamental flowering shrubs the abundance of promising material is almost appalling. Therefore the errors of omission that may exist in the ensuing tabulation have been committed in a spirit of humbleness and apology.

SHRUBS FOR FOUNDATION PLANTING: (Low Growing) Deutzia (*D. gracilis*); Globe Flower (*Kerria japonica*); Thunberg's Spirea (*S. Thunbergii*); Anthony Waterer Spirea; Coral Berry (*Symphoricarpos vulgaris*); Thunberg's barberry (*Berberis Thunbergii*); Beauty Berry (*Callicarpa purpurea*).

(Medium Height) Drooping Golden Bell (*Forsythia suspensa*); Van Houtte's Spirea (*S. Van Houttei*); White Kerria (*Rhodotypos kerrioides*); Bridal Wreath (*Spirea prunifolia*); Japanese Snowball (*Viburnum plicatum*); Regel's privet (*Ligustrum Ibota Regelianum*).

(Tall Growing) Rose Weigela (*Diervilla rosea*); Hybrid Golden Bell (*Forsythia intermedia*); Fortune's Forsythia (*F. fortunei*). Besides these, rhododendrons and laurel are often excellent where conditions of shade and soil are suitable.

SHRUBS FOR HEDGES, BORDERS AND GENERAL USE: Thunberg's barberry; Wrinkled Japanese Rose (*Rosa rugosa*); Common Buckthorn (*Rhamnus cathartica*); Cockspur Thorn (*Crataegus crus-galli*); May Thorn (*C. oxyacantha*); Japanese Fetterbush (*Andromeda japonica*); Mezereon Daphne (*Daphne mezereum*); Hybrid Golden Bell; Dark Green Golden Bell (*Forsythia viridissima*); Van Houtte's Spirea; Tartarian Honeysuckle (*Lonicera tatarica*); Privet in variety; Rose of Sharon (*Hibiscus syriacus*); Lilacs in variety.

In all fall planting of shrubs, trees, bush and cane fruits and herbaceous perennials the same general rules obtain: dig holes that are large enough to accommodate the roots without crowding; set as deep as the plants were formerly growing; water well and pack the earth down firmly enough to bring it everywhere into contact with the roots and exclude air spaces. Trees, if more than a few feet high, should be supported with stakes or guy wires stretched in three directions until the roots take firm hold, which may not be for a year or so.

THE COTTAGE GARDEN IDEA

(*Continued from page* 76)

covered fence. By this time he has made an almost perfect little garden without having aimed to make a garden at all.

The cottage gardener is usually a practical soul, so he uses plants which will require the slightest amount of attention. He devotes as little space as possible to turf because turf has to be mowed regularly and often. These are two points to keep in mind when planning any garden that is to be taken care of by the owner; for as soon as a garden becomes a burden or an unexpected expense it is apt to get out of hand and degenerate. For while cottage gardens rarely have a polished appearance they are neat. It is one of their greatest charms that they should be lived in so much of the time that they be kept in a condition as well ordered as that of a living room.

Generally a cottage garden is expected to do its share in providing its household with food as well as with beauty. A southern wall in such a garden would not be covered with a merely decorative vine, but dwarf fruit trees would be trained against its surface, and the effect would be quite as fine as one could wish. Beds of small vegetables would be planted if there was room, and they would be edged with flowers. Grapes would cover the arbors, and currants and gooseberries would take the place very often of ornamental shrubs. Dwarf fruits would be planted at the intersections of paths where they could be easily handled. No loveliness would be lost in the process, for these plants, when they are properly arranged, need to make no excuses to their purely esthetic companions.

Any cottage garden, or any garden which is to have the quality of a cottage garden, should be small. One of the reasons for this lies in the very desirable intimacy that only a small garden can

(*Continued on page* 100)

PACKARD
SINGLE-SIX

It has to be a pretty good Yankee car that can overcome my initial prejudice; but when after doing that it contrives to fill me with an uncontrollable lust for possession, then I can assure you it is something right out of the common rut.

The Single-Six Packard costs (*in England*) something under nine hundred pounds, and is, in my humble opinion, as near being the very best car in the world as makes no difference. This is heavy praise, I know, but it can't be helped—I must speak as I find.

If I had leisure and one of these cars, I would like to drive it round Coventry and Birmingham and Manchester, and other places where motors are mostly made, and take British managing directors out for a run, just to show them, you understand.

The plain fact is that this is a car in which I simply cannot find a fault.

It is as docile as an angel, but goes like the very devil. It is supremely well sprung, it is uncannily silent, it is a miser on petrol, it steers no heavier than a wisp of cigarette smoke, it climbs like a chamois—in short, it just does anything that it should, and does most things a good deal better than you would think possible.

Mind you it is not one of these undergeared contraptions, for without any fuss or flurry it will do its modest seventy on the level, nor has it got a huge engine, yet it will do White Hill, Henley, with four up, at a minimum of twenty-five miles an hour. The Hindhead brings it down to about fifty-five! The Single-Six is, of course, not to be confused with the Twin-Six.

Yes, believe me, people, the six-cylinder Packard is a very wonderful car indeed. I wish it were made in this country, and I can't for the life of me see why it shouldn't be, though owing to the higher cost of raw material over here it would naturally come out more expensive.

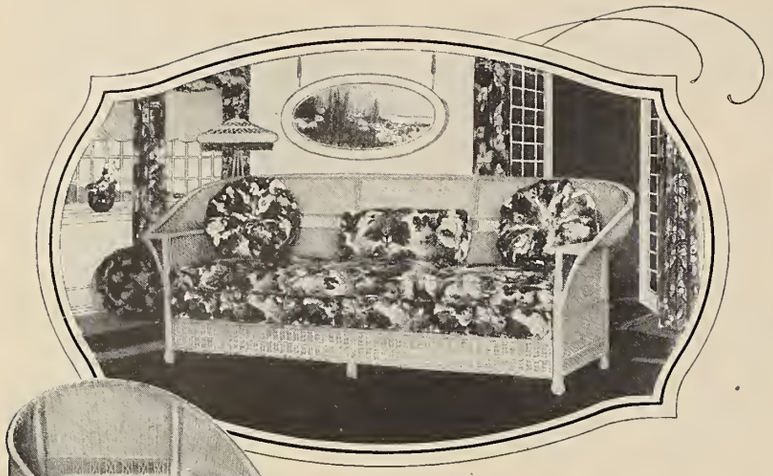
I heartily wish the Packard were British.

It is easily amongst the first half-dozen best cars in the world, at a figure which has hitherto been associated with, comparatively speaking, mediocrity.

—*Reprinted from The Tatler, London, England; issue of April 11, 1923*

"ASK THE MAN WHO OWNS ONE"

ASK THE MAN WHO OWNS ONE





Wouldn't You Love to Furnish a Sun Room?

Northfield fibre furniture expresses perfectly not only the spirit of the sun room, but of the people who love sun rooms.

Its texture, its finish and decoration and the coverings characteristically chosen for it harmonize delightfully with the cheerful, open, out-of-door atmosphere of the sun room.

It is easy to select Northfield fibre furniture. Northfield davenports are made both with and without concealed beds. If there is need, occasionally, for an extra bed and no bedroom for it, the Northfield bed-davenport solves your problem nicely. It gives you a wonderfully comfortable davenport and just as comfortable a bed. And no one would guess the presence of the bed; it is so well concealed.

Your sun room may be completely furnished with Northfield fibre furniture and extra materials for hangings may be secured to match the chair and davenport or day bed coverings. Your furniture dealer will gladly show you Northfield groups and get material swatches for your selection.

All Northfield furniture bears the Northfield trade mark

Send us your dealer's name and we will mail you a copy of "The Davenport With A Secret," a helpful booklet.

THE NORTHFIELD COMPANY

Makers of Good Furniture

SHEBOYGAN, WISCONSIN



Northfield

BED DAVENPORTS



A lovely feature of this small informal treatment is the archway formed over a path by flowering crabs

THE COTTAGE GARDEN IDEA

(*Continued from page* 98)

give; but another one, possibly more important, is that the spirit of the cottage garden is so *naive* and unpretentious that it cannot stand even the impressiveness of great size. Also, to enlarge a garden along lines that were originally intended for a small space generally means that the large garden will lose much of the interest it would have in a concentrated form.

If the surroundings have been well chosen—and this is a matter of first importance—the whole landscape belongs to it. In a minute we can "leap the fence and see that all Nature is a garden," as Horace Walpole said graciously of a landscape designer of his day. So the mere lack of wide expanse in the garden need not be a matter of regret.

Then, too, the small size of the garden has practical recommendations besides those of suitability. A cottage that is to be used particularly for the summer months, and only for weekends during the spring and fall, will be planned with every consideration for labor-saving, and the same economy should be studied in the garden. A sheltered seat for lazy days, a vegetable plot to occupy strenuous ones, and a border for flowers which may be cut freely are all the essentials. Above all, the garden should avoid trying to combine a variety of so-called garden features.

If a garden is going to require practically no attention, if it is really going to be a labor-saving garden, then a good deal of labor must go into it in the beginning. The loam should be rich, deep, and of just the right consistency: neither too clayey nor too sandy. Well-rotted cow manure should be used liberally, and the depth of the topsoil should be, at the very least, a foot. It should be well drained underneath. If such preparations as these be made, and without them there can be no luxuriant success, another reason will be made obvious why cottage gardens should remain small: for these preparations are apt to be both tedious and expensive.

Next to the quality of the topsoil, the most important consideration is that of the enclosure. Anyone who would build a garden open on every side to the staring world hasn't the cottage garden instinct. He should do something in the so-called Italian style, with imitation stone, varicolored conifers, and an elegant array of cannas. For one of the prime characteristics of the cottage garden is its modesty. It offers a glimpse of itself over a hedge or through an arbor, but it doesn't place itself on exhibition. The enclosure, then, should surround the garden completely. One side of it will be the house, as it will be remembered the cottage garden is not something detached and at a distance, but is stepped into from the doorway.

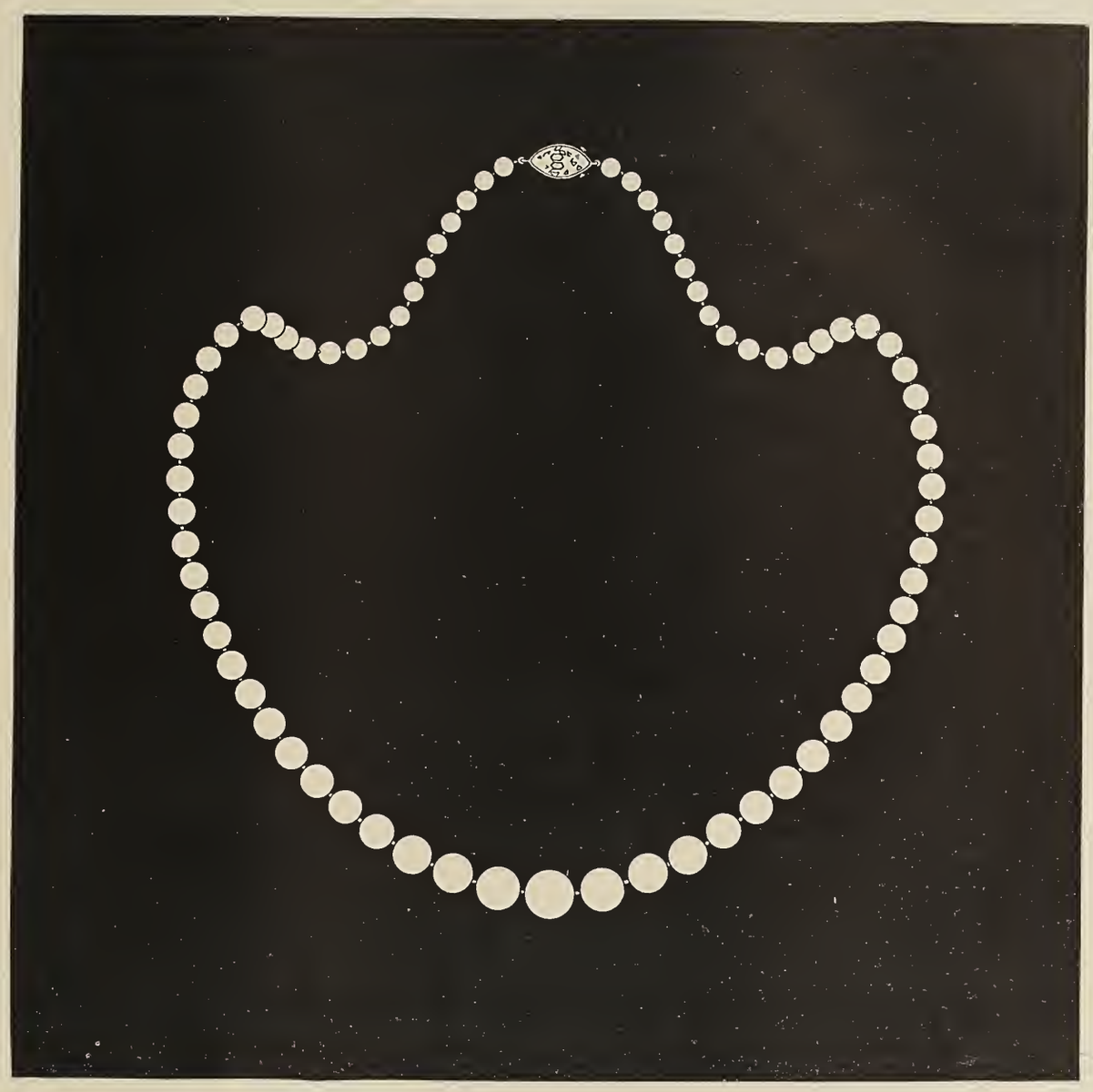
The other three sides may be of fence, lattice or hedge. Both the fence and the lattice would be simple in design, sturdy of construction, and covered with vines. A type of fence splendidly suitable for the purpose is of split saplings, seasoned, wired closely together, and set tightly, erect, between locust posts. It makes an inexpensive and unobstrusive fence, and it subordinates itself nicely to any insistent architectural note the house may have. It may be of any reasonable height over 5′. This one example will be sufficient, because it indicates the general feeling of design and construction particularly suitable for cottage gardens.

For hedges, the yew of England finds its nearest counterpart here in the native hemlock. The yew is a deep rich green, but it is also sombre. The hemlock's green is grayer and more gay. Yew will not grow reliably in this country while hemlock is one of our hardiest conifers. It shapes up well, and in a few years, if planted at a decent height, produces a thick and close-knit hedge. There is no other evergreen as nearly suitable.

Privet is a little smug for the cottage garden. To have the rest of garden true to type, and then to have it framed by a neatly clipped privet hedge, would be like setting a fine peasant pottery cup in a five-and-ten saucer. Hawthorn (*Crataegus crus-galli*) has character. It is as hardy as, and more durable than, privet. It is to a great degree more lovely. European beech and hornbeam, similar in appearance, are splendid for large hedges. In fact, all the hedge plants named here are best when allowed to reach considerable height and width. There has got to be a fair height if there is to be privacy, and if there is no room for a husky width of 3′ or more a fence or a lattice had better be used instead.

The two best path materials for the cottage garden are brick and flagstone. Ultimately the brick, laid without any effort to achieve an "interesting" pattern, will become moss-grown and mel-

(*Continued on page* 102)



THE PEARL

"IN THE CORE OF ONE PEARL
ALL THE SHADE AND THE SHINE OF THE SEA."

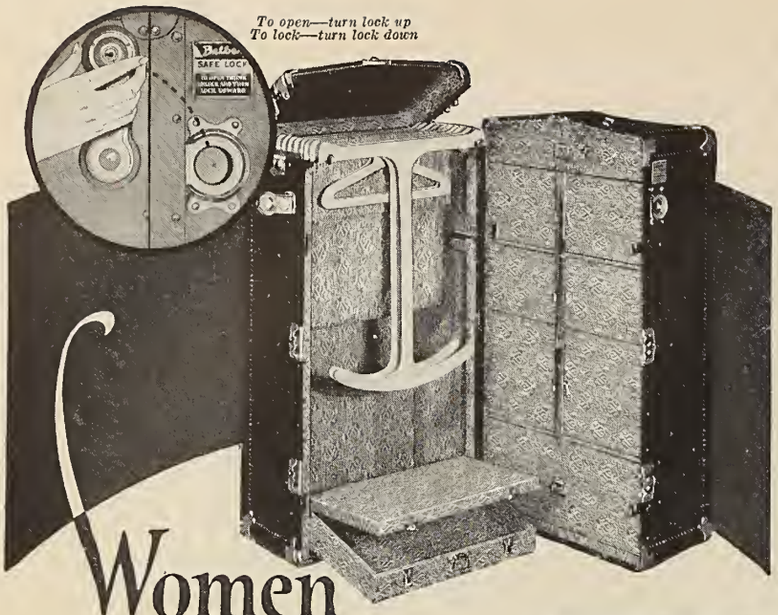
ROBERT BROWNING

The pearl, that happiest of nature's accidents, is easily the supreme jewel of the world.

No picture can show, no words describe its strange, compelling appeal, but every woman knows it, and in her heart every woman longs for pearls.

It was this that led us many years ago to make the pearl the object of our chief solicitude.

BLACK, STARR & FROST
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FIFTH AVENUE CORNER FORTY-EIGHTH STREET
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Women certainly appreciate this feature!

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ISN'T it true that you've always considered locking or unlocking the ordinary trunk a real nuisance? No one likes to fumble with clumsy catches or strain and tug at unwilling locks.

The new Belber Safe-Lock makes locking and unlocking delightfully easy and simple. There are no nail-breaking catches to worry with. One turn of the key—then turn the lock up as shown, and the trunk is unlocked and open. One turn of the lock down and the trunk is tightly closed, locked in four places at one time!—no complicated mechanism.

No other trunk contains this desirable feature. It is one of the many improvements which have made Belber Trunks and Bags the largest selling line of fine luggage on earth!

Write us for our attractive little booklet—"The Style in Wardrobe Trunks—and how to pack." It will show you many valuable features that you want in your trunk—and also tell you how to keep your clothes in the best condition while traveling. It is free upon request.



Belber Bags and Suitcases combine smart styles with convenient designs and durability that is most unusual. Specials for both men and women.

Belber
SAFE-LOCK
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THE BELBER TRUNK & BAG COMPANY, Philadelphia
World's largest manufacturer of fine traveling goods

THE COTTAGE GARDEN IDEA

(*Continued from page* 100)

low; likewise, the flags will develop green joints of turf. Both should be laid without cement on a sand base.

In choosing and arranging the plants for the cottage garden particular care must be taken to make every foot of flower bed count. Duration of bloom must be considered, and so must duration of foliage. There won't be room for a great number of plants, or for a great variety.

For an average situation it would be difficult to find ten perennials more satisfactory in every way or more consistently in character with the cottage garden idea than the following:

1. DELPHINIUM, preferably *bella donna*, because of its graceful spikes of gorgeous blue, blooming twice during the season. It must be staked and it must be cut back almost to the ground after the first blooming, but it is worth the trouble.

2. PEONY, preferably a single pink, though the color and the form is a matter of individual taste. The single seems more to reflect the simplicity of the cottage garden than the double. The plant is quite indispensable, not only because of the beauty of its blossom, but also because its foliage is permanently attractive from spring to fall. Its space is never barren.

3. PHLOX, preferably the *Miss Lingard* variety which is pure white with a pale pink eye. There are many more colorful varieties but there are few that bloom so well and for such a long time.

4. COLUMBINE, preferably the variety *Aquilegia chrysantha*, which grows to 18″ and sports a mass of spurred yellow flowers.

5. ASTER, preferably the variety *novi-belgii, Mrs. D. Evans*, which has large showy, azure blue flowers, in unusually close formation, stands about 3′ high, and blooms from September to frost.

6. CHRYSANTHEMUM, preferably the large yellow *Globe d'Or*.

7. DIANTHUS, preferably the familiar *plumarius* in the variety *delicata*, which is a blush pink and blooms profusely. The gray green foliage is perhaps the most decorative in the border, and it is persistent.

8. IRIS, preferably a fine clear blue from the *germanica* section.

9. TULIPS, preferably *Clara Butts*, though there are other favorites for other tastes. These to be set against the house, and in clusters throughout the border for springtime display.

10. HAREBELL, the little *campanula carpatica*, both in blue and white, to use where low plants are needed at the front of the border.

Of the choice of annuals to be used there need be no end, but the list should certainly include zinnias, marigolds and China asters. These three might be given as much importance in the border as the perennials, while other lovely but unspectacular annuals might be used to fill in where perennials have subsided.

THE GARDEN OF SWEET PERFUMES

(*Continued from page* 72)

Donn Byrne says is like "sustained music" as if he thought it more wonderful even than its blossom wealth. There is boxwood that Holmes says breathes the "fragrance of eternity." Surely these varied fragrances are not for themselves alone, nor for idle use, but rather for the memories they awaken, the impressions they create, the pleasures they anticipate, the enchantment they invoke.

Intangible and elusive as they are, fragrances have associations of many kinds. They call up pictures of many climes and many countries. There is never a tiny whiff of hawthorn but visualizes English lanes in May time, pictures English gardens during spring, typifies England itself.

Fragrances are inseparably mingled with the character and habits of plants. Is not the cool greenness of boxwood the very keynote of its fragrant charm? Does not each tiny bell of lily-of-the-valley tinkle the pure delicacy of its fragrance? Is not the fragrance of pinks indefinably mixed up with the careless mats of spreading grayness along the edges of paths? There is an ever-blooming white variety of *Dianthus plumarius* that I love to use in gardens, not half so much for its luxuriant bloom in June as for its more delicate aftermath of scattered blossoms. Far into October its half-opened buds are sweetly scented.

Fragrance is inseparably mingled with flower color. Think of all the perfumed loveliness of nicotiana, honeysuckle, madonna lilies, garden heliotrope, dictamnus; do they not call up memories of white flowers glistening in the dark of the evening? Or get a whiff of marigolds. Does it not suggest gardens of rich and varied color; of pungent yellow, orange, red; of calendulas, nasturtiums, calliopsis, zinnias, heleniums abounding in masses in great sprawling borders?

Fragrance has a magician's power, casting spells and conjuring up through the blue mist of memory many an old garden and many a forgotten one. By the very fragrance of plants, the character, the very style of the garden is woven into the texture of our day dreams. Roses and lilies have ever woven their fragrance into garden character. They have long been familiar flowers. Old engravings show that even the tiniest of gardens nestling within the castle walls of medieval days had lilies and roses in their miniature flower beds. No doubt the flower fragrance was more precious to those close-confined ladies in the pictures than even the loveliness of the flower forms.

Hyacinths, too, may conjure up stiff little Dutch gardens of old prints with brick paths between numerous tiny oblong beds. Tuberoses were used in great quantities in old French parterres and there is a story that king and courtiers fled the gardens at the Trianon one evening for the overpowering scent of them. Tuberoses call forth quite a different garden for me. It is the only garden in which I have ever seen them blooming. It is a garden of white flowers, not in a solid mass of white but rather as a white pattern worked upon the delicate green of flower foliage, as a delicate white embroidery within box edgings.

Quite different are the associations of primroses. Their fragrance must recall to you, too, enchanting paintings of English woodlands where primroses make golden carpets beneath the still leafless trees.

There are other fragrances, however, to touch American senses, for the sweet fern of our woodlands, the bayberry on upland pastures, the sweet pepper bush along streams, the arbor-vitæ on our northern lowlands, the clover in the fields, the flowering wild grape on the roadsides have even lovelier suggestions of our countryside with all the tangled ruggedness of its shrub and tree growth. And what is more enticing still than the fragrance of the needle carpets in our pine woods!

Dearer, even, to our associations are the gardens re-created through the slightest of boxwood fragrance. Our American senses will not recall the dignified formal

(*Continued on page* 104)



THE MEASURE OF LINCOLN WORTH

That spontaneous enthusiasm with which even seasoned motorists tell of their first ride in a Lincoln is not the true measure of the worth of this splendid car.

Rather that measure must be read years hence. Only as you learn through how many seasons and with what tireless persistence this car continues to perform in the brilliant manner that inspired your first delight is its true value revealed.

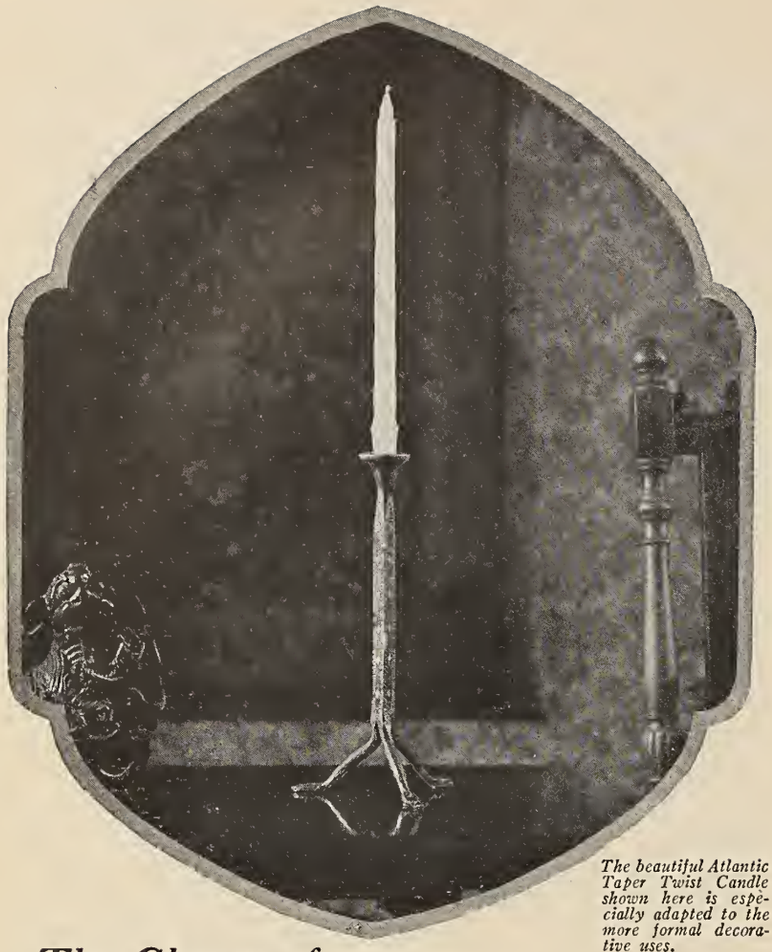
It is understood throughout this entire organization that the Lincoln must be built not only instantly to prove its worth but conclusively to confirm that proof anew year after year.

We have definitely pledged our every resource to increasing its ability to justify the enthusiasm your first experience with it aroused.

LINCOLN MOTOR COMPANY
DIVISION OF FORD MOTOR COMPANY, DETROIT, MICH.

The Seven Passenger Sedan

L I N C O L N



The beautiful Atlantic Taper Twist Candle shown here is especially adapted to the more formal decorative uses.

The Charm of
Candles *and* Candle-light

WELL-CHOSEN candles in the reception hall—how stately they look! How they radiate the very warmth of your hospitality!



And Fashion says, carry the charm of candles and candle-light into *every* room—living-room, dining-room, library, boudoir. Nothing has a more important part in the decorative appointments of the modern home, nor better expresses the good taste of the home-maker.



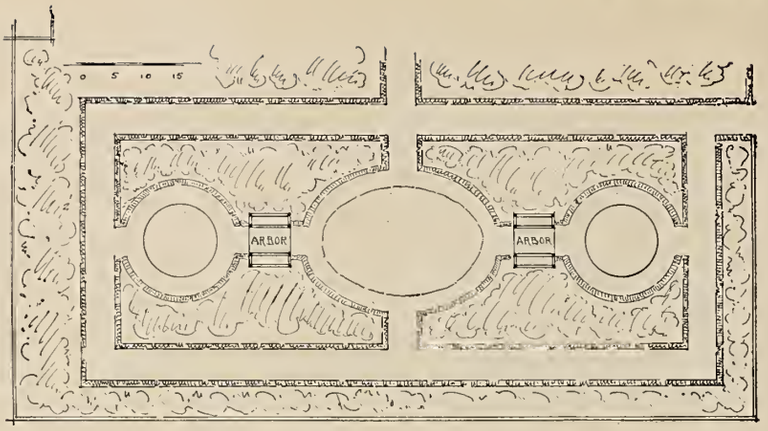
Candles, of course, should be changed frequently. Burn them. Atlantic Candles are made for lighting as well as decorative qualities. Each style is a masterpiece of the candle-maker's skill. Shapes are correct, colorings deep-set, materials pure, wicks self-consuming. No smoke! No odor! No flicker! No drip!

Atlantic means *quality*. So for your protection Atlantic Candles, or their boxes, are distinctly labeled. Dealers have them in many desirable shapes and colors.

"CANDLE GLOW," an interesting and authoritative booklet prepared by us, offers many suggestions on candle styles, lighting and decoration. We will gladly mail you a copy.

THE ATLANTIC REFINING CO., PHILADELPHIA

ATLANTIC CANDLES



One of the great charms of a fragrant garden laid out along such lines as these is the opportunity its paths afford for wandering at will and enjoying to the full the successive scents from the different plant groups

THE GARDEN OF SWEET PERFUMES

(*Continued from page* 102)

parterre of European gardens half as readily as the happy patterns of boxwood bordering gardens like that at Mount Vernon, or the curiously interwoven knots and rings found here and there in forgotten countrysides in front of the less pretentious white houses belonging to our early republican grandparents. For me, I think of the charming old gardens where great square beds of vegetables and herbs and flowers are bordered with billowy box edgings, and fruit trees grow carelessly in the midst of all, lending their own peculiar significant fragrance to the garden. Two such gardens come to mind. One is a really old garden back of the fine old Reade mansion in the half-forgotten and altogether charming town of Newcastle, Delaware. In the other, on a rich estate on Long Island, the great beds with their boxwood borders lend a fragrant dignity and aged charm to a great walled flower garden but a few years old. I saw it one May morning in all its loveliness when pink dogwoods, wistarias and lilacs were all in bloom together.

The sweetness of the Paulownia tree is inseparably mingled with spacious lawns on old estates and even the common barberry has a sweetness when in flower that conjures up these older places with all the old-fashioned elegance of fifty years ago.

Quite different but perhaps just as alluring are the pictures brought up by the fragrance of sweet brier roses, pictures full of the charm of unpretentious gardens of earlier days. Can you not see the white arched gateways, the trellised seats and arbors, the curious curving paths and tangled borders? Lilacs and orange-scented syringas grew in these gardens; the cinnamon rose grew there; the sweet-scented "shrub" with its curious brown bouquet; and wistarias enveloped the house in a veritable bower of fragrance. Rose geranium and lemon verbena, valerian and heliotrope were set out in these gardens.

These are intimate flowers, as their fragrance suggests. They like to be touched with sensitive fingers. They are caressing and weave their perfumed webs around our hearts. They like to be planted near at hand in the cosiness of little intimate gardens. No display or wealth need be there; a few plants of each are quite enough, for in their very elusive suggestiveness is their charm.

And then, there are thyme and lavender and sage whose refreshing smell recalls English half-timbered cottages embowered in rose vines and nestling in the midst of fragrant shrubs. In front are tiny doorway gardens where matted plants are growing over gray stone paths; hollyhocks form rosetted ornaments against brick walls, and all manner of lovely typically English flowers are gathered together in orderly charm.

Shall we be satisfied by these associated garden memories or will this varied fragrance lead us to create new gardens that shall have all the witchery of the old?

Fragrance, too, has a way of setting its stamp upon a garden. Such plants as heliotrope whose habits adapt them to our newer use of bedding plants can be used in this way. I like heliotrope in fragrant masses amid scattered polyantha roses, or better still in heavy bands mingled with verbenas and violas and pachysandra amid groups of laurels in a garden of soft color and predominant green. Stock, too, might well set its mark upon a garden, not just mingled with other annuals in great borders, but all self-sufficient in fragrant bands of soft intermingled color in some secluded garden spot. Even more subtle, perhaps, would be the poignant interest given a great lawn under age-old trees by planting sweet scented vernal in the grass. When planted in the joints of broken stone paths where it is crushed under foot the vernal grass is bewitchingly sweet.

Fragrance has an elusive way of anticipating our impressions of a garden. A single Gardenia rose over an arch turns a fragrant key in the gate to the rose garden. A single pine or a balsam fir prepares the mind for secluded shady gardens where columbines and meadow rue, ferns and lilies dwell. The subtle scent of water-lilies is so penetrating that even a hundred feet or more away from the plant one begins to delight in the water garden in pond or pool or stream as yet unseen.

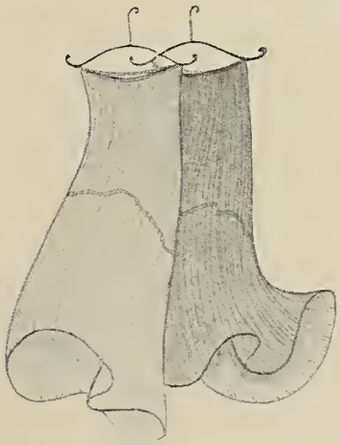
Fragrance can be full of enchantment, too. It can lure one on to hidden pleasures. Brush past the sweet brier rose that half blocks the garden entrance. At your very touch the fragrance quickens your pulse and prepares you for a garden of old flower favorites. Crush the thyme under foot and its fragrant magic may lure you into a secluded garden hidden within gray walls. Edge your annual border with mignonette and the tangled riot of its bloom will be doubly refreshing. Circle your garden with lilacs and syringas and each springtime will lure you anew into its fragrant enclosures. It is in such ways, if we do it with discrimination, that fragrance can become a veritable guide in the making of lovely gardens.



The Pettiskirt comes in pink, white, black, navy, henna, fawn, Belgian, brown, grey, silver, peacock and green



Pettiskirts of a new Glove Silk that wear and wear with undiminished loveliness



A silk Pettiskirt that really launders and wears! You had abandoned hope of ever finding it.

Then Vanity Fair, famous for their success in designing, as their Plus-4-Inch Vest, Plus-4-Inch Knickers and Pettibockers testify, designed you the Pettiskirt.

They chose to make it of their exclusive origination, Vanitisilk, for two reasons—its wearing quality and its charm. Vanitisilk has a special weave, developed to counteract the usual shrinkage of glove silk. And this weave gives it a new delightful effect of elusive shadow striping.

With all the sturdy wearing quality of glove silk, the soft shimmering folds of Vanitisilk take up no room beneath your slenderest frock. The deep shadow-proof hem makes it adequate beneath your thinnest frocks. Cleverly Vanity Fair abolishes the ugly placket and instead finishes the Pettiskirt with an elastic at the waist that the wear may rarely come twice at the same place.

Months and months afterwards you are still proud of your Pettiskirts. They come in pink, white and all the fashionable costume colors.

Ask for the Pettiskirt at your favorite shop. Look at Vanity Fair silk underwear there, too—it comes in both plain glove silk and in Vanitisilk. Should they not carry Vanity Fair we will tell you where to get it nearest you if you send a post card to The Vanity Fair Silk Mills, Reading, Pa.

Vanity Fair SILK UNDERWEAR AND HOSIERY

Suggestions for beautifying the table with

INTERNATIONAL SILVERPLATE



Let these trade-marks be your guide to buying silverplated hollowware of true worth

IN purchasing silverplated hollowware, quality —the ability to give lasting service—is the first consideration. "Beauty" is an essential, but not the only essential. Your guide in purchasing, therefore, should be the reputation of the maker identified by the trade-mark on the goods.

For more than fifty years the names of Barbour, Derby, Meriden and Wilcox have assured to the public all that is fine in silverplated hollowware.

The International Silver Company has now adopted and copyrighted a uniform trade-mark for these four brands. In the half circle appears the name of the producing factory and at the base always appear the words "International S. Co."

Look for one of these trade-marks on a tea set, a coffee set, vegetable dish, gravy boat, compote, candlestick, or any other articles of silverplated hollowware. Such a mark is the assurance of quality and satisfaction—satisfaction of which you alone are to be the judge.

INTERNATIONAL SILVER COMPANY
Meriden, Conn.

International Silverplate is also made to match the patterns of the famous 1847 Rogers Bros. knives, forks and spoons, and the trade-mark is

1847 ROGERS BROS.

INTERNATIONAL SILVER CO.

TALKING POINTS IN THE HOME

(*Continued from page* 88)

pressing the button which rings the corresponding station which you are trying to connect. Sometimes you have a key or a rotating circular switch which makes the contact with the "party" you are struggling to get.

The chief reason for calling this the multiple cable is that all the wires are carried in one bunch that travels all about the place. With your instrument you have a button board and wire cable on your desk. That is, all the wires are in one cable which makes the rounds of the whole establishment.

Now, this system may be good for a small number of extensions but you can see that if you had a lot of extensions there would be a fat cable and undue expense in dragging all the lines over the house. Then, if by chance the bundle of wires on your table gets wet, every wire in the house will refuse to function. When you have these systems they are simply operated from dry cell batteries which have to be changed every seven or eight months, but they must be changed or you will be talking into the air.

CHATTING ALONG BY CABLE

This multiple cable system is divided into four classes according to the elasticity of conversational distribution.

1. Selective talking and ringing

In this instance you can ring the party that you want. Also, you can call a busy station and "get in". This class is fully intercommunicating; that is to say, any sets of stations can be talking to each other at the same time. But beware of the selective ringing and common talking type which means that only one conversation can go on at a time over the circuit.

2. Selective ringing and common talking

This system gives you selective ringing but conversations are carried over the same circuit, so that if you lift up your receiver you can hear anyone talk to anyone. It's like listening in on a farmers' line in the country and hearing all the gossip. But on what is called the selective ring and full metallic system it is necessary to ring a busy station in order to break in.

3. Common ringing and talking

This has only one ringing and one talking circuit and the different stations are signalled with a code, such as one long and two short, or three long and two short, and the like.

4. Secret talking cable system

Secrecy is possible in this system on what is called the Master station only. Of course, you can put in more than one Master station, which is an expensive thing. However, this system is rarely suggested for home use.

The two great divisions of these phones are those whose number of extensions is limited and those whose extensions can be nearly any number, even to thousands.

We feel that should you want more than six (although the cable type makers say more than fifteen) stations you should install the automatic or selector type of phone. This equipment is a little more expensive because there is an automatic switchboard which selects and makes your connections and you have a dial instead of a series of push buttons, etc. In the long run, however, it is cheaper to maintain because you have a unit system. That is to say, all you have on your desk or wall is your own single instrument and the two or three little wires connecting you up with your dial to the switchboard. Should your phone get out of order it has no effect on any other. Should it get wet it has no effect on any other, whereas in the cable type if your phone has a kink, the whole cable "catches on" because all the wires in the house are on your desk, and when it has to be fixed all of them have to be ministered unto. So the main thing in the intercommunicating phone system is to be able to write the equation: *Unit + Flexibility = Simplicity*, which means that when one member of the community "goes wrong" he does not involve anyone else and his cure or mending is individual, not *en masse*.

THE SWITCH BOARD AND DIALS

By means of the dials, impulses are sent to the switch board, in some such way as the dials in the city phones make the connections. This automatic switch board in simple, magical fashion picks out the numbers and then signals your party. If the party is out or busy, the switch board gives you the proper sign. It is quite a wonderful and almost human mechanism, and all that is necessary for you to know is that the best types of these telephone systems really fulfill their vows.

With this system a 15-station installment would be more costly per extension than would one of 50 to 100 because exactly the same machinery, etc., must be put in for 5 as for 50.

Remember that the two or three wires that are necessary to connect the extension with the switch board are the only wires carried to your extension. Therefore it is simplicity itself to mend anything that goes wrong.

Here you see it differs from the multiple cable, for in the latter, as we said, all the wires of all the phones are visited upon each extension. But the automatic or selector system of wiring is similar to the method used by the municipal telephone companies.

The automatic telephones, then, are especially valuable in large country estates when the house itself is large and where there must be daily and immediate intercommunication between the lodge, the garage, the stables, the tennis courts, golf house, dairy, greenhouses, etc., to say nothing of the various servitors' quarters and various parts of the house itself.

OTHER USES OF TELEPHONES

These telephones are useful not only for talking points, but for signals. For example, if on a large estate the Lady of the Manor is somewhere or other, and it is known to her and to everyone in the house that three rings mean that someone wishes to see her or some one is calling on her, she can be easily called if she be anywhere on the estate. This feature, too, can be used when calling or needing anyone else. Then the person called simply goes to the nearest phone to which the signal summons. These codes can be made as buzzers, horns or bells, so again you see the flexibility of this system.

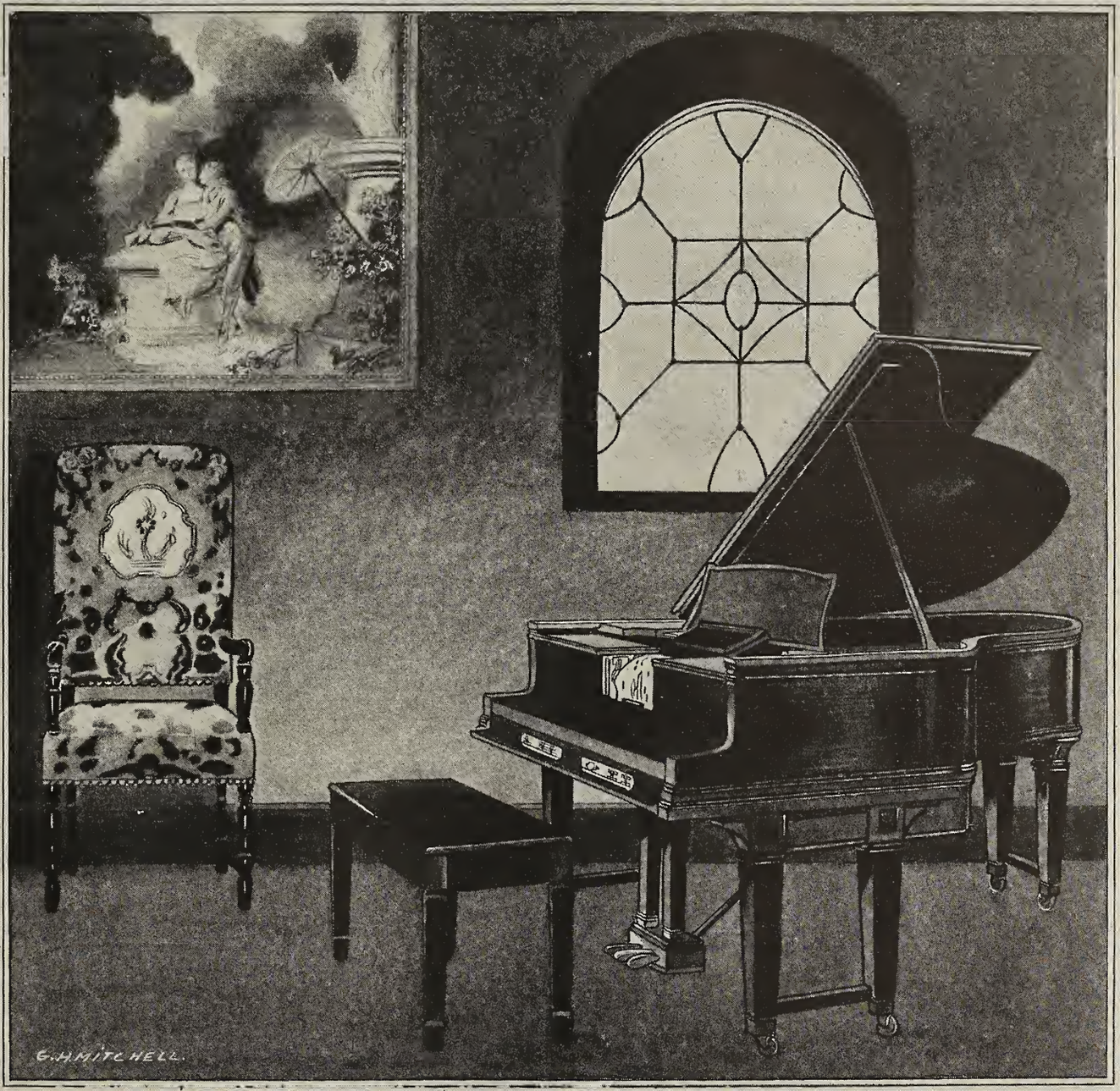
As a fire signal, too, the intercommunicating phone is a safeguard. By a certain code, or a general ringing of bells, horns or buzzers, the fact of the fire can be swiftly advertised to the domestic public who will the more easily be able to escape the dangers of conflagration. This in itself is a great comfort to have around the house on a large estate, a thousand times better than fairies, yet how like good fairies these telephones can be!

It can so be geared, this intercommunicating telephone, that any number of people can hold converse at the same time. For example, the week-end party could have beautiful recliniums in elegant ease talking from bed-land without the disaster of getting the plan made when too late to catch the ferries, etc., after the dressing process and after the various people have had breakfast in their own rooms.

ORDERS, NURSERY ET AL.

Think what it means in a home to call by bell a maid or valet! It means that the valet comes up or the maid leaves what

(*Continued on page* 110)



"In the corner stands our piano—it is a beautiful Duo-Art Grand—a Steinway"

HARK! SOMEONE IS PLAYING

IT is Paderewski. He is playing the Military Polonaise of Chopin. We thrill at the vivid portrayal and, as we listen, there is borne to us by the music, a tale of the deathless devotion of the player and the composer for their country, their beloved Poland.

The music ceases.

There is a pause, and now, as delicate as old lace, as quaint and beautiful as a coat of brocade, his own Minuet. How crisp his touch, how glorious his tone—*his* touch and *his* tone, none other.

And now he is gone and another takes his place at the piano. It is Josef Hofmann. He is playing a Liszt Rhapsodie. How perfect his art. How faithfully it is mirrored by this Duo-Art medium. Truly it is a masterful performance.

We have but to choose whom we would hear. Now it is de Pachmann or perhaps Siloti, who has sat at Liszt's side and learned his art from the great immortal. Now it is Friedman with his marvelous color and technique; or the great Frenchman, Cortot; Gabrilowitsch, the poet; the ever-charming Percy Grainger; the scholarly Harold Bauer; the delightful Ganz.

The catalogue of Duo-Art Music embraces a large and comprehensive list of the Classics interpreted by the world's greatest Pianists.

There are also a large number of selections from the Grand and Light Operas and the Popular Classics. There are many song rolls including the old English, Scotch and Irish ballads, Plantation Melodies and Folk Songs of different countries. The Song rolls have the words printed on the rolls.

Popular Music from the current successes is published monthly. A very large assortment of Dance Music is available and new selections are added monthly. The Dance Music is recorded by pianists from the leading Broadway Dance Orchestras and is ideal for dancing.

Representatives in all leading cities

The AEOLIAN COMPANY

NEW YORK LONDON PARIS MADRID SYDNEY MELBOURNE

Makers of the celebrated Aeolian-Vocalion

One Modest Investment for Kirsch Rods -then Years of Beautiful Window Draping

With Kirsch Curtain Rods on your windows, there is almost no limit to the window draping arrangements you can have. Put up easily-washed curtains for summer, replace them with more elaborate drapings for winter. Satisfy your craving for a change as often as you wish.

Kirsch Rods are made for long years of service. The wonderfully durable finish of Velvetone Brass or Velvetone White keeps like new for years.

Kirsch CURTAIN RODS

are flat in shape; combining sagless strength with artistic display of the drapings. They hold headings upright, as they should be, and bring the draperies close to the casing, shutting out side glare.

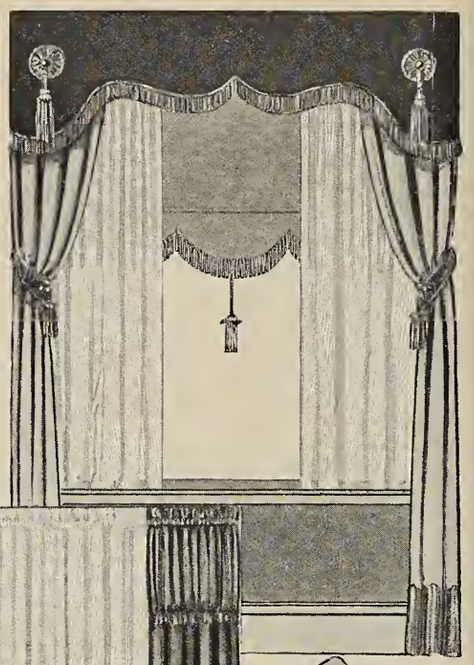
The beautiful and lasting Velvetone Brass or Velvetone White finish prevents rust or tarnish. Kirsch Curtain Rods come single, double, triple, to give any draping effect; extension style or cut-to-length, to fit any window.

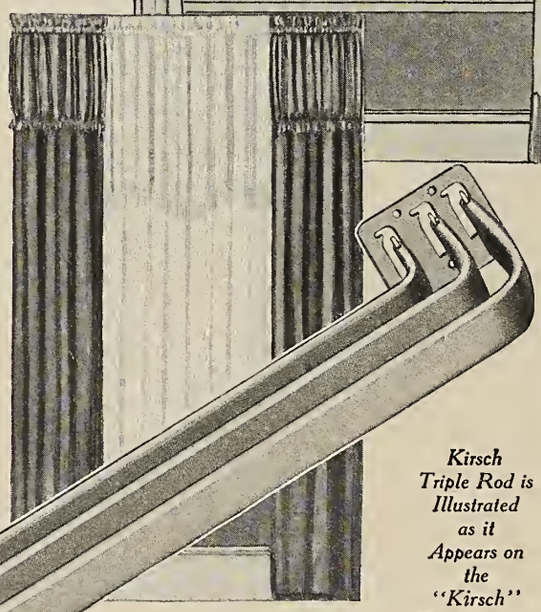
Sold at better dealers everywhere. Look for the trademark name *Kirsch* on the carton.

KIRSCH MFG. CO., 248 Prospect Ave., Sturgis, Mich., U. S. A.

Manufacturers of Kirsch Curtain Rods and everything best in Window Draping Accessories

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Kirsch Triple Rod is Illustrated as it Appears on the "Kirsch" Triple Bracket

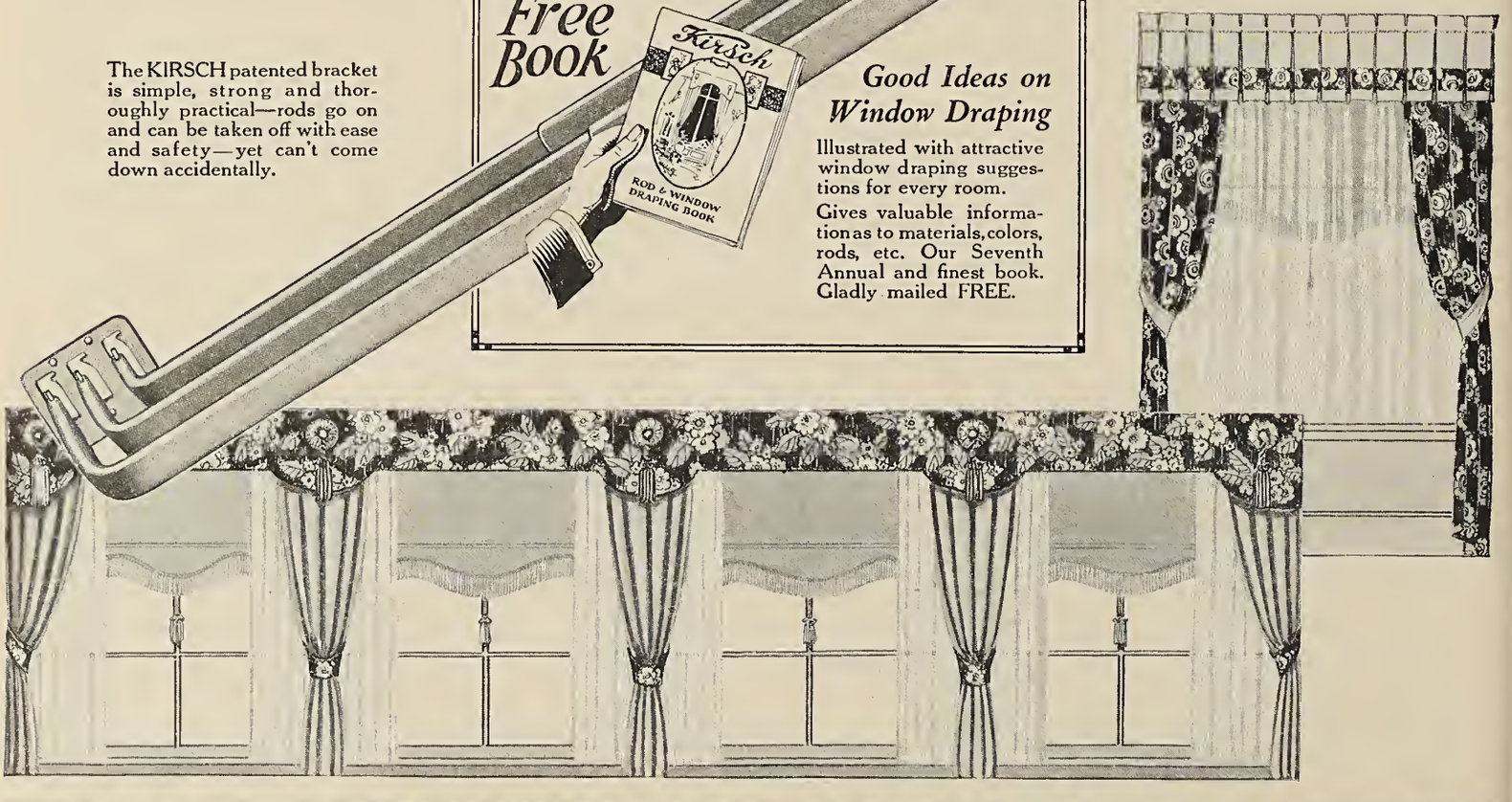
The KIRSCH patented bracket is simple, strong and thoroughly practical—rods go on and can be taken off with ease and safety—yet can't come down accidentally.

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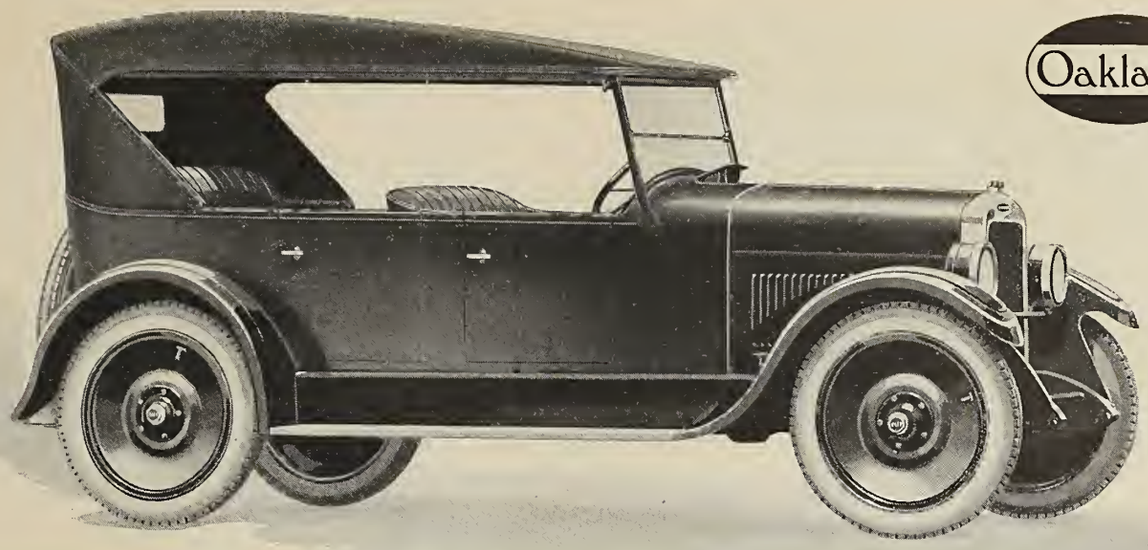
Good Ideas on Window Draping

Illustrated with attractive window draping suggestions for every room.

Gives valuable information as to materials, colors, rods, etc. Our Seventh Annual and finest book. Gladly mailed FREE.



Ask for and See that You Get Kirsch Curtain Rods



Announcing the 1924 Oakland "6"

It's Brand New—*and* True Blue

Embodying Exclusive Features of Engineering Design and Superior Coachwork Never before Associated with Cars of Moderate Price

This True Blue Oakland was deliberately built to be the most perfectly balanced, the most accurately engineered and the finest built light-six in the world.

Two years have been devoted to its design, manufacture and test. Two years—plus the wealth of Oakland experience gained through many other years of exclusive light-six manufacture and the limitless resources of the General Motors Corporation in money, machinery, materials and men.

From axle to axle—it's new! It embodies features of mechanical superiority—of beauty and comfort and performance—heretofore unheard of in cars of its price! Every single part—from the new engine to the new bodies—was designed and built to fit and function in perfect correlation with every other part.

And because it has been so carefully designed, so soundly built and so thoroughly tested—Oakland places upon it, without hesitation, the same written 15,000 mile engine performance guarantee and the same Mileage-Basis gauge of value that have proved the quality and the value and the excellence of Oakland cars for years!

Four-Wheel Brakes—Brand New Engine—New Bodies—Centralized Controls—Disc Steel Wheels

The finest light-six is now also the safest! Four-wheel brakes are on the True Blue Oakland! But four-wheel brakes—remarkable as they are on a car of Oakland's price—are only one of the many improvements and refinements built into this new and true blue car!

It has a brand new engine—smoother, quieter and more powerful than even its highly successful predecessor, the Six-44.

Its beautiful new blue bodies—built by Fisher—are wider, deeper, and more luxuriously upholstered. The top is permanent, accommodating a distinctly new type of door-opening side curtains comparable in snugness and utility to the door of a closed car.

A satin-wax finish stamps the open models with an individuality never before attained in cars so moderately priced.

Instruments are grouped on a single glass-covered panel, indirectly lighted. Controls are centralized on the steering wheel. Disc steel wheels are standard equipment, at no added cost.

See this new Oakland—see it at once! Come with a critical mind—because the more exacting you are, the more quickly will you realize that no other light-six in all the world approaches it in dollar-for-dollar merit.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN
Division of General Motors Corporation

A fleet of "True Blue Travelers"—of which the 1924 Oaklands are exact counter-parts—is engaged in a nation-wide demonstration! With thousands of miles of test service already on their speedometers—they are out to demonstrate, at first hand, the high quality of Oakland construction, and the remarkably efficient performance buyers may expect from their True Blue Oaklands.



Among public betterments open to all cities, better street lighting makes the most improvement at the lowest cost

If Mandan can, you can

One of the best lighted towns in the United States is Mandan, North Dakota, which has one ornamental street light to every ten residents.

Better street lighting means safer streets and higher property values. Yet the cost per person per year is so small that every live town can afford it.

If Mandan can, you can.

The same street lighting engineering service that helped Mandan to illuminate is at the service of your city. These specialists are part of the General Electric Company; an organization of 100,000 men and women who make apparatus through which electricity is put to work.

GENERAL ELECTRIC

TALKING POINTS IN THE HOME

(*Continued from page* 106)

she is doing and comes to find out what you need. Then he or she goes back again and does it. Four trips and time wasted, whereas, if you have a telephone that works, all you need to do is to call up whom you want, tell the nature of your need and in one round trip your need could be attended to with swiftness and no loss of time or uncomfortable waiting. Of course as an emergency call these room phones are without peers.

Fancy the comfort of knowing that you can talk to Nurse at night about the children if you come home late. Think, too, how quickly Nurse can get into communication with you if one of the children needs you, or in fact how rapidly anyone can call you if you are needed.

As a burglar signal, also, these telephones can be made very effective. For example, there can be here a very simple signal so that it can be dialled almost without effort. This signal will be known to every one in the house. Then the nearest person to an outside phone can call the police and you will have an opportunity to conquer the marauder.

INSTALLATION

The telephone, though one of the greatest of modern devices, one which has practically revolutionized life on this globe, is still probably the most abused thing in the world and one, with the exception of golf, that causes with all its pleasure giving and general gifts, more audible and inaudible swearing than anything else.

There are many causes for this: One because of a faulty installation and another due to ignorance in the instrument's use or rather abuse.

We have visited in many a house where there has been an installation of intercommunicating telephones and they were put in so badly that they are never used. It would be the same with any mechanical device badly set up or installed.

It is, for example, quite a habit with the contractor wanting to install the intercommunicating phones to use ordinary bell wire, parafine insulated, and then when the phone is in use for a little while the parafine wears off and you get a short circuit. Furthermore, the contractors often use wiring lay-outs that are too cheap, and sometimes people get carpenters who know nothing at all about these installations and do such cruel things to them that it is a wonder the systems do not rise and smite them for their loose cables and morals.

Then again, any mechanical contraption, be it but a knife sharpener, or telephone, needs care. It is useless to believe the salesman who says his device doesn't need care. The minute you get a salesman who says that about a machine or device, show him the door. He either doesn't know his business or his product is a bit of charlatanry. The good salesman will tell you just what care a device or apparatus needs. In fact, the more consideration machines, etc., get, the longer they will live and the better comfort they will be. We know nothing so maddening as the person who will say,

"Our vacuum cleaner never works well."

"Have you ever oiled it?" say we.

"No."

"Well, well," say we and leave immediately to avoid being extremely rude. So it is with telephone installation. When you get one, learn what is necessary to maintain it. Probably there will be nothing but a bit of dusting and refilling the batteries.

Of course the switch board should be placed in a dry place on the wall that will hold it without doubt. The small boy is not expected to use it as a squash court, so the board must be accessible but not readily available.

The great trouble with the installation of a telephone is that the owner generally has naught to say about it. It is usually in the hands of the architect, who chooses the type, and the contractor who does the work. This happens because the owner knows nothing about the subject. This article is to tell you something about the phones, so that when you build you can know what to demand, and when you install the phone you will know what to expect in so intimate a utility.

LET THE CONSUMER CHOOSE

If you only want a few stations or extensions, use the telephone that will take care of this load with the least trouble in the long run, one which users have used and still recommend and that is not full of quirks and "show" pieces. In any apparatus beware of the extra fixings and the "talking points" which seem in any way like extra trimmings. The best of these phones are so simple that all you need is plyers and a screw driver, and in some the voltometer which tells you whether your voltage is sufficient. It is always well to have a spare instrument or wire or dial on hand, for should anything occur and you live at a distance from an electrical supply shop you will have the sense of security which the spare tire gives the motorist on the road.

The maintenance charge of these phones is practically nil owing to the way they are made.

The same ills may happen to your phone as happen to the regular municipal phone. For example, if you leave your receiver off you use up your batteries. These are easily recharged, as you have seen, but why use them up? Such an error is particularly applicable to the cable systems which have not storage batteries and must be refilled by hand. Then, of course, you may wear the cords of the receiver, you may have a short circuit or any other disease from carelessness. But bear in mind, when the automatic phone is out of order on one line, no other line is put out of commission. Here is the great value of the unit construction.

SMALL HOMES AND STEP SAVING

There are smaller installations which lend themselves very well to the small house; two-line phones, for example. These are usually of the cable type, as the automatic type is too elaborate and expensive for small areas. The best of them for a few extensions will make housekeeping even lighter than before. The charm of the house is quiet, and the house that need not be suffused with the shouts of mistress for maid or maid for mistress is one which goes a long way on the road to charm.

These telephones obviate much running on the part of the woman in the house who has but one maid and does the upstairs work herself. In fact, very few women realize the step savers these things can be; if they have ever thought of the phone at all, they think of it as an extravagance. How many times a day are you called downstairs to speak to the ice man, the express man and all the other males that infest our purchasing centers, which is but another way of designating the modern home?

Think of the bliss of not having to run down from the attic or from the sewing room if there were two or four stations even in the two floor house! The old-fashioned folk who had the speaking tubes recognized this, but with the advent of the elevator apartment and the decline of stairs, even the speaking tube, except for the "walk up" flat, has been wellnigh forgotten. But now the perfected telephone is as much beyond the talking tube as the automobile is above the old-time buckboard.

We have passed the bell rope days and

(*Continued on page* 112)

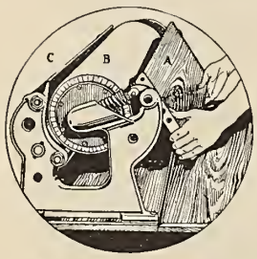

GORHAM
Good form compels the use of Sterling Silver in the Home; because it is sincere and not an imitation. It is appropriate and is always valuable. It is most economical and most satisfactory in the end.
Sterling Silver for Everybody
Highest in Quality, not Highest in price.
For sale at responsible Jewelers everywhere.

In-the-Wall



SIMPLEX IRONER

The Best Ironer



Finger Tip Control at the feedboard — makes it safe and easy to operate a SIMPLEX IRONER.

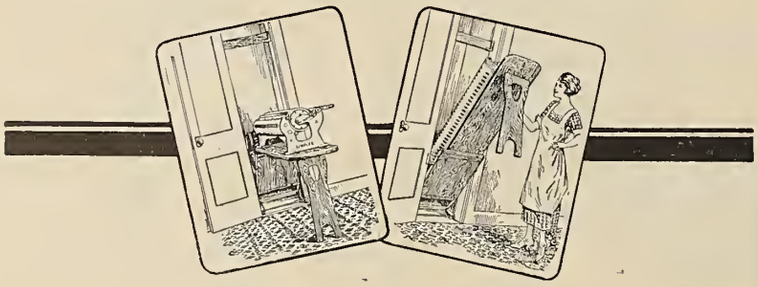
HERE'S the most practical idea ever conceived as a built-in feature for the modern home or apartment—the SIMPLEX IRONER *In-The-Wall* permanently connected and compactly enclosed.

Open the door, and the SIMPLEX IRONER appears at the pressure of your finger—noiselessly and gently it swings into full working position. And it's so easy and economical to operate — does beautiful work — irons everything — the one servant every family can afford.

The SIMPLEX IRONER *In-The-Wall* will appeal to the woman who appreciates having a place for everything, and everything in its place, and who takes pride in the ownership of a modern home.

Ask your Architect to include in his plans a SIMPLEX IRONER *In-The-Wall* — or write direct for full particulars.

AMERICAN IRONING MACHINE CO.
846 W. ADAMS STREET
CHICAGO



TALKING POINTS IN THE HOME

(*Continued from page* 110)

have come into the electric bell stage, with its consequent complexities and need for lessening the strain in living. The intercommunicating telephone in the home is far from an extravagance; it is a therapeutic and a mitigator of modern strain.

FEATURES TO DEMAND

In this apparatus and the installation of it there are certain things which are but fair to demand. Among them are:

Simplicity of operation.

Parts easily fixed because they are not only simple and visible but easily removed as well.

Manufacturer must understand your needs.

The dial must be pleasant to your use, if a dial type (automatic).

Be sure to have your switch-board large enough to accommodate more extensions in the future.

Be sure and have the manufacturer inspect the installation before the contractor gets too far away.

Be sure and have an occasional inspection of the installation.

Unless it is installed by the manufacturer, be sure that he O. K.'s the installation before accepting it as a finished job.

CHARGING AND RE-CHARGING

In order to make an electric thing function it has to have electricity fed to it; so, too, do the intercommunicating telephones. In the case of all the systems the electricity is fed to batteries from the electric light system. The cable telephone uses a series of battery cells which you must renew frequently; the automatics have self-charging systems which take care of their renewal automatically. One way that this is done is by the use of a motor generator; in another method it is necessary only occasionally to take a look at the voltometer to be sure the batteries are properly charged. Should the dial reading be too low all you have to do is to move the switch until the dial registers the proper number of volts. The automatic generator is more expensive than the manual type, and whereas it is excellent for large installations, the manual adjustment is ample for the usual uses and is a comfortable, able and simple current restorer. Then, too, it is good because it is one less bit of machinery to care for.

Thus you can see from all the foregoing that the automatic is not as elaborate even as the cable system, for in the automatics you don't have to think much about re-charging and not at all about refilling, except (as is the case with any and all batteries) the usual drink of distilled water once or twice a month. This bit of labor, of course, is well known to all motorists.

On the larger systems, above six or fifteen aggregations, the dial is the best type, otherwise you will have to have too large a layout of buttons. For example, the receiver on your desk with a twenty station phone would have to have twenty buttons on the instrument, whereas if you have the dial system you can dial or compose any figure without a lot of room used up for buttons and numbers. Of course, on the dial, the numbers can be unlimited, like the station possibilities. But with the cable type you will have to have a new installation and new set of instruments if your needs grow. All these telephone manufacturers can give you table or desk phones, wall phones, European phones (the microphone, or the kind that has the receiver and transmitter in the same horizontal). They all make very good fixtures and the manufacturers will be glad to prescribe what they consider wisest for you to get for each need.

The best manufacturers, of course, sell the best made instruments, and these pay better in the long run. Cheap instruments, no matter how good the rest of the system is, will make the best installation wear out and become useless. So don't be too sure when you get any telephone devices which are at bargain prices.

In the last analysis, buy the best. Telephones when in your home become an asset in reselling or renting it. They become, too, an integral part of your home. If your home means anything to you, you will never risk a cheap thing to reduce the dignity of it.

If it is necessary to have one of these phones outdoors there is the "mine" type of phone which is weather-proof. It is encased in rustless metal and the casing opens. The receiver, button or dial, is inside.

In the automatic phones any kind of arrangement can be achieved. For example, when one of the engineers of a large and important intercommunicating telephone system was finishing the sale of a system to one of the big moving picture magnates, the American Czar said:

"I never want to be on a busy wire. You must fix my system so that I can break through to any extension. I must never be unable to talk to anyone in the building." So the Czar's phone was so arranged that now he can interrupt with delightful élan at any time and pursue his way whether he discommodes people or not!

THE HOUSE THAT IS MINE

(*Continued from page* 62)

simplicity or be part of a group among cypress trees? Of course, we must *pretend* that it shall have no printing, no names, no advertisements, no signs, no railways" etc., etc. All a mass of pretences.

My answer to this gentleman was more energetic than polite. "I don't want my building to pretend anything. It shall be first of all a home, strong and weatherproof, and later it may be beautiful; but whatever it is, it shall be honest. I will not put up a box and pretend it is a beam; I will not mark off cement in squares, and pretend it is tile or paving stone. If I can afford nothing better than a tar-paper shanty, it will stand up as a tar-paper shanty, honest in the sight of God and man—honest and unashamed."

I know there are millionaires' houses in New York and other cities, in which everything is a fake. All the ceiling beams are cheap boxes nailed on. The woodcarvings are plaster casts grained like wood. Their marble columns are steel uprights covered with enameled tin.

I have heard the owners defend these trashy things as "much cheaper and just as good to look at". That is, a chromo is as good as the original Titian, because at a distance it looks like it; the fake mountains of the scenic railway at Coney Island are as pleasing to the eye as the real mountains; or a drug shop complexion on the face of a woman as good as one God-given in evidence of health.

Nay, nay, there shall not be in my cottage one nail, stick, shred or brick that is not exactly what it pretends to be, and beautiful, therefore, in its sincerity.

4th: My home must be of beautiful colors. Color is, of all, the easiest feature to get in a house, and the one most ignored by builders. In such cases as they have thought about it, they have

(*Continued on page* 114)



STUTZ

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SIX-CYLINDER SERIES: $1995 to $2550
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Exclusive of tax and freight

Stutz Motor Car Company of America, Inc.
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The Sign of the Genuine



TOWN AND COUNTRY CRETONNES

Have all the charm of costly hand-done prints

Reflecting the best modern decorative tendencies, Town and Country Cretonnes are further distinguished by the very qualities admired in fine old museum pieces. Their original handling of designs, their exquisite colors blending softly one into another, bespeak true artistry.

At moderate cost, Town and Country Cretonnes enable you to carry out delightfully any decorative scheme—to achieve those unusual effects that give "personality" to a home. Their colorings are notably dependable and long-lived.



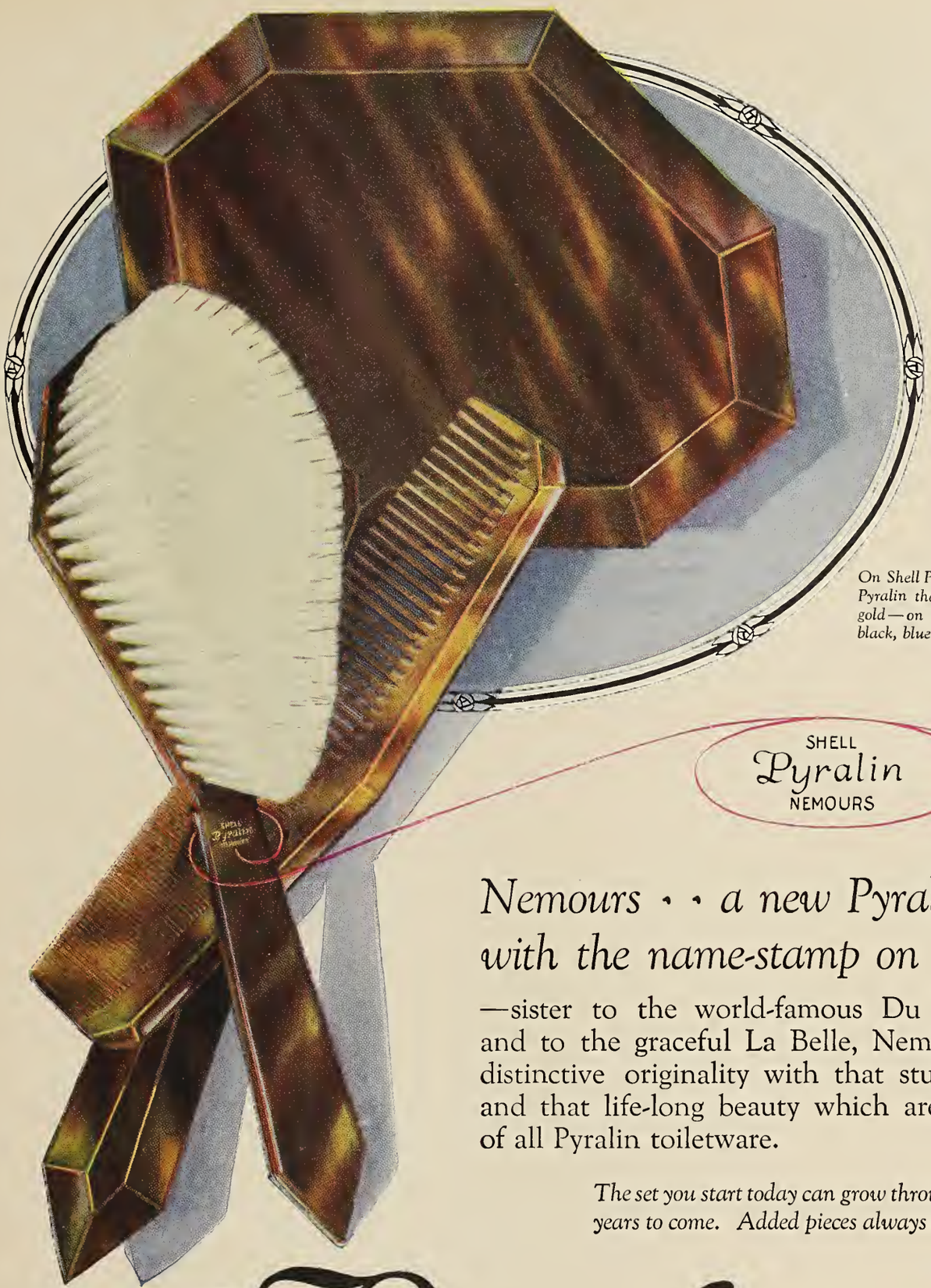
Town and Country Cretonnes are one of the Colonial Drapery Fabrics. The selvage bears the name "Colonial Town and Country Cretonnes." Ask to see them at your retail store or decorator's shop.

MARSHALL FIELD & COMPANY

CHICAGO
Adams, Quincy, Franklin & Wells

Wholesale Departments of Interior Decorative Fabrics
Producers and sole distributers to the retail trade

NEW YORK
Broadway at 24th Street



On Shell Pyralin and Amber Pyralin the decoration is in gold—on Ivory Pyralin, in black, blue or lavender.

SHELL
Pyralin
NEMOURS

Nemours . . a new Pyralin pattern with the name-stamp on each piece

—sister to the world-famous Du Barry pattern and to the graceful La Belle, Nemours combines distinctive originality with that sturdy usefulness and that life-long beauty which are characteristic of all Pyralin toiletware.

The set you start today can grow through the years to come. Added pieces always match.

IVORY
AMBER
SHELL

Pyralin



*The **only genuine** Du Barry Pattern bears the Pyralin name-stamp. It is illustrated at the right in exquisite Amber Pyralin. Made also in Ivory Pyralin and Shell Pyralin—with or without decoration.*

DU PONT

E. I. du Pont de Nemours & Co. Inc., *Pyralin Dept.*, Arlington N.J.



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A SHADE ROLLER is essentially modest. Unpretentious, almost completely hidden, it is generally unnoticed —*except when it fails in giving service.*

And then—how exasperating it can be!

In homes of taste—homes where comfort and convenience match the perfection of appointments—you will always find Hartshorn Shade Rollers in service.

There is no mystery as to why. A shade is simply as good as its roller. And the excellence of Hartshorn Shade Roller construction, the fineness of its steel spring and the precision of its clean-cut parts, enable it to eliminate shade roller worries.

Shades mounted on Hartshorn Rollers do not "jam," side-slip or refuse to rise. At the slightest touch they rise or lower and *stay put.*

If you want to be able to depend on your shades, insist on "HARTSHORN."



A new and revised edition of Mrs. Alice Burrell Irvine s "Shade Craft and Harmonious Decoration," a booklet invaluable in home decoration, has just been published. On request, we will send you a copy with our compliments.

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Realization of this truth, since 1860, has made the Hartshorn Shade Roller the only one known by name and the only one so high in quality that it is recommended by the better class of retailers.

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PALL MALL *Specials*
New size–plain ends only
20 *for* 30¢

No change in size or price of PALL MALL *Regulars*
[*cork tip*]



Wherever men smoke, Pall Mall is known as the aristocrat among cigarettes. Its exquisite blend of the choicest Turkish tobaccos has never been successfully rivaled.

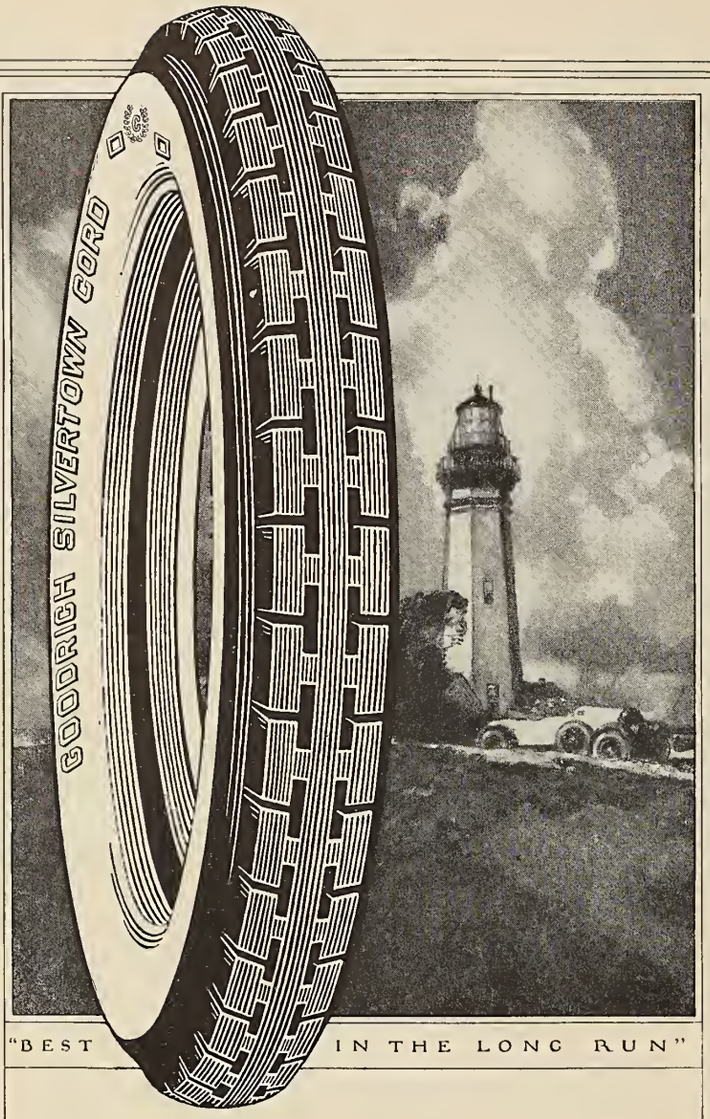
Now Pall Mall comes to you in a new size package—priced so moderately that even the thriftiest may smoke it consistently—a super-value Pall Mall—made possible by new efficiency in manufacture and increased volume of output.

"A shilling in London—a quarter here." The world has gladly paid that for ten Pall Mall "Regulars." But a nickel more buys 20 of the new Pall Mall Specials—slightly smaller in girth, and with plain ends, but with the inimitable Pall Mall quality left intact.

Try them tonight in your easy chair hour: that hour after the day's work when men demand the most from a cigarette. Give Pall Mall the "Luxury Hour" test—the critical test for any cigarette. Soon you'll smoke them exclusively. New size in plain ends only.

20 *for* 30¢

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Goodrich
SILVERTOWN CORD

SOLD BY GOODRICH DEALERS THE WORLD OVER

THE HOUSE THAT IS MINE

(*Continued from page* 112)

sought out the most hideous colors available—chocolate, slate, fireproof red—and with these deliberately obliterated the otherwise beautiful intrinsic colors of the brick and timber.

In every one of the great buildings already mentioned, color is the crowning glory. What would Venice be—what would any of those wonderful buildings be—if, in accordance with New York tradition, they were black-leaded or veneered with appalling brownstone?

THE HUMAN TOUCH

5th: The human touch with its consequent endless variation. The machine is death to art. The wavering, erring, human touch consecrated the object treated, by showing everywhere the gropings of a mind after some subtle charm.

If we take a Rembrandt etching with its many "feeling" lines and compare it with the same subject by a "perfect" steel engraver, we shall have an exact parallel of the hand-made house compared with the perfect machine stuff that contractors seek with such blind persistence.

Hand-hewn beams are more beautiful than sawn beams, a forged fire-dog than a cast-iron dog, a hand-carved picture frame than one of pressed putty, because of their human touch, their constant variety.

The modern working man, trained to imitate machine work, to eliminate absolutely the human touch, is one of the worst enemies of beauty in the house. Anything that a machine does must be less beautiful than the same thing made by a loving human hand.

6th: Curvature. The ugliest line that can be drawn is a long, unbroken, mathematically correct, straight line. Because it is so ugly, the modern builder tries how much and how many of these he can get in. Brickwork walls, roof shingles, weather boards, imitation tiles, etc., all attest this dreadful disease. In a famous and costly hotel I noted the other day that the only attempt at architectural ornament in each room was a cornice row of forty-seven knife-edge straight lines in plaster, costly to make, appalling to look at, and the only beauty spot in the room was where a leakage of sewage from the bath above had stained and crumbled the terrible frieze.

There are no straight lines in Nature, not one; and whenever man contrives one, Nature speedily sets about bending it. Straight lines are always ugly in proportion to their length. Where roof or parapet seemed to impose them, as in the Doge's Palace or the Parthenon, the builder set up at intervals low ornaments to take off the curse.

Floors, doors and windows must be of straight lines or they will not function. But in no other part of a building are they necessary.

7th: My seventh principle is simplicity. "The more complicated, the better" was the rule of the builders who spoiled New York. "Make it fancy" was the command of a new millionaire who was determined to have a house that would be talked about. The result was a jumble of silly turrets, rope moldings nailed on, make-believe columns one inch thick; not one broad stretch of honest, smooth, dignified masonry.

These are my principles, and these I have adhered to strictly in the building of my house.

THE ACTUAL WORK

The plans and specifications I drew up myself, and after getting several bids, decided to do it by day work. With the result that I cut the price in half; a result that comes only through a consummate knowledge of the game and of materials, and continued personal supervision.

To illustrate, I needed 20,000 or 25,000 feet of rough lumber, and several thousand lineal feet of 2 x 4's. These stocks were worth $30 to $40 per M. in the market. On my place were a few dead chestnuts, and on my neighbor's place adjoining, hundreds of these grim relics of the blight. I bought all I could at old wood prices—$2 a cord on the stump. I bought a mill, cut and sawed all the rough lumber I needed at a total cost to me of $17 per M., then sold the mill at cost, having all the slabs and sawdust to the good.

When it came to the roof, the tradition of red tile was strong, but I found it would cost $30 a square (10′ x 10′). So I went to a slate dealer and found best red slate, $30; best green, $22; best purple, $18. All too expensive, for the best cedar shingles were only $7 a square. But I am deeply prejudiced against shingles which are frightfully combustible, and in any case, will not last longer than ten years. So I said to the slate man:

"Show me the cheapest things you have." He pointed to a pile of culls, all colors, shapes, sizes and thicknesses, and said:

"You can have them at $3 a square if you take a carload."

"How many squares in a carload?" I said.

"One hundred," he replied. I needed but fifty squares, but thought I saw a chance, and said:

"I'll take the hundred squares if you punch them" (that is, make two holes in each for the nails, a simple operation when one has the punching machine). He accepted, and I got the most beautiful lot of varied gray green slate imaginable on my roof. When the neighboring builders saw how pleasing it was, they got new light. They came and bought the left-over fifty squares for $600 on the ground. This is an illustration of what I did all through the work, reducing the cost and enhancing its art beauties.

When it came to laying the slate, I had the usual battle with the trained mechanics (from the Greek Mekane, a machine). But I took away their chalk line, and made them lay the slate by eye, reasonably straight, but with constant variations that effectively stopped any long mathematical lines. In illustration of which, see the roof on the kitchen wing.

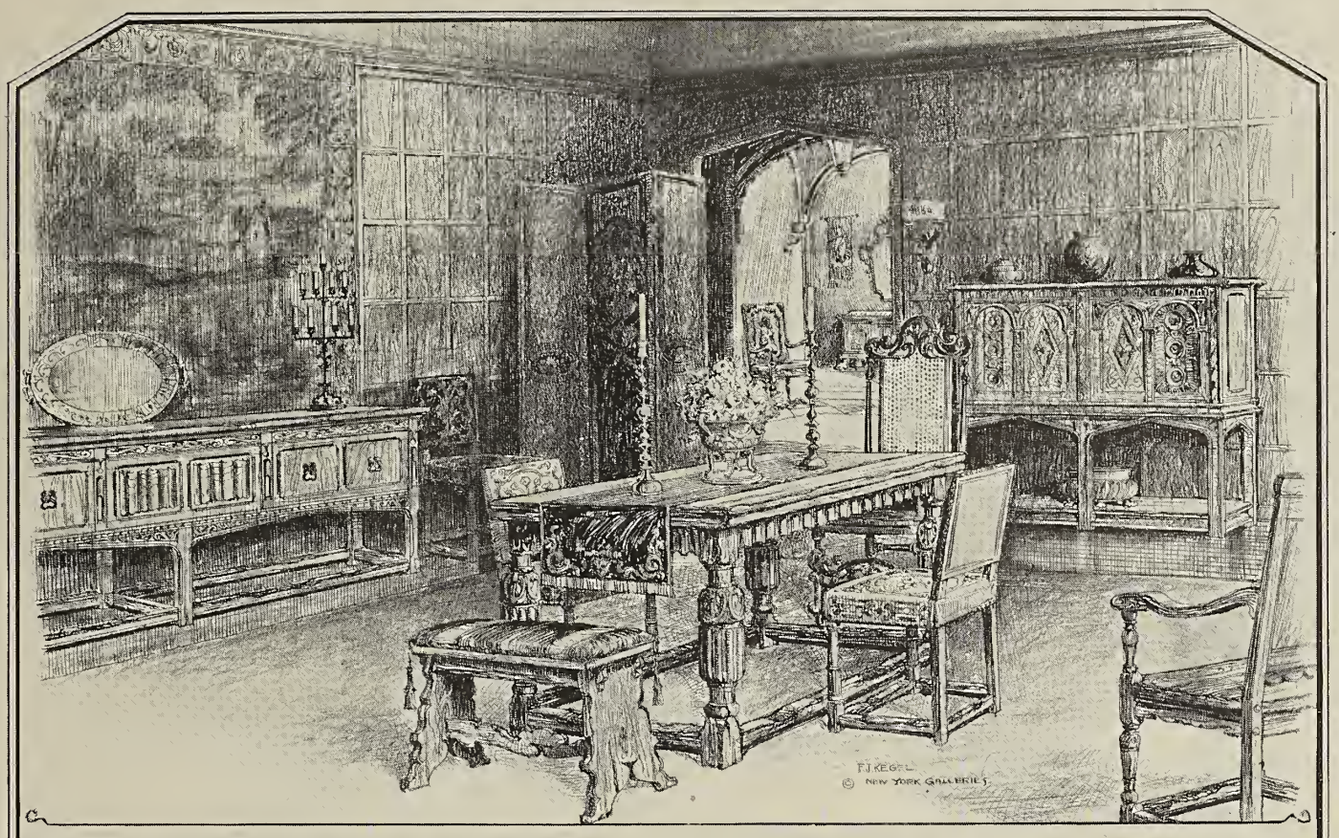
The outer coat of stucco was mixed in four lots with yellow ochre, red ochre, white and lampblack gray. After a fight, the mason consented to abandon the "floating" tools and let it go just as it came from the trowel. By taking alternate trowels of the different colors, I got a lovely terra cotta color of endless subtle variations.

Cement with lime in it is so plastic at this stage that one naturally models forms of animals and of symbols, etc., at salient points. Over each bedroom, I shaped the personal totem of the prospective inhabitant, and rioted in the sculpturesque finish of it all.

Among the masons, the spirit of horror and rebellion was gradually giving way to one of comprehension and interest. "It don't look so bad after all," was a new type of remark. And one young man there became so possessed of the idea that during my absence he modeled a huge fly in the new stucco. He showed it with pride, but alas! he had used wires for legs and antennae. I pointed out the unsculpturesqueness of this, saying, "We must deal only with the big forms, and when it comes to wire-like legs, let them rest on the flat wall and be merely suggested."

Next day, he made a big caterpillar crawling up the wall. But it had no relation to the structure of the building. It was exactly in the spirit of Bernard Palissy, true to nature but not true to art. He was eager to learn, so I sketched

(*Continued on page* 116)



FOLLOWING upon the Wars of the Roses in England came a period of prosperous tranquillity, which inspired that quiet dignity and repose so characteristic of the dusky oaken furniture of Tudor origin.

THE spirit of this peaceful time is being recaptured today in the faithful reproductions hand-wrought by our community of master cabinet-makers at historical Fort Lee atop the Palisades.



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TO those who love furniture for its beauty of design and execution, these galleries open up a realm of enchantment and discovery.

¶ Here, too, are rare fabrics, interesting tapestries, and decorative accessories. Moreover one may command the practical knowledge of an organization which for half a century has proven itself qualified to render aid in carrying out any decorative scheme, however simple or elaborate.

¶ The policy of moderate prices always maintained by this establishment was never more strongly in evidence than it is today.

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"Tepeco" Fixtures are true china and porcelain, gleaming white, but far more important, sanitary beyond any other material from which plumbing fixtures can be made. The scientific reason for this is because glaze can be fired or baked on clay at such a high degree of temperature. Instead of merely coating the surface it fuses *into* the body itself, making chipping and peeling impossible. This high heat also means a close, impenetrably hard surface which resists the adhesion of soil. "Tepeco" All-Clay Plumbing Fixtures are not affected by the action of cleansing preparations, medicine, fruit or ordinary acid stains. A dampened cloth quickly removes any trace of dirt.



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TRENTON POTTERIES CO.
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Boston New York San Francisco

World's largest makers of All-Clay Plumbing Fixtures

THE HOUSE THAT IS MINE

(*Continued from page* 114)

a squirrel as a finial to a window post. This he finished in good shape and signed it "Bob Catto." Next day he made a monkey finial for the house corner, and did it exceedingly well. Now life blossomed for him. He had found his job. He planned to go to night school, learn to draw, and launch out as an art-plaster-man. But alas! next week, at the age of twenty-five, he caught the flu and the Grim One took him.

When it came to my barn, I found it easy to follow absolutely my rules.

First, an ample hay barn, 25′ x 60′; at the end a stable with stalls for two cows and four horses, with feed room in the rear. Next over the stable a gable window that might light a room in case one needed such space for store room or groom's bedroom. Next a large gable opening to a spacious pigeon loft. The timbers were cut in the woods, and used as they came, except that all bark was removed and all bumps that took from the usefulness. When the inch roof boards were nailed on the round massive poles that served as rafters, the result was a variable heaving and winding of lines that certainly was very strong and very pleasing to the eye. The final roof cover was heavy tar paper of the green slate-covered style.

Thus I got my barn, so picturesque that it is often called the "Nativity Barn" after Durer's engraving; so picturesque that it has furnished more than one artist with the motive for a painting; so strong that it will outlast three ordinary frame barns; and at a price just half of the builder's estimate for an ordinary stock stuff barn of the same size.

A delightful and unexpected endorsement was received from the air. My pigeon house was ready. I had no pigeons. But one morning a fine big white fellow appeared and took possession. After a week, my man got a white female and released her after a few days in the loft. They paired, others came, and now a stock company of some fifteen pairs furnish a small but continuous supply of squabs.

Soft, pretty colors, personal touches, broken lines and pleasant masses are characteristic of my buildings; untooled trees in natural groups are about them. They are serviceable and full of beauty.

And what do I mean by beauty? To define beauty is an ancient and pretty nearly hopeless task. Yet avoiding the difficulty, here is a test that we may apply to any building or view. Is it one that a trained artist will deliberately select as the subject for a picture? If so it has beauty—for the whole training and life-long search of an artist is to discover and record beauty. Thousands of artists have portrayed the Doge's Palace. I never heard of one selecting a New York brownstone front for a subject.

The uninstructed say of my results: "They look so charming, so old." By which they really mean that they have the beauties that are usually associated with strong old buildings—buildings of the Golden period. But they certainly do *not look old*. They are not old. They are brand new, and I don't want them to look anything they are not. But, embodying the principles set forth, they have evident kinship with the buildings set up by the honest, simple old builders of the long ago.

FOR THE BUILDER'S NOTE BOOK

THE BUSINESS OF THE ARCHITECT

IT is generally supposed that the architect is employed merely to draw out plans of ideas originated by his client, possibly to surmount some of the difficult problems, such as staircases and roofs, and then to beguile the builder into undertaking a contract at less than he would otherwise demand for the work. Such collaborations have existed: they are, as a rule, unfortunate while they last, and disastrous in the result. The client blames the architect for defects which are really his own fault, while the architect consoles his professional pride by the reflection that the owner has to live in the house.

In reality the business of an architect is a very different matter. He is really the master builder, and his success depends largely on his power of controlling both his employer and the building which is being erected. That the building must be sound and convenient is obvious, but it must have other qualities which the public are able to appreciate—that portion of the public whose opinion the owners are likely to value, so that a building may please not only the owner, but also prospective owners. It is only thus that an architect acquires a reputation.

THE ARCHITECT OF TODAY

THE architect today has a more difficult problem to surmount than had his predecessor. Our modern requirements necessitate more intricate parts to the plan than were wanted two hundred years or so ago. Rooms cannot open one through the other as they did, and also, under the stress of modern conditions and expensive labor, the plan has to be compact, with no waste room at all. These conditions in the planning of the house add difficulty to the arrangement of the chimneys, and more ingenuity is needed to arrive at a plan that is convenient within and seemly without. The designing of a small house so that all its parts are right is one of the most difficult problems that comes the architect's way, and yet amateurs, quite unversed in the elements of design or construction, will be found ready to embark on the planning of their houses. The builder, equally ignorant of design, then puts things into such shape that they can be built and an inept house is the result. The position and appearance of the chimneys will give away the untrained designer every time. If the chimneys grow out of the roof properly, if they give balance and interest to the design and look ordered and well disposed, we shall know that the designer knew something of his work.

Real charm in a house depends on a hundred and one such small and elusive matters as the right designing and putting on of the roof, the proper grouping and arranging of the chimneys, the right choice of materials, good in color and texture. Perhaps the most important of all is an eye for the right setting and layout that will make the house take a happy place amid its surroundings.

Fortunately, there are many architects today who, besides knowing about the technical side of their craft, have given much attention to these things. They have recaptured the details and requirements in workmanship that invested our old buildings with their attractive qualities. They know the value of texture and right use of material and, what is more, are versed in the means required in building to bring about the desired effect.

CLIMATE AND ROOFS

IN England the roof has always been a characteristic feature of the house, and with the roof we may include the chimneys. As we go to southern or eastern countries we find the roof becomes less and less a feature of the design and

(*Continued on page* 132)



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Precious through the Ages

This Mark and "Sterling" your guarantee of Solid Silver imprinted on every piece.

EVER since the world was young, Solid Silver has been the pride of Kings. And today it remains supreme—symbol of all that is finest and best.

So Solid Silver is admittedly the wedding or anniversary gift beyond compare. A wise gift too, for a few pieces of a single Towle pattern can be gradually increased to build up a full and perfectly matched silver service.

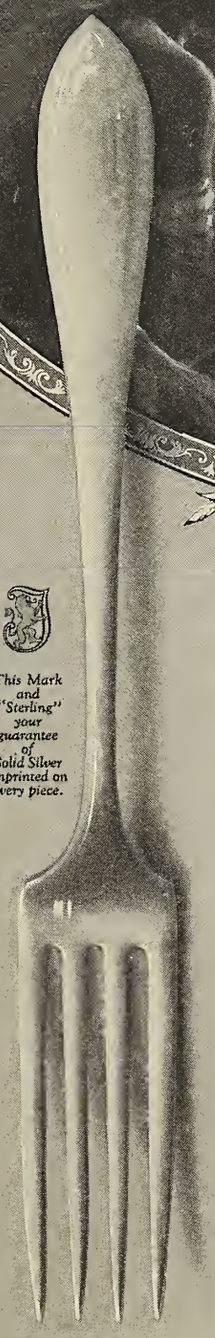
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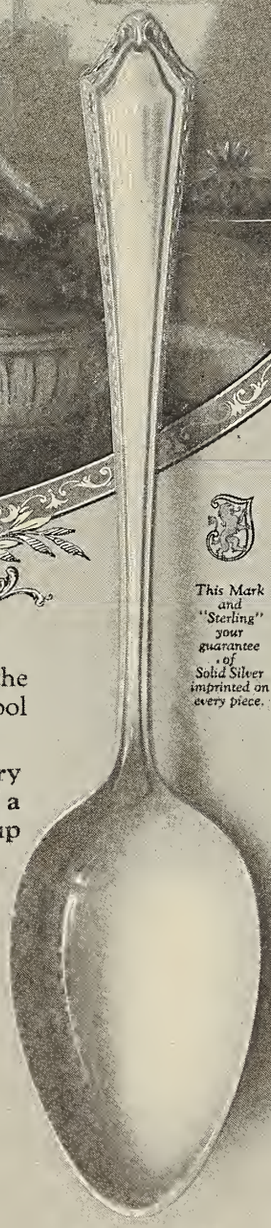
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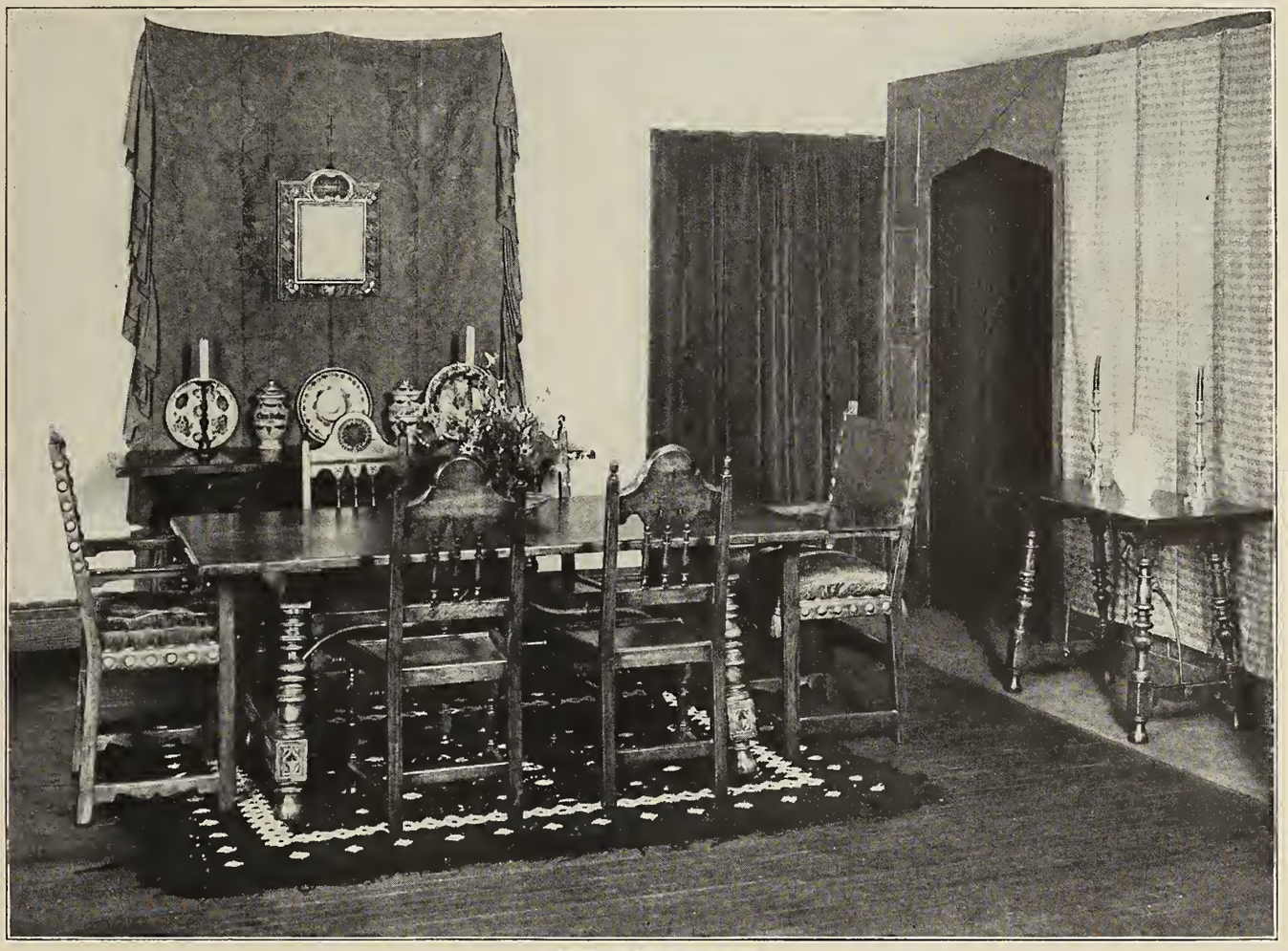
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Early Spanish Walnut Furniture, by Kensington

THE growing interest in the furniture and decorative art of Old Spain is a natural result of the trend in America toward simplicity and freedom in home surroundings. We are coming to share the Spaniard's appreciation of the restfulness of plain wall surfaces and their value as a background for fabrics and furniture.

Early Spanish furniture (Mudejar), the work of Moorish craftsmen, is a fascinating blending of the richness of Renaissance Italy with the simplicity of the Arab. The frank directness of its construction and ornament gives it an extraordinary vitality and a decorative quality that is brilliant yet essentially simple in character.

Fidelity in design and the old-time hand processes of the Kensington craftsmen retain in Kensington reproductions the character and the decorative quality that are the charm of the antique.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.

KENSINGTON MFG COMPANY
MANUFACTURERS AND IMPORTERS
DECORATIVE FURNITURE ~ ART OBJECTS
NEW YORK

Showroom: 14 East 32nd Street

Write for Illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased."









"The Barton"— a Berkey & Gay Suite for the Dining Room

BUILT of beautifully figured mahogany with bands of fiddleback, designed in a pure Heppelwhite manner, "The Barton" possesses that aristocratic reserve so loved by the old masters. Quiet and elegant, simple and rich, dignified and yet hospitably inviting—"The Barton" in your dining room will bespeak your good taste to all who see it.

Its chaste lines and fine proportions, the graceful curve of the sideboard, blend with the beauty of the mahogany to give an air of unmistakable distinction. Spacious provision for linens, silver, and china adds the charm of unusual convenience to that of beauty.

For three generations, the ideal of Heppelwhite—to make the useful beautiful—has guided Berkey & Gay craftsmen. Naturally, their productions, even as his, have a genuineness, a lasting worth, that makes them treasured.

Yet, they are not expensive. Any home of refinement can afford "The Barton." The following uniform prices are as low as true economy will permit you to pay. To them your Berkey & Gay merchant adds freight charges.

Sideboard . . .	**$125**	**Serving Table .**	**$45**
China Cabinet . .	**$80**	**Armchair . . .**	**$30**
Dining Table . . .	**$95**	**Chair . . . . . .**	**$24**

The interest you will wish your dining room to hold through the long winter months just ahead, makes "The Barton" doubly attractive at this time. Brochure describing this suite, together with the name of your nearest Berkey & Gay merchant, sent on request. Write for it.

BERKEY & GAY FURNITURE COMPANY
444 MONROE AVENUE, GRAND RAPIDS, MICHIGAN

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This shop-mark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after

New York Wholesale Showroom:
115 West 40th Street
(Admittance by letter from your merchant or decorator)

Berkey & Gay
FURNITURE

KHILIM RUGS AND THEIR QUALITIES

(Continued from page 70)

threads—a small arrangement of beads, a knot of wool, or a lock of the lady's own hair.

Apart from the Kis-Khilims there are at least five variations more or less clearly defined: Sehnas, Kurdish, Karamanian, Shirvans, and Mervs. Of these the Sehna Khilims are in every respect the finest. Woven from the best materials they are remarkably fine in texture; the colors are delicate, the patterns small and rather complicated, and are finished with a surrounding border. Both pattern and color follow almost exactly the piled Sehna rugs, and this with the complete border—which is rare among Khilims—is typical of the Sehnas. The warp is of linen or cotton, and the weft is of wool with so many as fifty threads to an inch crossing the warp. The fabric is indeed more like tapestry than a carpet, and quite unsuited for hard wear. As a rule they are small in size, 3½′ x 4½′ or 5½′ by 7′; these are the standard proportions which the Sehnas keep to pretty strictly. The ancient Oriental symbol known as Herati often appears in the field. Herati are well-known; they are embodied in some form or another in the majority of Eastern carpets—a rosette encircled by two fish-like forms roughly describes the shape. The design originated in the old city of Herat, famed for its splendor in the reign of Sultan Husein Baikara, but a heap of ruins today. Few old Sehna Khilims are to be found now; one over a century old would be a rare prize for the collector.

KURDISH AND KARAMANIAN KHILIMS

Kurdish and Karamanian Khilims are much alike. Both are generally woven in two pieces and stitched together down the center with a fine disregard of "matching" the pattern. Large diamond-shaped figures enclosing an arrangement of small devices are common—almost typical—as a pattern, but horizontal stripes in the manner of "Bagdad portières" are also used. Kurdish Khilims are well made, and finer in the weaving than the Karamanians, which are somewhat coarse, with loose ends left hanging at the back. These come from Karan in Southern Asia, whence at one time such quantities were exported to the Western markets that the word "Karamani" came to be the term by which Khilims were all designated. Kurdish and Karamanian Khilims are not garish in color, the blues, yellows, and greens are dark in tone, the red is a subdued crimson, with black and white cleverly introduced. Like the Sehnas, the old Kurdish and Karamanian Khilims have lately become rare.

At the present time there is probably a larger proportion of Shirvans sold in England than any other variety of Khilim. Shirvan Khilims are woven all in one piece, of an excellent wool yarn. The typical pattern consists of a series of stripes or bands which run across the whole width of the rug from edge to edge. The stripes are from 8″ to 12″ wide, with narrow stripes between. Hexagons enclosing little geometric figures are used frequently to decorate the wide stripes; the narrow stripes are sometimes plain, of a contrasting color—red, blue, or green; sometimes ornamented with an undulating line, or else a raised cord of variegated hues. The colors are somewhat emphatic; reds, yellows, blues, greens, and ivories in close juxtaposition. The texture inclines to coarseness, and the open spaces are large. The Shirvans are a heavy make of rugs; the Oriental rug-merchants used to sell them by weight.

The Merv Khilims are better adapted for practical uses than some of the other varieties, since they are woven without the characteristic open spaces and accordingly are stronger. Diagonal divisions mark the colors, and the design falls in diamond shapes—something in the manner of Kurdish Khilims—arranged on a ground of horizontal lines. Like the Shirvans, the Mervs often are finished with a border in which the "latch-hook" figure predominates. These rugs are woven by the Turkomans who inhabit the desert round the old citadel of Merv, and the colors are those few rich and quiet tones by which the Turkoman fabrics are distinguished.

KHILIM ADVANTAGES

There can be no question about the beauty and fascination of Khilims; they enter extraordinarily well in the scheme of modern decoration, and they have the merit of costing comparatively little, for an Eastern rug. But in order to make the most and the best of Khilims, it is necessary to understand them and their limitations. First it must be recognized that the fabric is less durable than that of the pile rugs; these have a nap more or less deep and thick to protect the warp and weft threads which in the Khilim come into direct contact with foot-wear. No Oriental rug should ever in any circumstances be shaken, or hung on a line and beaten, least of all the heavy Khilim with its open spaces and insertion-like quality. As a floor covering, therefore, it needs careful cleaning and careful placing. Laid on the bare floor Khilims are rarely satisfactory; although heavy they are not thick, rigid, and firm, like a pile rug, but flexible and inclined to wrinkle and slip under a hasty footstep, or to tear when furniture is carelessly moved. Plain felt or drugget makes a perfect foundation for the Khilim, or it may be laid over a carpet. In America a Khilim rarely occupies the floor at all: in England, too, it is often regarded as a tapestry, and used to cover a divan, or hung as a portière. Those that are woven in two sections, such as the Kurdish, make beautiful curtains when they have been taken apart and hung with care and judgment. Sehna Khilims are fine and flexible enough for table covers, or they can be used panelwise to give interest and life to a dull wall. Some of the large Khilims make a splendid "tapestry" for a spacious hall or studio; but in such a case they must be mounted and stretched on a light wooden framework. Merely nailed up they are certain to sag and the fabric will be damaged—almost irreparably. Once the Khilim has been badly damaged or worn too far, it is no easy matter to have it satisfactorily restored.

It is interesting to note that these rugs are also made in Eastern Galicia, where the industry may have been introduced by Turkish prisoners or the Turkish wives brought back by Polish raiders.



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Sold at the better stores in the larger cities of the United States and Canada.

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MAKERS OF THE FLEUR-DE-LIS LINENS
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For finer use also are *Fleur-de-Lis* Linen Towels, Linen Sheets & Pillow Cases.

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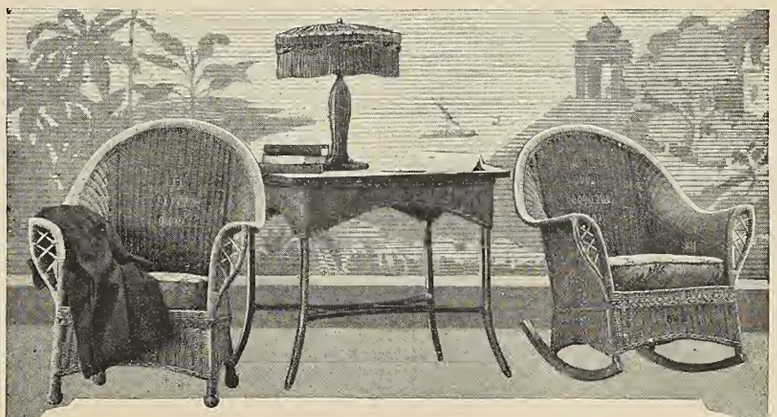
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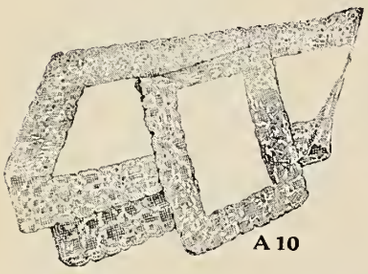
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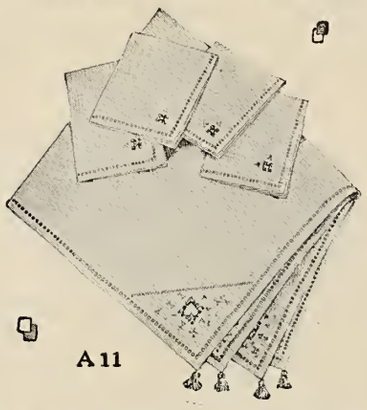


A 10

A10—This rich-looking Luncheon Set is amazingly effective, with its broad ornamental border etched by hand right through the Linen weave. It's Sicilian punch-work, exquisitely done and unusually sturdy. Thirteen pieces; a long panel 17 x 52″ and twelve oblong mats, 12 x 18″ at **$75.00**

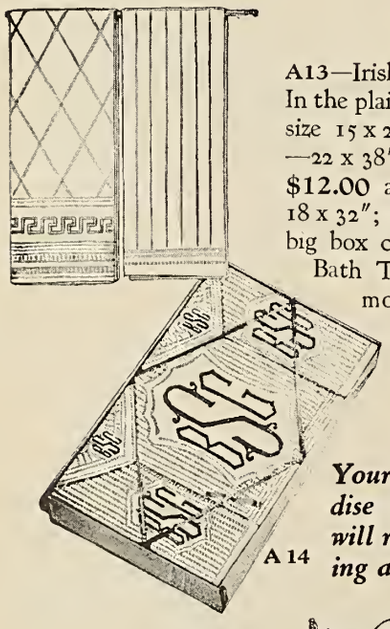
A11—The smart card party sets its refreshment table in this Italian Cloth which devotes one corner to a spade, another to a club, and so on. Four Napkins follow suit. The hand-work is in the heavy corded manner; the Linen of a rich natural hue. The cloth is 35″ square and the napkins are 14″ square.

$17.50 the set



A 11

A 12 A 13



A 14

A13—Irish Linen Towels of superb quality. In the plain striped pattern, **$13.50** a doz., size 15 x 24″; **$18.00**—18 x 32″; **$22.50**—22 x 38″. A12—The bordered design, **$12.00** a doz., size 15 x 24″; **$16.50**—18 x 32″; **$24.00**—24 x 40″. A14—The big box contains a Martex Bath Mat, 2 Bath Towels, and two Wash Cloths, monogrammed in Blue, Pink, Helio or Gold. Very distinctive, **$10.00** the set.

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Your mail order for any merchandise shown in this advertisement will receive immediate and painstaking attention.

Registered U. S. Pat. Off.



Established 1855



In a Jacobean room, or a room heavily plastered, color and playfulness are given by a carved mantel beam

A LITTLE CARVING HERE *and* THERE

(*Continued from page* 87)

are devoting their supreme efforts to the carving of their stalls, altars, canopies and screens and the many accessories that help to glorify a place of worship, but the interiors of houses also demand their consideration.

Wood-carving is being done as well today as in times past, technically speaking, but it often lacks the spirit, the surety of treatment of the early workmanship, because the modern carver follows no tradition. The under-cutting is done by machine and the modern urge for rapid production forces the craftsman to confine himself to one branch of his work instead of allowing him to gain by experience an all-round knowledge of his craft. One man may devote himself to the carving of flowers and foliage, while another must specialize in carved moldings and ornament. This manner of working is hardly conducive to the production of great art, for if a craftsman is not able to carry a piece of work through to its completion, it naturally cannot be a reflection of his own personality nor reveal the individuality which always distinguishes a work of art from a mechanical production.

Lately we have revived a great interest in wood paneling, and in our essays in this field, we have found no method happier than to follow as closely as we can the old traditions and the old patterns. We have here in America, a great variety of woods to choose from, and though time alone can produce the patine—that mellowed quality of color and texture that comes from long usage and kindly care—it is perfectly permissible to try to secure the same effect by "antiquing" our walls, either by waxing them or by making use of any other ingenious method that presents itself. We wish to avoid as much as possible the hard, unyielding look of new wood that has not been properly treated.

WHERE PANELS FIT

It is generally large rooms that we treat with paneled walls, and beamed ceilings, and the simple rectangular patterns copied from the beautiful old English homes that we have seen and loved, provide a background that nothing else can excel. The panels themselves are so finely decorative and so beautiful in texture, that we feel the need of no other embellishment unless it be a distinctive picture inserted in the space above the mantel or the carving of such special architectural features as the mantel, chimney-piece, door trims or over-door spaces.

Color is introduced by the furnishings and accessories. In our vision of such a room, we feel it needs the dignity that belongs to old English, Spanish or Italian furniture that flaunts fine old velvets and brocades; it needs the glamor of old rugs and the luminous glint of beautiful bindings. But there are not many who can afford such luxuries, and we must content ourselves with good reproductions of certain pieces of furniture and make use of the luxurious lounges and the deep-seated upholstered chairs that modern comfort has invented. Old velvets and brocades have been copied with such care that many of them almost possess the evanescent charm of their older prototypes, and as for the rest, we can give to such a room the unmistakable, personal air that only a place that is loved and lived in can possess. Of course, the most sumptuous of all wall treatments are those of wood or plaster or stone that are hung with tapestry or with panels of old Spanish leather, whose volatile color has been toned down by age, and yet is dominant enough to haunt and illuminate the somber shadows.

PAINTED PANELING

Simpler rooms that require less pretentious furnishings have paneled walls in which the wood is painted instead of being rubbed with wax to bring out the natural beauty of the wood, as in the early days when richer effects were sought. Painting wood, or plastered walls, became the vogue in the 18th Century when the Brothers Adam and their followers, reviving classic forms, imported painters and artisans from Italy, who, being very efficient in dealing with plaster, introduced broad plaster panels with plaster moldings that were either painted or frescoed. Thus both wood and plaster walls became popular during this period. Under the manipulation of these foreign workers, wood lost much of its original meaning and flavor, and was treated more like a plaster surface. Sometimes only the wainscoting was of wood, the walls above being of plaster.

These ideas took root and were brought over by our early settlers, who, when building their houses, tried to put into permanent form the memories they held dear of the homes they had left behind. These very early Colonial houses had crudely plastered walls with only the occasional introduction of broad wood panels, but the more impressive houses, which were of a later period, were founded upon Georgian inspiration and paneled walls came into more general use. In the hands of the English artisan and

(*Continued on page* 126)

FRENCH
Hand Made Furniture

IN design, in material and in finish, furniture bearing the mark of French represents the highest quality, yet it is produced at moderate cost. The French trade-mark is an assurance against depreciation.

Good dealers carry it and you will always find their stores a source of home furnishing inspiration. If your dealer does not handle French furniture, write us and we will see that you are served satisfactorily.

FRENCH TRADE MARK MINNEAPOLIS

Branded underneath every piece, this mark is a guaranty of quality

WM. A. FRENCH & CO.

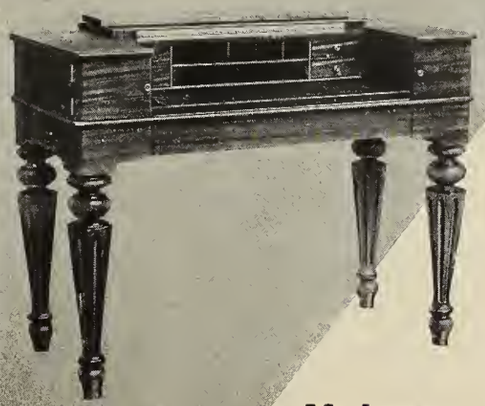
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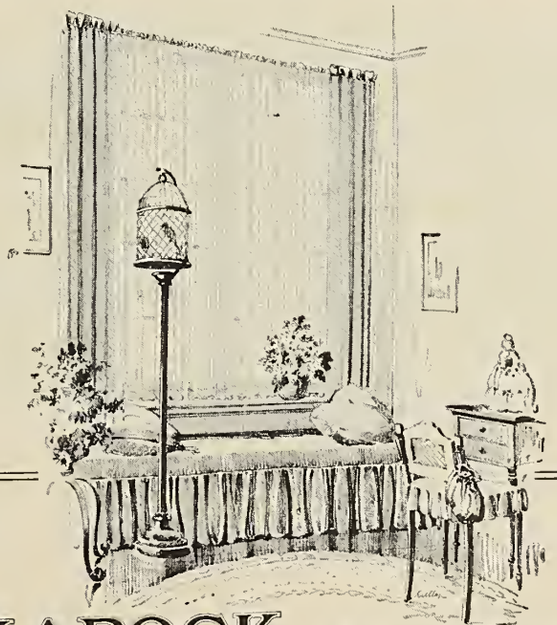
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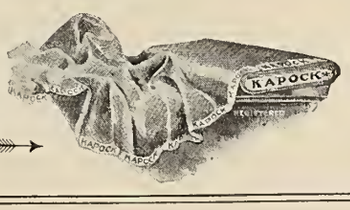
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Merely for the few short months of summer can an old-fashioned open porch afford comfort and enjoyment to your family. At slight additional expense, *AiR-Way Multifold Window Hardware* will make your porch a delight all the year 'round. Wide open to the cooling breeze in summer—a cozy, sunshiny nook in winter—absolutely weather-tight on unpleasant, stormy days.

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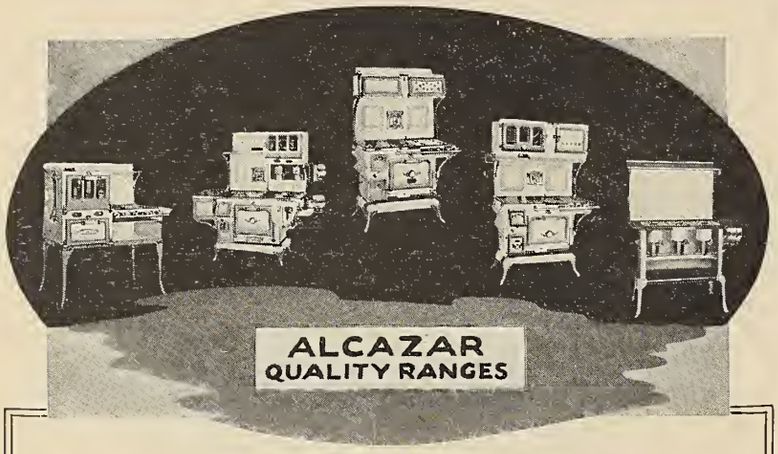
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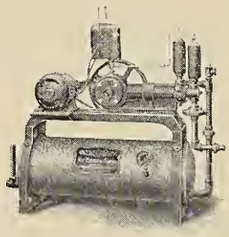
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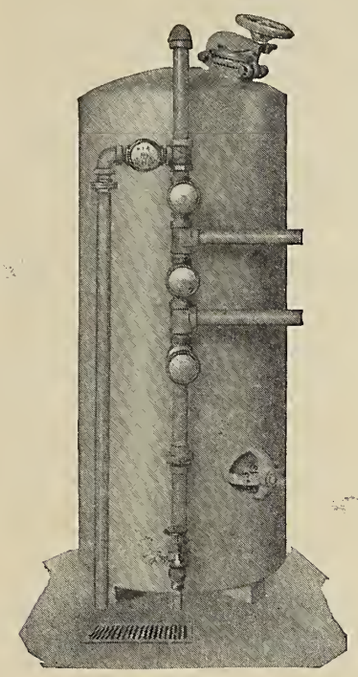


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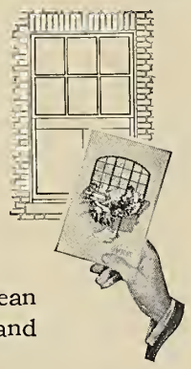
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The Permutit Company

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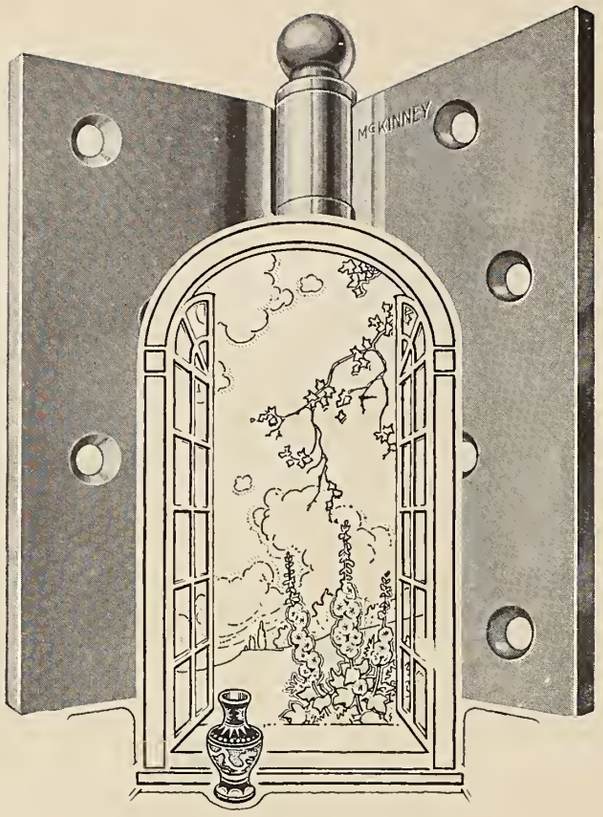
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In many Georgian interiors the chimney-piece is heavily carved. For such places Grinling-Gibbons did his best work. Courtesy of the Hayden Company

A LITTLE CARVING HERE *and* THERE

(*Continued from page* 122)

craftsman, the classic decoration was both sophisticated and highly refined, but with the exception of the highly specialized work that was as fine as any done abroad, contemporary Colonial examples were characteristically naïve, sometimes even crude. This was due partly to the inexperience of the workmen and partly to the lack of tools and materials. But though often wanting in finesse, it was always straightforward and sincere and always essentially individual, as work done by hand usually is.

The carving upon mantelpieces, doorways and paneling showed a marvelous variety. There were unexpected variations of theme, interesting inflections and diversities in treatment and design that revealed the personal interpretation of the artist. All this suggestive beauty that really belongs and is native to our soil, we have to draw upon when decorating our homes today. But we must not debase its fine simplicity by poor handling, or lose sight of the fact that much of its real charm lay in the integrity of its structure. The frame of a building, then, was a solid, unified thing, and often this frame was utilized as the finished surface without its needing the assistance of extra wall coverings. Structural building was then an art in itself.

But it is the early English types of carving and paneling that still have the power to stir our imaginations. The true romance of this form of decoration still lingers about memories of Elizabethan and Jacobean rooms where it found its finest flowering. Gothic and Tudor paneling was always of oak, and the furniture was of the same material, carved with the same designs. The distinctive Tudor and very early Jacobean motifs used in paneling were known as the "linen fold" and "strap work" patterns, evolved from Gothic origin.

With the coming of more peaceful times in England, fortified castles and heavily built manor houses gave way to more gracious dwellings, and Elizabethan paneling became simpler and less fanciful in design than the preceding Gothic. Often the wall surfaces were merely covered with plain, oblong molded panels, and when greater richness was sought, it was not through elaborate carving, but was gained by the greater intricacy of framing or occasionally by the inlay of colored wood. When we study these rooms, we cannot hope to capture that elusive spirit which belonged to the times that produced them, for we cannot take the art of any one age and superimpose it in its entirety upon a building of any other time.

Jacobean carving and paneling that followed the Elizabethan, was more elaborate and the designs more complicated. A new era of architecture began in the latter part of the 17th Century which naturally affected its decoration. The Classic influence revealed itself not only in architecture itself, but in the more careful study of architectural details—in moldings, pediments and panels, and their enrichment gave rare opportunities to the wood-carver. Grinling Gibbons became the master wood-carver of the age. With our present day leaning toward simplicity, his work appears to us rather too ornate, and even in his own times, had his festoons and flowers and ornament, presented in so naturalistic a way, been handled with less surety and grace, the results would have been extravagant and over elaborate. But he possessed a genius for decorative effect, and executed his work with such skill and judgment that it was made to appear as though it were a natural outgrowth of its surroundings.

This is perhaps the supreme function of the craftsman—to work in artistic partnership with the architect. If he is a carver of wood, his work should first of all be seen as an integral part of the whole design, making the structure more splendid and more exalted in beauty. Then it may make its special appeal—charming by its beauty of line, by the play of light and shadow upon its carved surfaces, and by accenting certain architectural features that need particular emphasis.



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The prevailing colors in this country house bedroom are mauve and white. The hangings are mauve linen over white net curtains and oyster white gauze inner curtains

COLOR SCHEMES *for* BEDROOMS

(*Continued from page* 61)

place facings and hearth are dark green marble. The window curtains, which are very simple, but beautifully draped, are of green taffeta of the same cool tone as the carpet. Having established the green quality of the room, the other colors repeated are pale yellow, deep rosy peach-color, and old white.

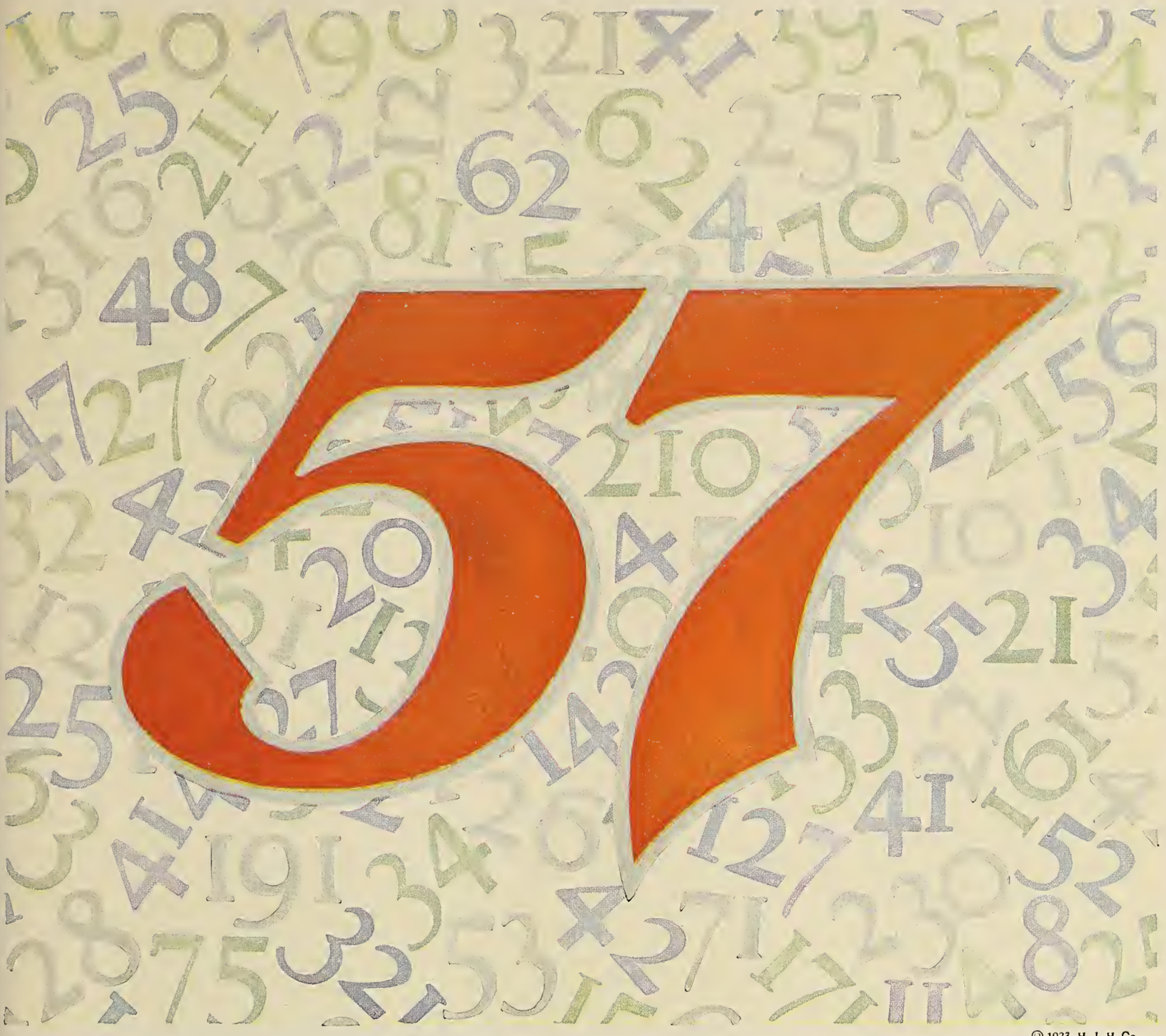
This room was furnished almost entirely with old things, and, as it is practically impossible to find a pair of old single beds, we took an old bed which had headboard and footboard of the same height and made two beds of it, using the tall boards at the head and making a pair of beds without footboards, with only small shaped posts to hold the mattress in position. A length of old damask patterned with rose, apricot, yellow, and green which just covered two headboards of the beds was found, and the bedspreads and valances were made of a changeable rose and yellow silk, finished with little ruffles which had their edges frayed to a depth of half an inch. These little frayed ruffles look as if they were fringed with yellow. The photograph which shows the bed also shows a sensible way of breaking a long uninteresting wall space. We did not wish to put a number of pictures on the wall, and in order to give it a little variation we made two large panels against which the headboards of the beds were to be placed, and a small center panel filled with a mirror against which a night table was to be placed. This simple use of a mirror enlivens the whole wall of the room.

The old silk used in the headboards of the beds gave the key for the colors which should be used against this green—yellow, peach color, and old white. The old white was already well established by the old white wood of the headboards of the beds and the mantel. It was repeated in white

(*Continued on page* 130)



This bedroom was planned around a beautiful old white and gold French bed. The bedspread and valance are of changeable taffeta in brownish mauve



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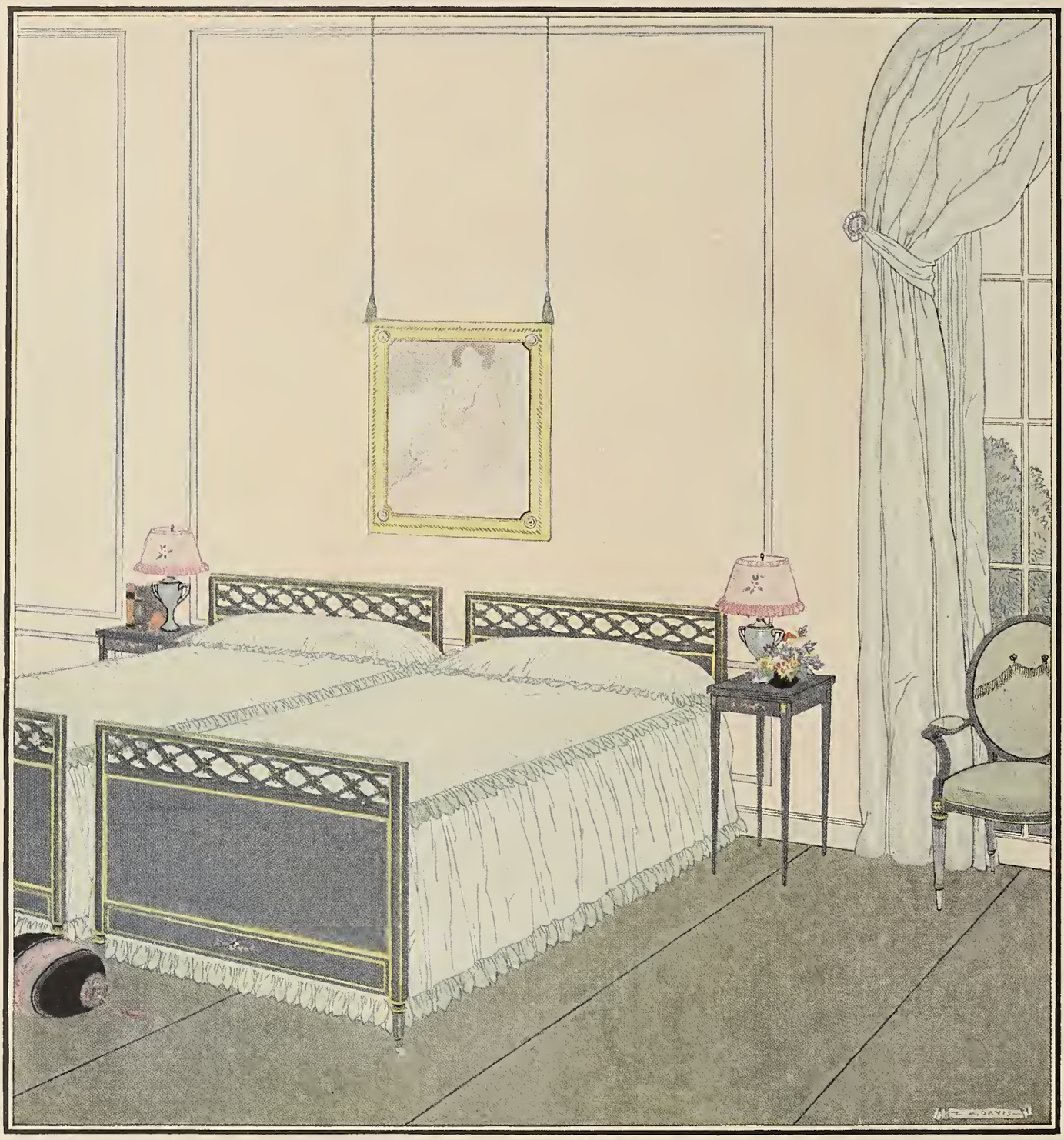
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11 Heinz Mince Meat
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13 Heinz Fig Pudding
14 Heinz Cherry Preserves
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17 Heinz Damson Plum Preserves
18 Heinz Strawberry Preserves
19 Heinz Pineapple Preserves
20 Heinz Black Raspberry Preserves
21 Heinz Blackberry Preserves
22 Heinz Apple Butter
23 Heinz Crab-apple Jelly
24 Heinz Currant Jelly
25 Heinz Grape Jelly
26 Heinz Quince Jelly
27 Heinz Apple Jelly
28 Heinz Dill Pickles
29 Heinz Sweet Midget Gherkins
30 Heinz Preserved Sweet Gherkins
31 Heinz Preserved Sweet Mixed Pickles
32 Heinz Sour Spiced Gherkins
33 Heinz Sour Midget Gherkins
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35 Heinz Chow Chow Pickle
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37 Heinz Queen Olives
38 Heinz Manzanilla Olives
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41 Heinz Pure Olive Oil
42 Heinz Sour Pickled Onions
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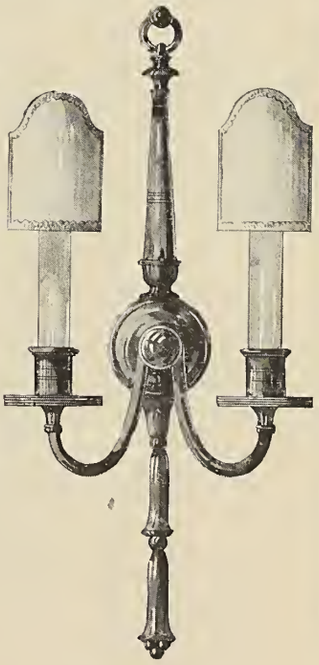
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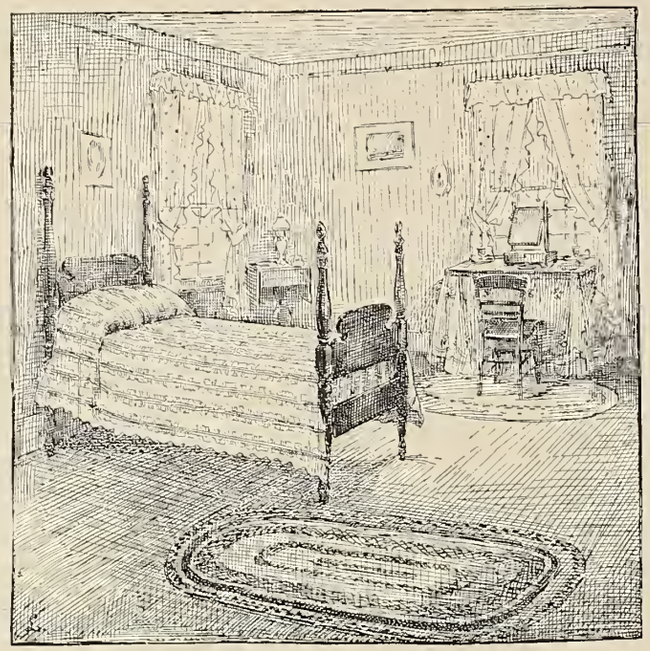
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NEAR FIFTH AVENUE



The main color note in this room—mauve—is found in the background of the chintz which covers a long, comfortable sofa and makes the window hangings

COLOR SCHEMES *for* BEDROOMS

(*Continued from page* 128)

gauze curtains which hang just under the green silk ones. These curtains are very feminine and soft and are made to hang to the floor. They are of a deep ivory white gauze finished with a three-inch ruffle of ivory colored lace. This lace is put on with a little ruching of a peach colored ribbon. Between the two windows stands a dressing table made of ivory colored silk on which has been appliqued a magnificent length of old embroidered silk. An oval mirror in a gilt frame hangs over this dressing table.

Near the fireplace there is a standing screen, the upper part of which is made of yellow brocade with a design of the same pinks and greens as are found elsewhere in the room. In order to make a small piece of material do the major part of the screen, the lower part was covered with a plain yellow silk of the same tone, and framed with square applications of yellow ribbon which give it a paneled look. Against this screen is an old French armchair covered with a striped stuff in green and yellow. The sharpness of stripes against the yellow brocade and back of that the pale green wall makes a delightful arrangement of colors. At the opposite side of the fireplace a small French table with a marble top holds a yellow porcelain bowl of potpourri and a white lamp with a yellow shade. Beside this another French bergère covered in brocaded stuff of yellow ground is placed. At the other end of the room a chaise longue of white painted wood covered with a green and white checkered velvet is placed. There is no monotony of green in this room, no feeling of a deliberate color plan, yet a most satisfying and agreeable repetition of the colors: yellow, apricot, ivory white and green.

Another guest room in the same house is a very small single guest room which is furnished in the Directoire style. The color of the room, which is light green,

(*Continued on page* 132)



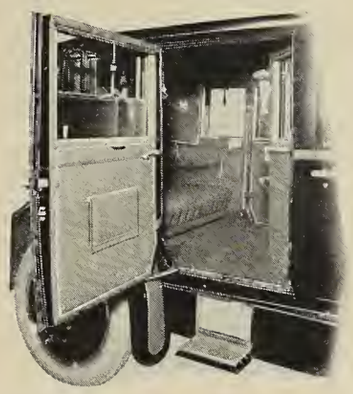
The curtains in the little girl's room are the sharp blue of Bristol glass—an excellent contrast to the orange tones of the old maple and the pink and red flowers in the chintz

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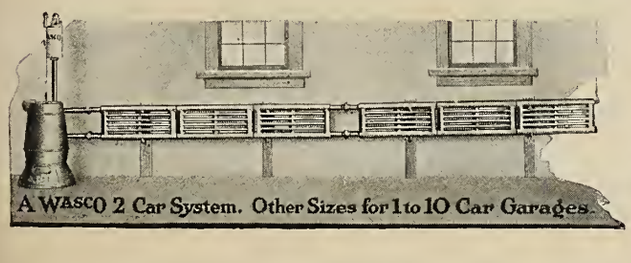
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the long-wearing WINDOW SHADE *material*

COLOR SCHEMES *for* BEDROOMS

(*Continued from page* 130)

green blue, and light yellow, came from a pair of French curtains made of tiny pin stripes of blue and yellow which give the effect of green. These curtains have a bordering of black woven into them in true Empire style, and this black is an often repeated accent of color plan in the room. The walls are painted light yellow. The floor is covered with a greenish blue carpet. The narrow bed is really a daybed with arrows forming head and footboards. The bedspread and pillow cover are made of changeable blue and yellow silk decorated with a narrow yellow ribbon sewn on in a large diamond shaped design. At each end of this narrow bed there are two little walnut cabinets which are very useful, because they are just the right widths for the hats, shoes, underclothes, etc., of the week-end guest. There is also a commode painted in a greenish-blue with black medallions for larger things.

The dressing table in this room is very small. It is a fine old Empire one with brass mounts, and is placed between two long mirrors set in the wall. Instead of the usual moldings these mirrors are framed with bluish-green moldings with traceries of vines painted upon them. The one easy chair in the room is covered with a bluish-green linen of Directoire design, and the small desk chair has a scrap of old blue silk on it. The dressing table stool and the writing table are covered with an Empire stuff of a black ground figured with white stars separated by pale green stripes. This Empire touch of black is also found in the tole lamp which stands on the desk and a number of small objects in the room. A number of pictures are hung from French ribbons of green with yellow threads through it. The glass curtains in the room are of a thin white net, but over them are very full curtains of yellow gauze which can be drawn to temper the light.

A little girl's bedroom in this house might be said to have a color scheme of the orange of old maple, and the fresh pinks and blues found in early American glass and in old chintzes. The room itself is practically colorless, with a pale gray striped paper, white woodwork, and a beige colored carpet. The furniture is of old maple of a warm and delicious orangy tone. The curtains are of light blue glazed chintz, just the blue of Bristol glass, finished with box pleated ruffles of the plain chintz and with a valance of white chintz covered with branches blossoming with pink and red flowers. This blossoming chintz is also used to make a very simple dressing table and stool.

The color most repeated in this room is the sharp blue of old glass. There are several blue glass vases and the most delightful lamp shades made of white paper and bound with blue stripes. One of these lampshades is hexagonal, each section having a brilliant colored flower appliquéd. Another has a procession of ladies and children from "Godey's Ladies" around it. The shades for the wall lights are also made of white paper with little flower pictures appliquéd and bindings of the bright Bristol blue. A most unusual pair of maple pole screens stand guard beside the fireplace, a little girl holding a dog, and a little boy holding a rabbit. Above the mantel hangs a quaint old picture of a little girl and a little boy, and just beneath it is a stuffed pigeon. There are a pair of beds of yellow maple with plain blue chintz valances, beneath old cream colored candlewick bedspreads. The whole room is as blue and rosy as a garden bouquet.

FOR THE BUILDER'S NOTE BOOK

(*Continued from page* 116)

chimneys cease to play any part in the composition. In Egypt and North Africa the roof of the house is a flat above the topmost rooms, in the countries bordering on the Mediterranean to the north—Italy, the South of France, and Spain—we find it either flat or of a very low pitch. It is only as we travel northwards through France that we find the roof becoming steeper and steeper, until in Northern France and England its form and line are dominant and dictate the form and planning of the building. In the composition of these steep roofs the chimneys, too, play an important part. They necessarily rise in height above the topmost ridge of the roof, and so, for convenience, are gathered together into stacks and become a very prominent feature.

The shape and form taken by the roof in these different countries was governed by two things. First, the climate, and secondly, the materials at hand for covering in the building. In England we have much moist and wet weather, and it was essential to develop a form of roof that carried off the water quickly; hence the steepness of the pitch. Also, in our northern climate, fires are wanted for warmth for more than half the year, and so the chimney became a matter of importance for the comfort of living. What was more natural than that these essential factors should have been seized by the builders, who ordered and controlled them in such a way that they added beauty and gave particular character to the design of house and cottage?

LAYING UP STONE WALLS

STONE should always be laid in the wall on its natural bed; that is, it should be placed in the same way in the wall as nature laid it down in the ground. It always looks better laid in some sort of courses rather than each stone being put into the wall at any angle. That has an uncomfortable and unworkmanlike look and gives no feeling of repose. Many a stone wall will be improved in appearance by using larger stones at the base and letting them decrease in size as the wall rises, until at the top the stones are quite small. This one will often find done in old work, and, besides giving a look of strength, it is also a very practical device. It means that the stones that had to be raised high on the scaffold were always the smallest.

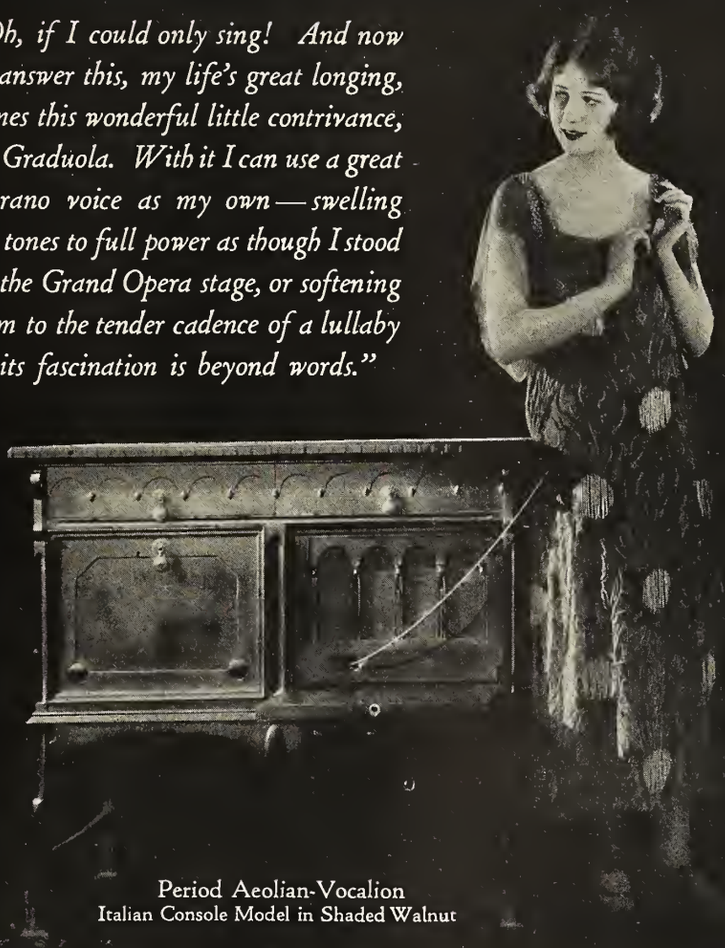
THE COST OF STONE HOUSES

IT is no use blinking the fact that a house built of stone will usually cost a little more than a similar house built of brick. This unfortunately is so, except in rare instances, even if the stone is dug near the site and the brick has to be transported a fairly long distance. There is greater labor in quarrying and dressing stone, and also the greater thickness of the wall means more time in laying and more mortar. It is this greater cost that has done so much to destroy the local color of our stone districts, where once all the buildings, both small and large, were of the material nature provided near at hand. Brick houses introduced in a district where stone is in common use are inclined to have a shoddy and incongruous effect, unless the brick is very carefully chosen so that it will harmonize with the local color.

Certainly if stone is at hand in the district where one is going to build, the possibilities of its use should be explored.

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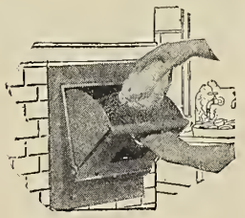


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Write us today for copy of the brochure and the name of your local dealer who is privileged to show you Sheraton designs. Look for the trade-mark —it is your guarantee of QUALITY.

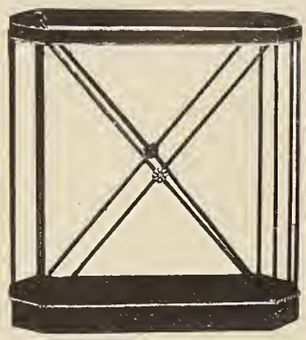
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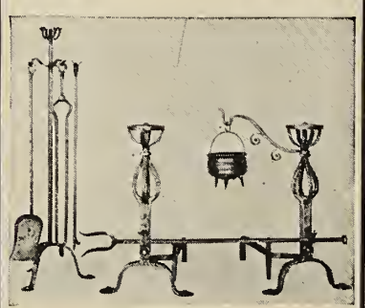
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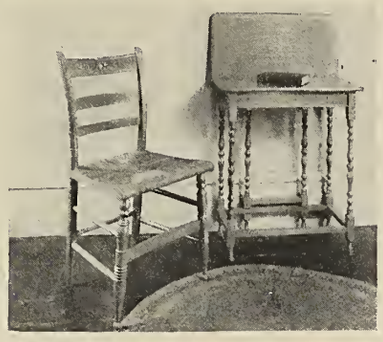
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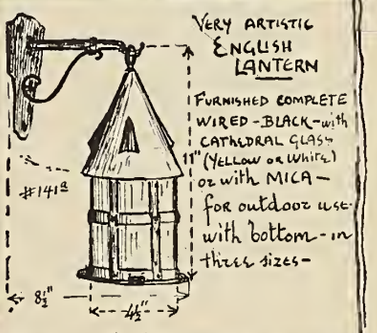
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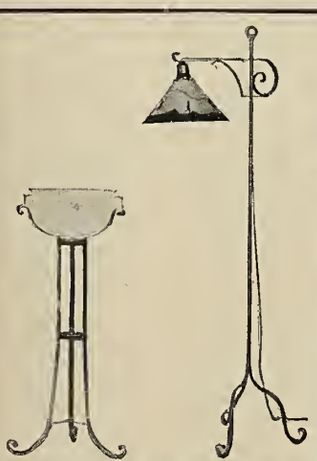
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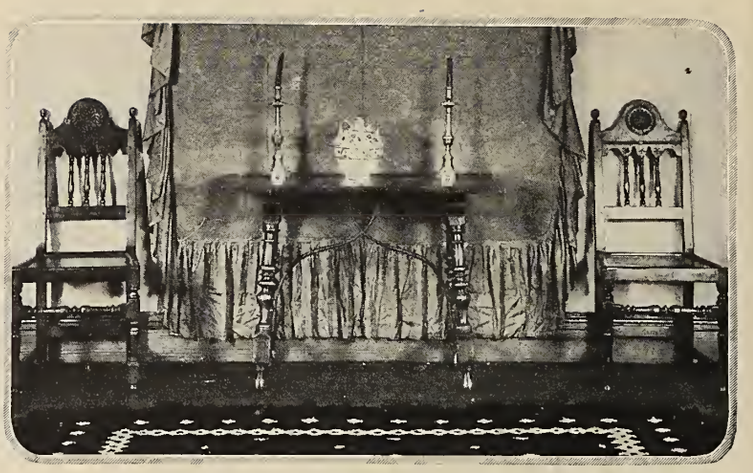
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(1) Has large broad Table Top (20x30 in.)
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(3) Large center pull-out Drawer.
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(5) Equipped with four (4) Rubber Tired "Scientifically Silent" Swivel Wheels.
(6) A beautiful extra glass Serving Tray.

Write for descriptive pamphlet and dealer's name.

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Whether large or small, the distinguishing feature of the Spanish table, seen here in a modern reproduction, is the turned leg, which was usually canted

The TRUE FURNITURE *of* OLD SPAIN

(*Continued from page* 69)

and is aided somewhat by the accompanying illustrations, some of which are of pieces being cleverly executed today in New York.

Chairs are of two types, the simple open frames with leather seats and backs, studded with nails, not upholstered but ready to receive a velvet cushion for comfort; and the smaller chairs entirely of wood with ornamental backs, sometimes with twisted rope seats.

The long bench so frequently seen in Spain is at its best with velvet seat and velvet folding back, with legs of the same types of construction as the tables.

Tables have tops unmolded, the legs frequently canted and almost always supported with the curved iron braces. There is the little table for general use, sometimes to support the Spanish cabinet called a Varguēno. The larger table for the center of the room had legs of turnings, or playful, sawed out, lyre-like forms. There is the heavy type of table with upright legs and sturdy supporting brackets for the carved drawers and apron.

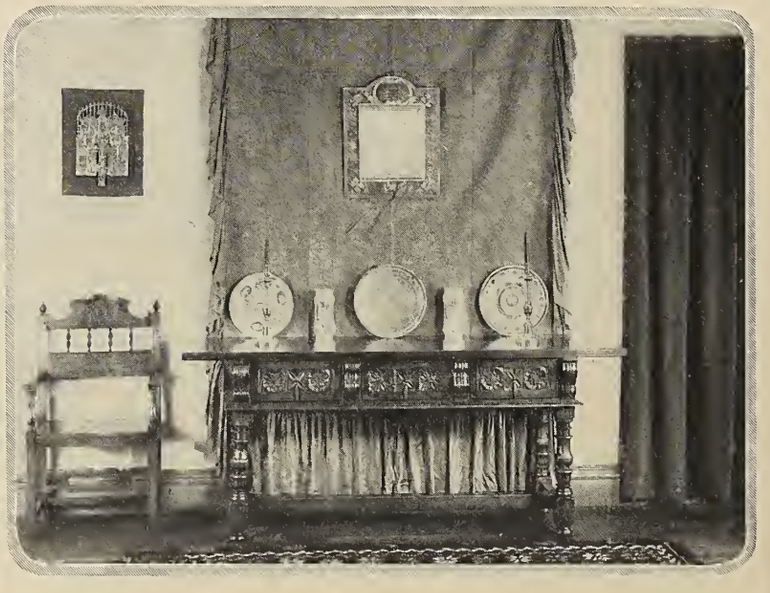
The Varguēno or cabinet of such general use is an upright box, the front hinged along the bottom, treated on the outside with ornamental iron or carved, and equipped inside with a useful system of small drawers and doors most elaborate in detail, frequently gilded and colored; the whole making perhaps the most characteristic piece of Spanish furniture. It was often used as a desk, the writing surface being formed by the lowered lid and while usually mounted on a stand, there are many examples in which it is mounted on a chest of drawers.

There are also the chests for which we do not find so much use, but which the Spaniard seemed to place everywhere and use in all sizes from the small box for jewels to the great piece 6′ or 7′ in length, and as high as, and at times with drawers like, a bureau.

The tall cabinet sometimes seen was seldom made for domestic use, but found its way into homes from the sacristies of churches.

This seems a small list of furniture, but it must be remembered that the Spaniard did not clutter his house with many things; he depended upon a simple arrangement of interesting pieces, and got much of his decorative result from the use of tapestries, walls or panels of damask, wainscots and floors of polychrome tiles, pieces of pottery, brass lamps, pictures with black and gilded frames, and the generous use of galloons, fringes and tassels on furniture and hangings.

By emulating simplicity of his furnishings we can create rooms with the authentic Spanish atmosphere, once we decide to select furniture of the Mudejar type.



A Spanish table in modern reproduction which shows the type of carving characteristic of old Spanish furniture. The crudeness of the carving is interesting, and full of vigor



Have YOU Ever Been Trapped by Fire?

$5 for your experience

EACH year adds to the number of tragedies of lives and homes destroyed by fire. And the pity of it is that so many of these catastrophes could be *prevented,* as in this case—

"The stairway was my only means of escape when our home burned last year. Providentially, we had followed our architect's advice and made it safe with metal lath.

"Alone at night with the baby, almost the whole of the first floor was ablaze before I sensed our peril. We probably owe my life and the baby's to the fact that KNO-BURN Metal Lath had been used under the stairs and around the stairwell."

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We will pay $5 for accepted stories of actual experiences such as the foregoing

It takes fire an hour or more to eat its way through walls or ceilings plastered over KNO-BURN Metal Lath. And it *costs* so little more to secure this protection for your home. Our free book, "Home Building," tells you how easily and inexpensively you can make even a frame house "fire-proof." Write for a copy today.

Better Be Safe Than Sorry

Make your home fire-safe and avoid unsightly plaster cracks by using KNO-BURN Metal Lath at these vulnerable points.

1—Over heating plant and at chimney breast
2—Under stairs and around stairwells
3—To fire-proof bearing partitions
4—To prevent corner cracks
5—Around windows and doors
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7—In bathroom to prevent cracks







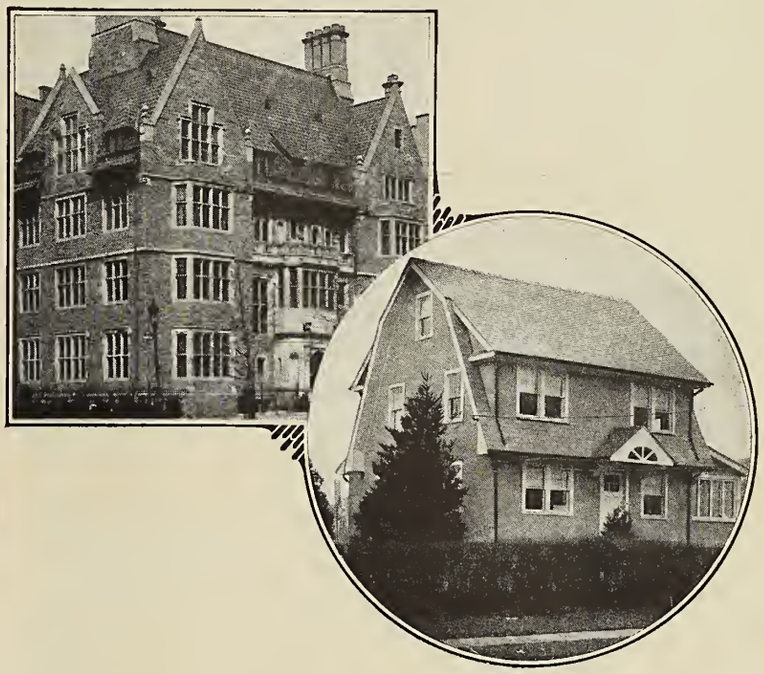
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Slate

for Mansion or Cottage



THE wise man whether building a large or small house protects the money he invests. He doesn't put on a slate roof because his house is big or little but because a slate roof will protect an investment of $7,500 as well as one of $500,000. He knows that most deterioration comes through the roof not the cellar.

Many people when building lose sight of the fact that "temporary construction" is wasteful. The greater the sacrifice you may be making to own your own home, the keener should be your desire to insure the permanence of your investment by having a roof of slate.

There are many uses for slate. But slate in any form retains the protective, economical and beautiful properties which nature has given it. Its wide range of colorings and the fact that it is the most workable of all stones make slate adaptable to any architectural plan or electrical insulating material problem.

Slate may be utilized in many ways both indoors and out but regardless of usage it will be permanent, beautiful and moderate in cost.

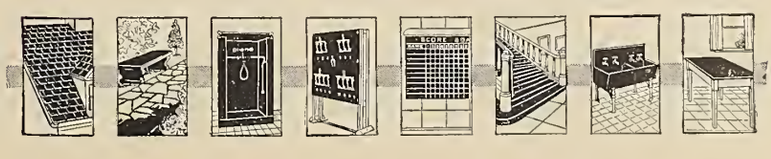
May we show you a booklet showing the varied indoor and outdoor uses of slate?

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CONSIDER ITS USES

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It's a pleasure to select Yale hardware.

You will find in the Yale line so many beautiful designs and finishes that it is a very easy matter to express your own individuality and make your home stand out as an example of good taste.

Hardware is most important. It is the finishing touch that makes or mars the doorway.

Go to the nearest dealer in good hardware and ask him to show you the YALE designs.

In every home, regardless of its cost, Yale Builders' Hardware lends an unmistakable air of distinction.

And Yale locks with their appropriate trim are not only correct in artistic rendering, they are the locks of generations to come—perfect in action when installed; serviceable still after generations of usefulness.

For sale by hardware dealers everywhere and marked YALE—be sure of that.

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Yale Made is Yale Marked



Effective iris planting is by no means confined to the garden proper. When well handled, naturalized massings are superb



After all, the old Iris germanica has few equals. In form, size and color combinations it is the best standby of all

Courtant

GARDENS *of* IRISES *and* PEONIES

(*Continued from page* 55)

on a terraced hillside that grades downward from the sundial at its entrance. Each successive terrace slope is massed with flowers—first, peonies, then, iris, then peonies again, with iris closing the succession against the lilacs and other flowering shrubs at the far end. Between the slopes an unmarred turf invites leisurely steps to which the sodded descent to the next succeeding level is easy and unnoticed.

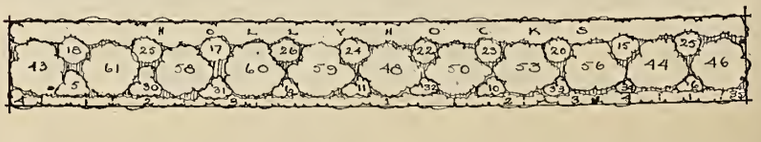
From a seat on the simple garden bench one's eyes range up through a marvelous vista. There is in it at once a sense of mass and of detail. Every blossom seems to fit into a definite place in an intricate composite pattern set off by the firm background of the turf. What if the shrubs on either side do feed upon the nourishment provided for the peonies nearest to them? A trifle of extra soil enrichment will remedy that loss—and besides, the feeling of privacy which they engender is well worth the cost.

The long, narrow plan presents an entirely different scheme, a simple border five feet wide and forty feet long. Along the back hollyhocks will lift their tall spires as summer comes, and in waving lines along the front Lilac Queen, that charmingly delicate little alyssum, lays its almost white carpet. The whole is an example of balanced planting that grades upward to the back of the bed and is susceptible of extension, shortening or curving to meet any particular garden requirement.

On page 54 is a plan that is frankly a miniature, a little bit of heaven for those who can set aside a space solely that it may entrance them in that period when the more general garden is coming into its own. When the pink Dorothies cover the surrounding lattice with their splendor and the great heads of the peonies rise royally among the dark green leaves, how close perfection seems! Indeed, it is here, for listen!—that tinkle of falling water is from the gray stone bird-pool within its iris circle.

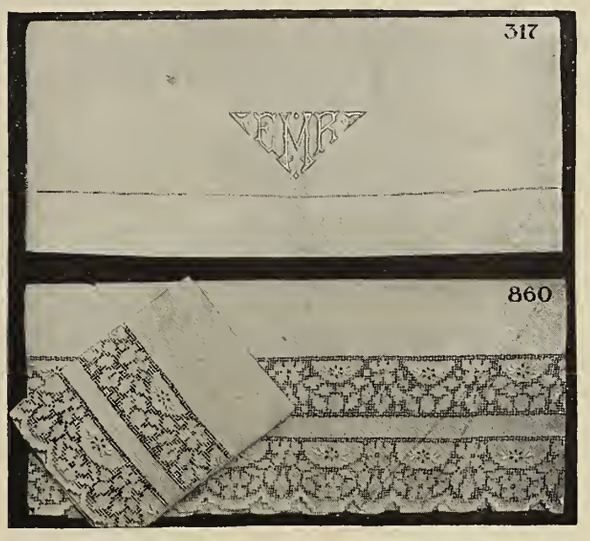
A study of any good planting of peonies or irises is sure to bring to light the few important factors in its success. Well drained land is one, at least a good per-

(*Continued on page* 140)



MANUFACTURERS BY ROYAL WARRANT

TO HIS MAJESTY KING GEORGE V



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IT eliminates the difference between the real and the ideal, between your own figure and the silhouette of fashion. But its presence is unsuspected. Style, N-113, illustrated, is for average-type figures.

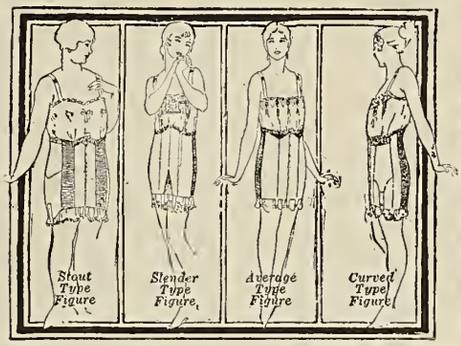
Two panels of unseamed silk elastic, an elastic waistline-top, a youthful back of unparallelled flatness, and raised hose supporters are details of its deft design.



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$12.50

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Woven of Wild Honeysuckle

Sunny hillsides of Japan where honeysuckle blooms! Little slant-eyed peasants to gather it! Quaint old-world handlooms where the vine is woven into the loveliest of fabrics, then hand-colored in lovely tints by native artists!

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I'm off to play golf as soon as I've scribbled this note to you and—you'll never believe it—every drape in the house is up! Just think of it—we've only been here a week! You see, I made a discovery. I found a drapery support called the Hook-on that makes your curtains look a million times better than you'd ever believe and yet takes only about two minutes to put up. Imagine—I haven't had to make a single casing and the valances look actually as if they'd been hung by a decorator.

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GARDENS *of* IRISES *and* PEONIES

(*Continued from page* 138)

centage of sunshine another. In the case of the peony especially, abundant fertility in the soil is essential, though even old and well-rotted manure must not be allowed to come in direct contact with the plants' roots. Deep preparation of the soil (two feet is not too far for the spade to go) makes for that freedom and strength of root development which peonies must make in order to attain their highest perfection.

Irises do not seem to need such intensive nourishment, though a little bone-meal applied in the late fall will prove beneficial. There are those who advise against the use of manure as an enriching agent, and their beliefs in this regard are well founded. Nearly all kinds are dependent upon plentiful sunshine and thorough drainage.

Early autumn is the accepted time for planting both irsies and peonies, for at that season they are making no growth which would be interfered with by a change of scene. Time must be allowed, however, for the roots to become reestablished before hard freezing weather, else good results the following year cannot be depended upon. Thus, irises in particular should be in the ground by October 1st, though if the summer drags along as it has done in the East for several years, peony planting may be postponed for some weeks after this date.

When it comes to the actual setting of the roots, only a few simple rules need be remembered. The peonies should go two or three feet apart and at such a depth that the top buds or "eyes" are two or three inches below the surface of the soil. Needless to say, they must be right side up, and handled with sufficient care to eliminate danger of breakage of either roots or eyes.

Iris roots call for even less depth than peonies—an inch or two satisfies their needs—and they may be set a foot apart to start with. During the first winter a light mulch of straw or dead leaves will do much to save them as well as the peonies from harmful heaving of the soil by frost. After they have become well established, even this will hardly be necessary.

In compiling the lists which follow, an attempt has been made to select from the literal hundreds of good named varieties certain ones which, while not necessarily superior to some others, nevertheless are thoroughly representative of the best in their class. Extremely high-priced varieties have been omitted.

As you will notice, the classification is such as to enable you to choose plants which will give the maximum period of bloom. The colors noted represent the general effect of the flowers, as this, after all, is what most of us want to know.

The key number preceding each variety refers to its placing on one or all of the accompanying planting plans. Omission of such number does not at all imply inferiority—merely that there was not space in the hypothetical gardens we are considering for every variety on the list. If you can, by all means include them all, whether numbered or not!

IRISES

Low, for Edgings

1. *Bluestone:* violet-purple, blooms in early May, 6"–9" high.
2. *Citrea:* pale yellow, early May.
   Crested Iris, *Cristata*, rich amethyst blue, May, 3".
3. *Gracilipes:* delicate lilac, May, 8".
4. *Speedwell:* violet purple, most of May, 12"–15".
   Maori King (a tall-bearded variety): golden yellow and crimson, late, 18".

Intermediate, blooming most of May

5. *Dauphine:* rich purple.
7. *Dolphin:* light blue and violet-purple.
6. *Empress:* creamy white.
10. *Fritjof:* purple

Tall Bearded, blooming from mid-May into June, under 30"

8. *Aurea:* rich chrome yellow, 24".
11. *Dalmarius:* gray and silvery lilac, 24".
9. *Dr. Bernice:* coppery bronze and crimson, late, 24".
33. *Florentina*: creamy white, fragrant, 24".
36. *Cajus:* yellow, crimson and white, 26".
34. *Grace E. Kimball:* yellow-bronze, pink, yellow and orange, 26".
32. *Marsh Marigold:* pale golden yellow and purple-brown, late, 28".
   Minnehaha (syn. *Eldorado*): creamy, maroon and yellow, fragrant, 24".
35. *Montezuma:* golden yellow, dotted brown, white and purple, 18".

From 30" to 40"

30. *Jacquesiana:* coppery crimson and maroon, 30".
31. *Kathryn Fryer:* yellow, maroon-red, white, orange, fragrant, 30".
12. *Loreley:* yellow, ultramarine and cream, 32".
27. *Mandraliscae:* lavender-purple, early, 36".
13. *Pallida dalmatica:* lavender, late, 40".
14. *Pauline:* pansy-violet and orange, fragrant, 36".
15. *Quaker Lady:* smoky lavender, blue and yellow, 38".
16. *Rhein Nixe:* white and violet-blue, 36".

Over 40"

18. *Camelot:* white, edged pale violet, 48".
17. *Juniata:* clear blue, fragrant, 44".
24. *Nine Wells:* violet, purple and white, 48".
   Tamar: reddish lilac, 42".

Apogon Beardless Varieties, bloom June 1 to 20th

28. *Dorothea K. Williamson:* royal purple, terracotta and brown.
23. *Emperor:* deep violet-blue, 48".
29. *Spuria:* bright lilac-blue, somewhat like Spanish iris in form, 36".

Japanese—(*Iris Kaempferi*), tall, blooming mid-June to mid-July

19. *Blushing Empress:* double, violet and rose.
25. *Chitose-Dsuru:* double, white and light pink.
   Cloisoné: Blue, purple and white.
20. *Distant Mountains:* single, white and blue.
26. *Kuro-Kumo:* double, dark purple, dark blue and yellow.
21. *Lotus Jewel:* single, heliotrope and purple.
22. *Moonlight Waters:* double, white.
   Morning Mists: single, pure white and pale blue.

PEONIES

White

43. *Festiva maxima:* early, fragrant.
50. *Grandiflora nivea plena:* early, fragrant.
   Duchesse de Nemours: early, fragrant.
46. *James Kelway:* mid-season, fragrant.
59. *Monsieur Dupont:* mid-season, fragrant.
62. *Madame Emile Le Moine:* mid-season, fragrant.
57. *Avalanche:* late, fragrant.
68. *Baroness Schroeder:* late, fragrant.
   Couronne d'Or: late, fragrant.

Light Pink

44. *Madame Calot:* early, fragrant.
51. *Octavie Demay:* early, fragrant.
   Dr. Bretonneau: early, fragrant.
61. *La Perle:* mid-season, fragrant.

(*Continued on page* 144)



Keep your home warm this winter

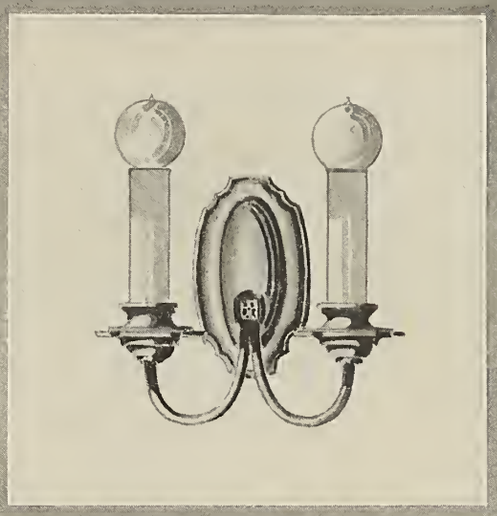
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It tells how to keep warm air in and cold air out; how to stop icy drafts and rattling windows; how to keep your family warm and comfortable, maintain an even heat, and save money on your winter's fuel.

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Dress In Warm Rooms

Think of an extra hour of undisturbed sleep. No trip through the chilly house down to the basement to open drafts — and still a nice, warm house in the morning. You can have this comfort by installing

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Changing from one to the other is a simple enough job for any carpenter.

Be sure he equips them with Win-Dor operators, so you can open and close the windows from inside the screen, or hold them open at any position.

Send for booklet called, "Things You Ought to Know About Casement Windows."

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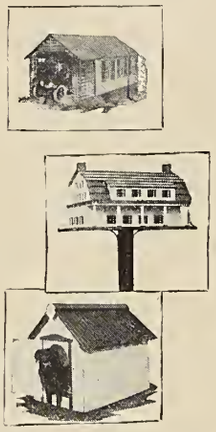
"Transferred 200 miles without damage"

HODGSON HOUSES are made in sections which bolt firmly together. They are carefully constructed from the best materials that can be bought. Frame of sturdy Oregon pine, walls and roof of red cedar.

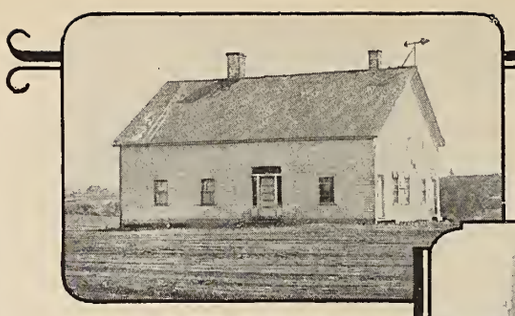
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Hodgson Houses are convenient, beautiful and practical.

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prevents the house heat from escaping. It insulates the whole house and saves the heat from the heater—that costly heat. It keeps the house warm on the smallest amount of coal; saves one-quarter to one-half of the coal bill. Makes the house comfortable for all time. Preserves health and saves doctors' bills. Makes the house cooler in summer. Quilt is not a mere felt or paper, but a scientific insulator that makes the house like a thermos bottle.

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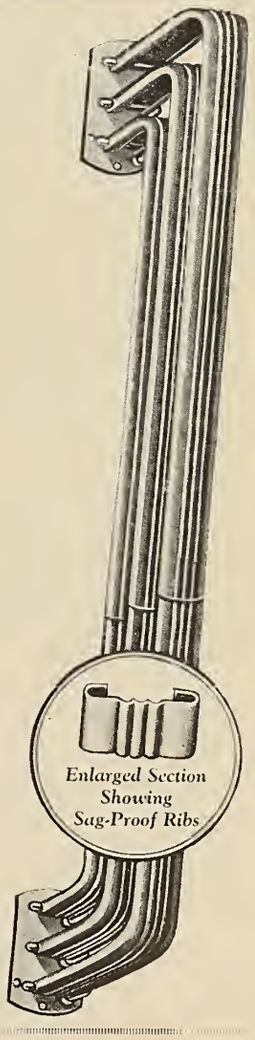
Home hardware makers for over a half century developed the ornamental, sag-proof ribs and improved design of Bluebird Rods. The beautiful effects they allow are impossible with old-style rods.

Graceful, efficient, rustless, with projections of just right length, "Bluebirds" keep curtains neatly draped, clean, sanitary. They hook on easily yet won't come down and soil your curtains.

Single, double and triple Satin Gold or White Enamel finished rods suit every home and window, modest or elaborate. Ask your dealer for "Bluebirds"—the new rods with sag-proof ribs.

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FLAT-Extending
CURTAIN RODS

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Ask Any Beauty

How she beautifies her teeth

If all women knew what millions know, they would all brush teeth in this new way.

Ask anyone with glistening teeth. You see them everywhere today. You will probably learn that the reason lies in this new-day method.

Then you can see the results on your own teeth if you make this delightful test.

Clouded by film

The natural tooth luster is clouded by film. At first the film is viscous. You can feel it now. It clings to teeth, gets between the teeth and stays.

Food stains, etc., discolor it. If not removed, it forms dingy coats. Tartar is based on film. And few things do more to mar beauty.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea. Thus most tooth troubles are now traced to film.

Very few escaped

Tooth troubles were constantly increasing. Beautiful teeth were seen less often than now. So dental science saw the need for better cleansing methods.

Research found two ways to fight film. One acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods effective. Then a new-type tooth paste was created, based on new discoveries. These two great film combatants were embodied in it.

The name of that tooth paste is Pepsodent. Careful people of some fifty nations now use it, largely by dental advice.

Corrects mistakes

Pepsodent also corrects mistakes made in tooth pastes of the past. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay.

It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise ferment and form acids.

Former tooth pastes brought just opposite effects. They depressed these natural tooth-protecting agents.

Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

Your home needs

Everyone in your home should adopt this method. They will when they see the results.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

The results in one week will delight and convince you. Cut out the coupon now.

10-Day Tube Free 1087

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Only one tube to a family.

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The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

GARDENS *of* IRISES *and* PEONIES

(*Continued from page* 140)

65. *Eugenie Verdier:* mid-season, fragrant.
Asa Gray: mid-season, fragrant.
48. *Albert Crousse:* late, fragrant.
Grandiflora: late, fragrant.

Deep Pink

52. *Edulis superba:* early, fragrant.
66. *Monsieur Jules Elie:* early, fragrant.
Madame Ducel: early, fragrant.
47. *Madame Geissler:* mid-season, fragrant.
55. *Modeste Guerin:* mid-season, fragrant.
63. *Reine Hortense:* mid-season, fragrant.
56. *Claire Dubois:* late, not fragrant.
64. *Livingstone:* late, not fragrant.
58. *Gismonda:* late, fragrant.

Red

45. *Adolphe Rousseau:* early, not fragrant.
60. *Pierre Dessert:* early, not fragrant.
Flag of War: early, not fragrant.
53. *Felix Crousse:* mid-season, fragrant.
67. *De Candolle:* mid-season, not fragrant.
Madame Bucquet: mid-season, fragrant.
49. *Delachei:* late, fragrant.
General de Boisdeffre: late, fragrant.
54. *Rubra superba:* late, fragrant

NOTES OF THE GARDEN CLUBS

THE Garden Club of St. Joseph, Missouri, whose president is Mrs. John C. Storey, was organized in March, 1922, and now includes 280 men and women in its membership, of which the dues are $1.00. Monthly meetings, excepting in December, are held in the Chamber of Commerce, at 10 a. m., and at suitable seasons the club assembles in the town or country gardens of its members, at twilight. The subjects of the programs, mostly horticultural, are usually prepared by the members, though occasionally there is an outside speaker, Mrs. Massey Holmes, president of the Kansas City Flower Society, having addressed the meeting at the country place of Mr. and Mrs. John Dolman. On this occasion, also, a distinguished whistler gave the songs and calls of birds which answered him from the surrounding trees and shrubs.

At another Twilight Meeting of the club, held in the town garden of Dr. and Mrs. Perry Fulkerson, after talks on peonies, iris, and aquatics, the members were seated in the moonlight to see slides of noted gardens, in Washington, D. C., different parts of Missouri and other places, thrown on a screen hung on the porch of the residence of the hostess who was surprised by one slide showing her own garden with 4000 tulips in bloom!

Mrs. Fulkerson laid out her garden with the assistance of another member, Mrs. R. N. Bacheller, and though the city lot is only 140′ x 160′ it is so skilfully planted and planned that it has served as a setting for a number of plays. At one end is a cement pool in which swim goldfish among golden yellow lilies, and this was so economically constructed that it inspired many members to reproduce the pool in other city gardens. Iris Kaempferi surround the water, while 80 other varieties of iris appear elsewhere in the garden. The spirit of the planting is expressed in all shades of blue delphiniums, white phlox, pink snapdragons, Madonna lilies, hollyhocks, clove-pinks, and so forth.

The July, 1923, Twilight Meeting was arranged on the estate of Mr. Henry Krug, Jr., whose father gave the city the park named for him, and who laid out the garden, one of the oldest in St. Joseph, over fifty years ago. The hour before the formal part of the meeting was devoted to strolling through the garden, which rises by a series of terraces, to an observatory on top of a hill commanding views of the Missouri River for miles on one side, and off over rolling country on the other. Chairs were placed for the club on one of the terraces where talks were given by Mrs. John Henderson on peonies, and by Mrs. A. H. Holbrink, on asters, which she raises successfully until Thanksgiving. Also Mr. Charles D. Morris eulogized the universal inspiration and benefits the City of St. Joseph is deriving from the Garden Club, and Mrs. Perry Fulkerson spoke on "This Hospitable Garden", commenting on its important features.

A mutual privilege of visiting each other's gardens is extended to all club members, one of whom, Mr. Huston Wyeth has developed his estate with a perfect Japanese garden, and an open-air Greek theater, a curved stone pergola facing a lovely fountain, and with lakes. Besides discussions following the papers there are exhibits of flowers, carefully labeled, to show which blooms are in perfection. Flower shows, in charge of the twelve directors of the club, are held spring and fall, being attended by hundreds of persons. Ribbons are awarded in all classes, and at the 1922 Spring Show a silver trophy, presented by Mrs. W. F. Kirkpatrick, for the best specimen of Iris, was won by Mr. W. W. Wheeler, Jr.

The Garden Club has given one "Peony Day", when members carried two thousand peonies to the hospitals and other institutions, a "Chrysanthemum Tea" when refreshments were served. One Competition for "Garden Plans", the problem being submitted by the Park Commissioner, has been held by the club, which awarded cash prizes, and it has also planted six fine elms on the Victory Highway.

The member most widely known for hybridizing is Judge Lawrence Vorhies whose collection of peonies is of great value and visited by specialists from many states. Judge Vorhies named his finest pink creation, "Lady Kate" for one of his club associates. Mrs. R. N. Bacheller, a potent member in various directions, is a successful hybridizer of iris.

THE Garden Club of Fairfield, Conn., was founded in 1915, and the president is Mrs. De Ver H. Warner. Mrs. J. O. Wright is honorary president. There are 125 active and associate members living in Fairfield, Bridgeport, Southport and Westport, who nearly all do personal work in their gardens. The club dues are $4.00 and $1.00. Meetings are held in the homes of members every month excepting January, February, July and August.

One summer the club met every week, for talks, in the Rose Garden of Miss A. B. Jennings. The program for 1922–1923 has included papers by members on horticultural subjects, with a Round Table Discussion. and other topics presented by representatives of the club were "Flowers in Florida" and "Garden Glimpses in France, during the War". Professional speakers who appeared on the program were, at the outdoor meeting, in October, Mr. Filley of the New Haven Experimental Station, who talked on "Trees" at the home of Mrs. George P. Brett, and on other occasions Mr. Henry Wild of Stamford whose message was about "Bulbs" and Mr. J. Otto Thielow

(*Continued on page* 146)



Chase VELMO—the Aristocratic Upholstery Fabric

AT exclusive furniture shops you will see charming, comfortable chairs and davenports covered with luxurious Chase VELMO. Its use adds the final touch of richness and assures the purchaser long and satisfactory service.

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Chase VELMO is woven by the world's largest weavers of mohair velvets and the oldest in America. It is guaranteed color fast, is unusually durable and, as woven by Sanford Mills, achieves the pinnacle of richness.

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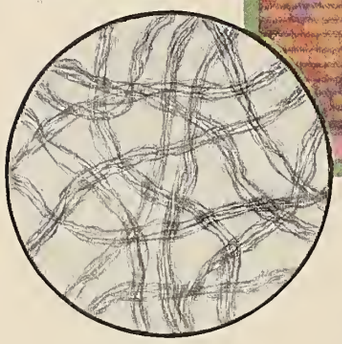
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Note under the microscope how the fibres of Richardson felt interlock to catch and bind the asphalt into a solid weather-proof armor



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Remarkable strength for your roof —*from billions of tiny sinews!*

PERHAPS you never before suspected the real reason why some roofs outwear others. Surface appearance is usually your only guide, although it doesn't tell you much about how well the shingle is going to stand the battle with the weather.

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A glance at the illustration of the fibres will show you why. Billions of these tiny sinews, far more than in ordinary felt, catch and bind the asphalt into a solid weather resisting armor, as inner steel gives strength to concrete. And because these sinews are uniformly found throughout the felt, there are no weak spots, as in ordinary felt, for the weather to pierce.

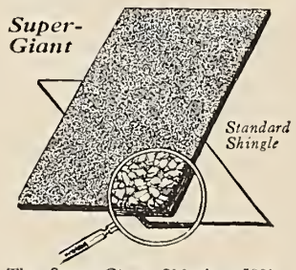
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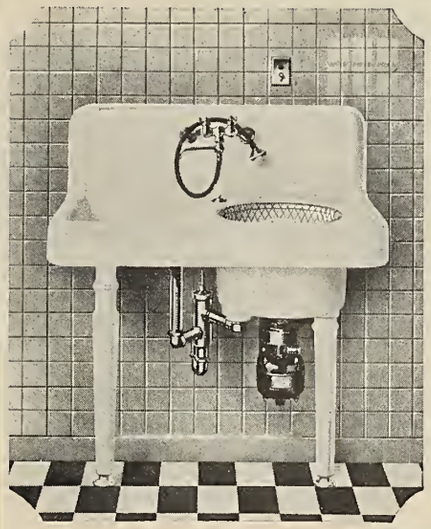
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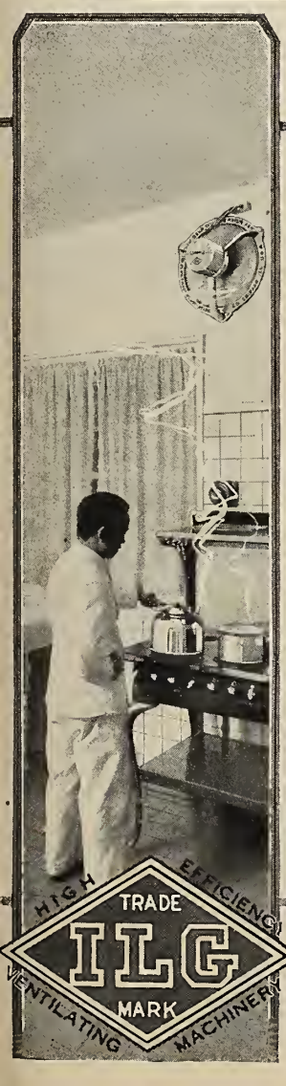
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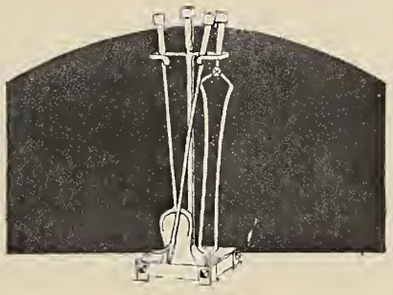
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How to have harmony in your kitchen

It depends more on your cook stove than it does on your cook

SUPPOSE you were doing your own cooking. Wouldn't you want all your "tools" to be the kind that make work easy? That is the only way to have real contentment in your kitchen.

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A stove of sparkling beauty

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NOTES OF THE GARDEN CLUBS

(*Continued from page* 144)

of Philadelphia who lectured on "Perennial Gardens and their Care". In May, a "Wild Flower Meeting" was held at the home of Mrs. E. F. Von Wettberg, Mrs. N. L. Britton being the speaker.

The Fairfield Garden Club broadcasted posters one year to preserve the laurel, the Connecticut State-flower, which legislation afterwards protected. In 1922 the club arranged weekly exhibits of wild plant material, at the Museum of Birdcraft Sanctuary, Fairfield, attracting hundreds of people. As a result of this interest this year the club is circulating an illustrated twelve page pamphlet with the slogan "Stop! Look! Think!", instructing the public in "When and How to Gather Wild Flowers and Ferns". Mabel Osgood Wright, the honorary president, wrote the booklet which is published under the auspices of the Wild Flower Committee, Mrs. Thomas B. Lashar, chairman.

In March, a prize competition was arranged for members of the club, who were invited to submit garden plans and models, also suggestions for "Improving Local Civic Planting".

The Garden Club is encouraging communities to better their gardens and to increase the interest in trees and shrubs and to carry out its *own* plan of planting around the fountain on the town green and the railroad station.

THE Garden Club of Ithaca, N.Y., of which the president is Mrs. Livingston Farrand, held its organization meeting in July, 1922, and has 80 members, men and women, who pay $5.00 dues, assembling monthly, occasionally bimonthly. An exhibition of gladioli with a Table Decoration Competition was arranged in August, and in September there was a Dahlia Show, with a Plant Exchange. Professor Wiegand addressed the club on "Wild Asters", with exhibits, in October, and Professor Ralph Curtis spoke on "Berry Bearing Plants", showing specimens of them, in November. In 1923 one meeting was devoted to color photography views of Rochester Gardens, and on other occasions an "Architectural and Landscape Art Exhibit" was held and Mrs. Francis King lectured on "Small Gardens". Members also conducted a Round Table Discussion on "Perennials, Annuals, and Roses", closing the first year's program with a "Tea and Exhibition of Darwin Tulips", in "President's (Cornell) Garden", given at the annual meeting.

The chief accomplishment of the club has been financing the planting of the East Hill Public School grounds, a member landscape architect giving all services in planning and supervising the work.

In 1923–24 the emphasis of the Garden Club will be laid on developing an appreciation of "Design in Small Gardens". Mrs. Farrand has designed an "English Garden", at her Ithaca home and elsewhere. Professor John Hutchinson, another member of the Club, has hybridized narcissi giving to his seedling the name of his wife, Genevra Barrett.

The two vice-presidents of the club are Mr. Louis Smith and Mrs. Andrew D. White. Professor E. A. White, the head of the Department of Floriculture, of Cornell, is a member of the executive committee.

THE Garden Club of Manchester, Vermont, founded about 1908 was discontinued during the War, but is now reorganized with Mrs. Lewis Heminway as president, and 80 members, active and associate, including men, paying $1.00 dues. During July and August meetings are held fortnightly, and once or twice in September, at the homes of members, unless a professional speaker lectures in a public hall. Among those who have addressed the club are Mr. Totty talking on "Roses", Dr. Murrill telling of a "Walk through the New York Botanical Gardens", and Mrs. Verplanck. In 1923 Mr. Fletcher Steele lectured, with slides, on "Landscape Architecture" applied to Manchester, and the Rev. J. A. Donald an amateur dahlia experimentalist of the town, spoke on his specialty. Williamstown Gardens will be visited by the club, in September.

Every August a Flower Show is held in a public hall, the schedule of classes being previously published in the local newspaper and entries are free to all. Besides numerous horticultural classes, competitions in flower arrangement in vases, or baskets, are arranged, 50 points being allowed for the container and 50 points for "quality of flowers". Special classes in arrangement of both wild and cultivated flowers are open to children, even under seven years of age, and up to thirteen. The attendance, registered, at the 1922 Flower Show, was over 600. The walls of the hall were decorated to form a background for the exhibits, and the judges were Mrs. Varney, Mrs. Clarence Holden, and Mrs. Charles Welles, all from Bennington, Vt.

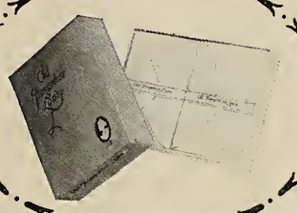
The Garden Club also makes an exhibit, at the Town Fair, in September, and is striving in various ways to interest as many residents of the village as possible in garden and civic improvements. Trees have been planted, and other public planting done, while now the club has a stone bench ready to place, with shrubs, on the school grounds.

THE Garden Club of Catonsville, Maryland, whose president is Mrs. William Emory Waring, was founded in 1917. There are 43 members, who pay $2.00 dues, holding, at each others' homes, monthly meetings for which they sometimes prepare a program of readings or talks on horticultural subjects. In 1922 an illustrated lecture was given by Miss Elizabeth Leighton Lee, then director of the Women's School of Horticulture, at Ambler, Penna. Also Mr. Le Clair, of Baltimore talked to the club about Tree-Planting and Dr. Paul Bartsch, president of the American Society for the Preservation of Wild Flowers, gave a lecture, with colored slides, before the school children. The Rev. Dr. Alfred H. Barr, of the First Presbyterian Church, Baltimore, in June, 1922, gave a "Talk on Birds", for the club.

Flower Shows are held at the homes of the members. In the Spring of 1923 it was planned to hold a Tulip Show at the Rolling Road Golf Club. At the Annual Flower Mart arranged by the Women's Civic League of Baltimore, around the monument of Washington, the Catonsville Club cooperates by managing one of the booths, where many varieties of flowers, both donated and bought wholesale, are sold, including five or six hundred seedlings which brought a profit of 10% for the Baltimore charities.

The club is also cooperating with children, to plant flower and vegetable gardens on vacant lots near the schools, a prize being awarded for the best results. Efforts are continually exerted by members of the club to interest residents of Catonsville to decorate with plantings both their stores and homes, advocating window boxes in the business sections, especially. For some time the Garden Club has campaigned successfully to free the Main Street of obnoxious advertising and recently planted a tree, with public exercises, in front of a bank, having a poster made, showing the street, "before and after". Mrs. Ferdinand Chatard Dugan, the vice-president of the Catonsville Garden Club, has taken an active part in all its affairs, particularly during the extended absence of the president, Mrs. Waring.

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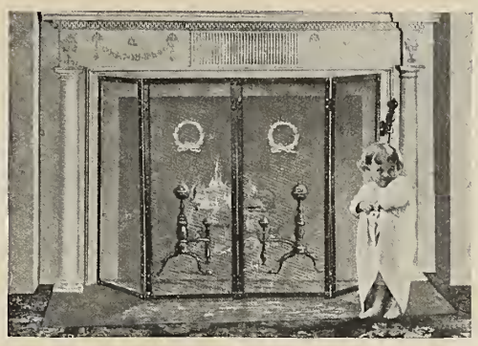
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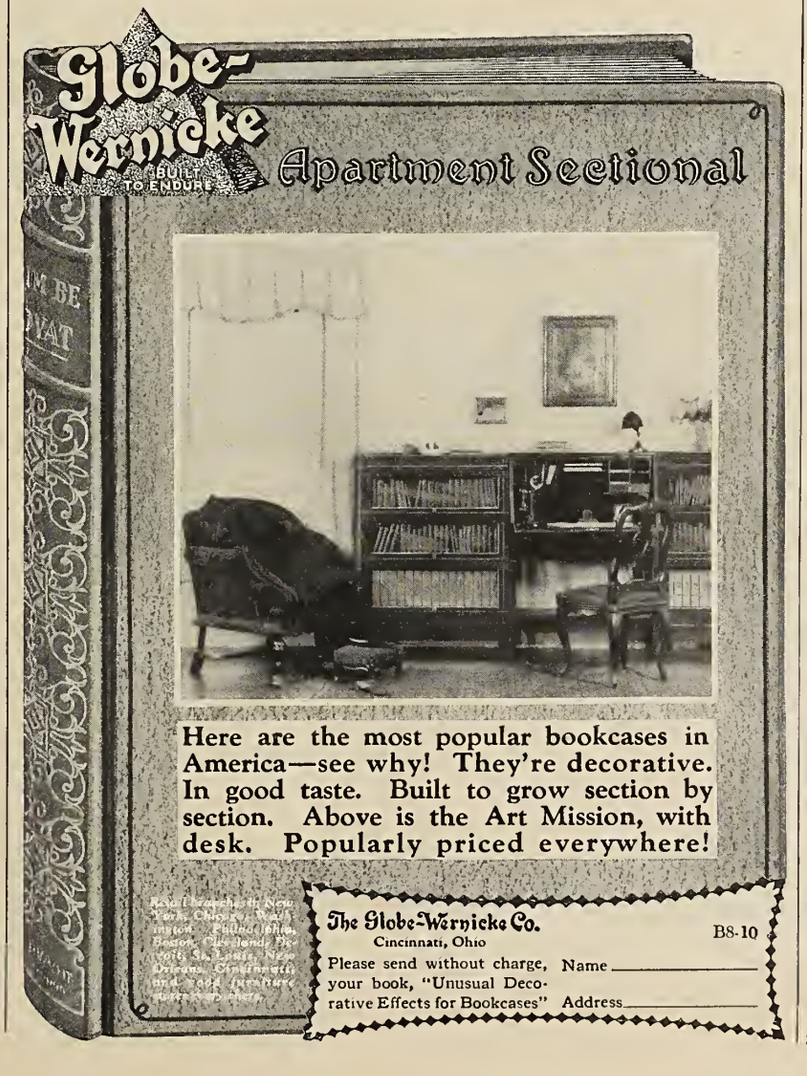


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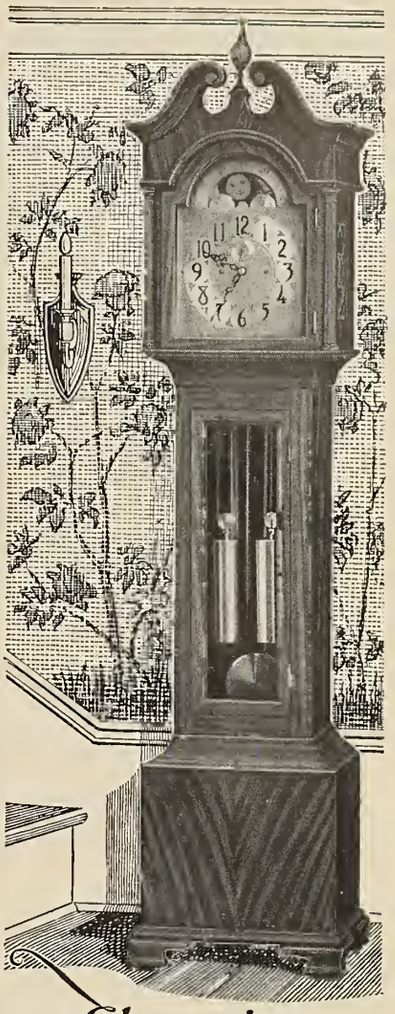


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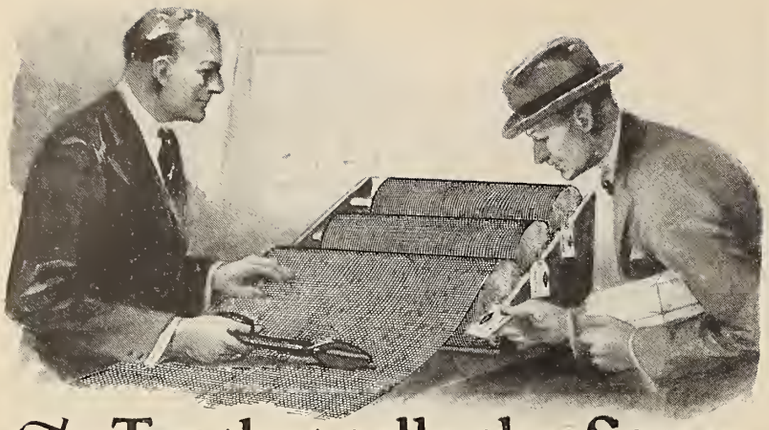
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THE KALEIDOSCOPE OF COLOR

TRANSLATED into words, color becomes elusive, almost beyond capture. To numbers of people the thing itself means little or nothing, and of those who have the color-sense, few see the same color in the same thing or will agree to call that color by the same name. There is, for instance, the color of a telegram envelope, which is alluded to in fiction as orange, yellow, buff or brown, indifferently. To reverse the process, and to try fitting the color to the name, a test might be made by taking some familiar name—rose-pink, for example—and asking half a dozen colorists to illustrate their idea of it. It is safe to say that no two of the colors produced will be quite alike and that the extremes of difference will be remarkable. For one it will mean the yellowish pink that is nearly coral, another will merely add a tincture of carmine to white; some will see it brownish, and others with the blue or violet tinge more or less pronounced. It follows, then, that one and the same list of colors blended together in one room may result in a harmony or a riot according to the interpretation of the names.

Today we are all for color; the prohibitions and maxims, the "tables of agreeable contrasts" which guided a former generation, are flouted by us. If this lawlessness has had some unhappy consequences, it is nevertheless a move in the right direction, for it has taught people to experiment and find out new combinations for themselves.

There is, in truth, no combination or mingling of colors that can be labeled wrong or bad. The blues, the Chinese pinks, the emeralds, the purples, the canary yellows, and the blacks can all be shaken together into beautiful patterns in the kaleidoscope. It all depends upon the guiding hand and the seeing eye, though it must be allowed that the real colorist is born, and not made.

Bright and varied colors are not, so to speak, indigenous to Northern Europe. Rich dark shades, soft pale pastel tints, dull neutral hues; waves of these have ebbed and flowed with the changing tastes and conditions of the day. That there always have been instances of gorgeous and wonderful decorations does not alter the general rule that color, climate, and temperament work together. Strong and positive colors have always prevailed in Eastern decoration, and where in the intense brilliant sunshine pale hues would be lost, bright colors and violent contrasts merely look natural and right.

It would seem, then, that our present feeling for the brilliant and the startling is something of an exotic and already the kaleidoscope is being modified in accordance with the natural laws of temperament and climate, and that form of decoration which may be described as "kaleidoscopic" is becoming more intelligent and practical.

Between the kaleidoscope and the color scheme in decoration there is this difference. A scheme is based on one or two predominating colors to which others are added as complement or in sharp contrast to give point and interest or to accentuate the general scheme. In the kaleidoscope a number of colors are used, and all are of equal importance; no one color in particular dominates or asserts itself over the rest. This form of decoration has already become quite common enough to prove that an endless variety of colors can be both undistinguished and disagreeable, and is, indeed, far more exacting to deal with than the scheme.

In the first place, it is necessary to have a clear idea of the effect aimed at. If it is to be sharp, striking, and vivid, the colors should be limited; four or five cleverly handled give a high brilliancy and variety where a dozen might result in a vague muddle or downright ugliness. Thus, if we choose emerald green, slate blue, orange, rose, and pink, each must be of the same tone—equal in strength and depth. Since one brilliant color negatives another, the result of decoration on these lines is a kind of harmony which, though vivid, is rather strident or coarse. As a general rule, decorations in this style are best kept for entrance halls, vestibules, passage rooms, and so on. Where dwelling rooms are concerned it is wise to aim at a jeweled effect with a multitude of colors, rich and exquisite in hue. This kaleidoscope effect can be approached in either of two ways: first, by using a low toned or neutral background; second, by making the background strong and vivid. The first is infinitely the easier way; with gray walls, for example, and gray or white woodwork, the room may be a perfect mosaic of brilliant colors without being garish in the least. The more the colors are mingled, the less will any single one stand out, and yet the whole effect will be lively and charming. In such a room the windows are important; chintz roller blinds of a small gay pattern in canary, green, and cerise help out the jeweled effect, with thin hanging blinds of transparent net or crepe de Chine in bright emerald. Lacquer, painted furniture, old Bow and Chelsea china, and colored glass are in keeping. Chairs and sofas are better upholstered in some neutral colored unpatterned material—gray velvet or mouse color—to give fullest value to little cushions in rainbow-striped silk and strange designs; Chinese embroidery, passe-partouted, will make vivid patches of color on the gray walls. It is hardly possible to exaggerate the charm of a kaleidoscope room that has been carried out on these lines, and many a room that is now merely miscellaneous could be thus transformed and characterized at a comparatively low cost.

When the background (walls and woodwork) are of a strong and vivid color the making of the kaleidoscope room at once becomes a more difficult undertaking. Here the curtains, floor, chair covers, and so on must all be equally strong and vivid in their various colors, otherwise the background would predominate and the room would inevitably fall into a color scheme in which the kaleidoscope would be lost. According to the room and to individual taste, the kaleidoscope decoration may be pitched in a low or in a high key. Lemon-yellow walls and woodwork will lead to high clear tones; with purple or deep ultramarine the pitch will be low and rich.

Words, however, are a poor medium to convey the complexities of color, and rules are of little use as a guide to its balance and arrangement. You feel it, or you do not feel it, and there is an end of the matter. Nevertheless, there are many people who are profoundly affected by color, and yet lack the color sense or the experience that is necessary to carry out their aspirations. For these it is no bad plan to take as a guide a piece of Canton enamel, a Spanish shawl, an Oriental tile, a piece of "Futurist" silk by a modern artist, or any other classic model that may be handy, and copy its colors and their distribution.



Late Autumn—and Your Country Clothes

Autumn colours are abroad in the land—those rich, dim, dusty shades that lie between the reds and the browns, with here and there a note of primrose yellow or vivid scarlet. To be really successful, country clothes for this time of year must not only be warmer and longer-sleeved; they must tone into the autumn background in both texture and colour. Light woollen materials and lustreless crepes are appropriate. And all those shades of brown and beige that the mode thinks so well of are at their best.

Coming as they do between summer sports clothes and clothes for really cold weather, some of us are of the opinion that we can get along without these good-looking autumn things—just a bit extravagant, don't you think?

But not if we find them in an envelope and produce them full-grown for a negligible dollar or so, in the way Vogue makes possible for its best friends. Here's an idea of what we mean—sketched on this page. And every exhibit in the little collection has been chosen, not only for its smartness and its appropriateness but also for its simplicity of construction.

Who wouldn't feel good for a hike, or a game of golf, in a little tub flannel blouse with well-cut long sleeves that don't bind anywhere, and a sports collar like the one shown in No. H 7335? See how the sleeve-frill carries out the collar idea; notice the gay ribbons at throat and wrist. No. H 7334 is a bit different, but no less appropriate.



Blouse No. H 7334
Price $ .65



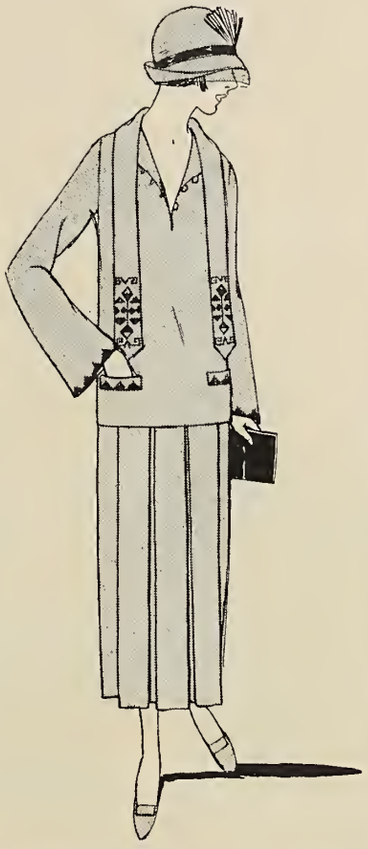
Blouse No. H 7335
Price $ .65



Coat No. H 7267
Price $1.00



Frock No. H 7226
Price $1.00



Frock No. H 7339
Price $1.00

The cross-stitch design is No. H 564—a chance for a bit of colour—and if you don't make the blouse in bright soft silk crepe, you might try silk alpaca or silk broadcloth. The first blouse, as you've no doubt divined, is easier for the figure that hasn't completely subdued its curves.

Pleats, as one sees from No. H 7339, haven't by any means left the mode, even though these particular pleats are in front only—much the least expensive place to have them, by the way. The scarf collar with Design No. H 580 embroidered on the ends of it may be dispensed with if one's taste turns to severity in tub flannel or serge rather than to a softer effect in wool crepe.

A one-piece dress of good-looking rough woollen material is a real investment—a dress that needs no trimming but collars and cuffs. Such a design as No. H 7226 might be made in soft shades of brown, with collar and cuffs of natural-coloured linen—or beige crepe de chine—with the hems turned over on the right side.

And of course you need one of those smart woolly coats—straight line, long or three-quarters, big as to cuffs, enveloping as to collar. And could it look better than No. H 7267? If you have a bit of badger fur, you can dispense with the collar in its distinguished favour. And if you prefer a shorter coat, you can leave off the bottom section. You have no idea, by the way, how easy such a coat is to make—just a few long seams.

VOGUE PATTERN SERVICE

19 West Forty-Fourth Street, New York City

Illustrations copyrighted by Vogue

Rusty Water

Let us send you our new booklet "Ten Years Hence" which tells how to save money on plumbing. It is free. Address Department

DOES your water run clear at the first turn of the faucet or must you let it run? If it's rusty, it tells a tale—of iron water pipes rusting away in your walls—and plumbing bills to come.

Anaconda Brass Pipe never rusts—it delivers the water as clear as it comes from the reservoir. Anaconda Brass Pipe does not clog—the flow of water is never reduced by rust deposits.

If you're building or remodelling, note this: In a $15,000 house, about $75 more for Anaconda Brass Pipe means clean water and no repair bills as long as your house lasts.

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This Trade Mark stamped in the metal identifies Anaconda Brass Pipe manufactured by The American Brass Company, the world's largest manufacturer of copper, brass, and bronze products.

It is absolutely guaranteed.

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ANACONDA
GUARANTEED
BRASS PIPE



This nursery contains a toy playhouse fitted with electric light, a sand box at a convenient height, and an ample table for games. The map provides a brilliant decoration

NURSERIES *and* CHILDREN

MARY SOLLEY

THE ideal house will have its nursery as a self-contained and complete little kingdom with its own bathroom and kitchen attached. It may also have its balcony or sleeping porch, partly roofed over for shade and shelter, and accessible from either day or night nursery. Here flowers may be grown or an excellent site found for the sand box, so doing away with the slight inconvenience which attaches to its presence in a room.

After the windows, which should be large and have a sunny aspect, the floor of the nursery is of most importance. While avoiding bareness, it should not be much cumbered with furniture, and, if possible, one corner should be conceded which need not be disturbed or turned out oftener than is privately imperative. Linoleum or cork carpet remains the best of floor coverings for the nursery, since it is durable, warm, easily cleaned, and soon dry after washing. It is most satisfactory laid close up to the walls.

Polished boards, not too slippery, are excellent with some washable rugs for warmth and color. Unpolished boards are unsuitable, as they take so long to dry after washing and are apt to produce splinters; a carpet has obvious disadvantages.

A washable dado of a good height is advisable. This should be white or light in color. The continuous slate or drawing board, which is sometimes used to replace a dado, has this disadvantage, that a child accustomed to draw unchecked on all walls within its reach might reasonably feel bewildered when scolded for doing the same thing in other rooms. A special panel might be reserved and framed for the purpose, in a good light, and at a height the child can stand up to and draw with both hands if he pleases.

Toy cupboards should be of a convenient height so that a child can look after his belongings without assistance. Some are made in which the doors are replaced by a flap forming a shelf on which toys can be sorted and arranged, so releasing the table from part of its duty. Any special toys, which are only allowed out on rare and privileged occasions, should be kept really out of sight and reach, not temptingly just within an adventurous

(*Continued on page* 152)



A quaint paper, sturdy furniture painted white with green borders and pictures of animals combine in making this nursery unusually gay. The cupboards are for clothing and the cabinet at right holds all the toys



Bath room in soft gray colors to harmonize with connecting rooms

ROOKWOOD

TILES AND POTTERY

THE ROOKWOOD POTTERY COMPANY

Rookwood Place, Cincinnati, Ohio



In your new home —in your old home

—a superb oak floor for each

Of course you will have oak floors in all the principal rooms in the home you are now building or planning. It would not be complete or modern without them. No other wood or material is so adaptable to finishing, so durable, so beautiful. And "Perfection" Oak Flooring is the last word. Ask your architect or contractor about it.

If the home you now have lacks this touch of refinement bring the charm of oak floors to grace each room. "Perfection" comes in thin strips made to be laid over your present floor, and the cost is less than sufficient good carpet to cover it. Each room can be done at a time, without necessitating your moving out temporarily. Ask any good carpenter what a "Perfection" Oak Floor will cost you.

Write us for a copy of our newest booklet, "The Overlooked Beauty Spots in Your Home."

ARKANSAS OAK FLOORING CO., Pine Bluff, Ark.

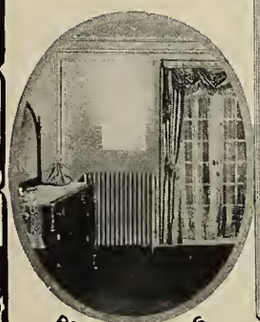
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A thing of beauty

A protection that pays for itself many times



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"And the Best of It Is— It Washes Dishes Clean!"

Of course you'll appreciate a machine that saves hours of labor which you now spend washing dishes. But the Walker Dishwasher and Dryer does more than that. It leaves dishes cleaner, with a better lustre than you could ever get by hand.

Experience in a Family of Four

Schenectady, N. Y. 8/4/23.

Gentlemen:

We have owned a Walker Dishwasher for over a year and it saves us about two or three hours a day. We are more than pleased with our investment. It takes small space, is never in the way. No other electrical appliance saves so much time and labor.

It washes dishes cleaner than by hand and we can do other work at the same time. There are four in the family. The machine takes care of all the dishes with one washing, usually after breakfast.

Mrs. James Hilton

WALKER DISHWASHER & Dryer

The new Walker is the result of more than ten years' work to produce a practical dishwasher for homes. We will be glad to answer any questions you may want to ask.

Write Today for Interesting Booklet

and full particulars about how to buy. Give us your preferred dealer's name. Arrangements can be made for demonstration at any agreeable terms of payment desired, with your Electrical, Hardware, or Department Store. If not, you can order your machine direct from the factory with our guarantee and easy terms.

WALKER DISHWASHER CORP., 217 Walton St., Syracuse, N. Y.

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Without obligation to me, please send me full information concerning the WALKER DISHWASHER & DRYER. ☐ Portable, ☐ Permanently Installed.

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When You Build
or Re-Model

THE pride and comfort you will take in your new home depend largely on what heating and cooking equipment you select.
Will your furnace fulfill every heating requirement? Will your kitchen range be the last word in convenience, adequate for all operations of cookery, up to the modern standard in design and finish?
To aid you in choosing the best suited to your particular requirements, we invite your use of our two service departments; the Kitchen Planning Department, under the direction of a Home Economics expert, and our Scientific Engineering Service on furnace installations. They have both printed literature and personal counsel to send you. A request from you on a post card will bring it.
For your immediate information, we give a brief description of the five Sterlings illustrated in this advertisement.

Scientific Sterling:

The most successful single-oven gas or coal range made, occupying only 36 inches of kitchen space. Oven is 18 inches square. Bakes perfectly with either fuel. Can be purchased with the built-in Combination Gas and Coal water heater which saves room, extra plumbing and vent flue connections.

Double Sterling:

Two roomy ovens on same level, one for gas and one for coal. Large four-hole cooking top, same for gas. An economical range to operate either in the large or small family. Considering its capacity it occupies but a very small amount of floor space, 48 inches.

Model "R" Coal Range:

This is the famous Sterling, seen in thousands of store demonstrations, that bakes a barrel of flour with a hod of coal. As it performs this feat, it will perform the smaller tasks in your home with proportionately greater ease and economy. Polished top. Patented broiler and many other exclusive features. Standard equipment.

Sterling Gas Range:

In models that meet different price and size requirements. Don't miss seeing the full white enamel. Have your new range equipped with the Thermostatic Oven Control to actually insure constantly uniform heat. No overdone meats, no under-baking.

Sterling Furnace:

The Sterling Furnace is famous because it has cut the cost of heating almost in two. The Scientific Sterling Installation, plus the Sterling Furnace, take guess work out of heating. They insure summer comfort in the coldest weather at a smaller cost.
The Descriptive Booklets, Engineering and Kitchen Planning Service—Local Sterling Dealer's name, any or all will be furnished on request and without obligation on your part.
All Sterling Products are sold with both a dealer and a factory guarantee.

Sill Stove Works, Rochester, N.Y.

Makers of the

STERLING



The washable walls and linoleum floor of this nursery are beige colored. Blue curtains and brilliant yellow and blue china blend with the walls and the Japanese oak furniture

NURSERIES *and* CHILDREN

(*Continued from page* 150)

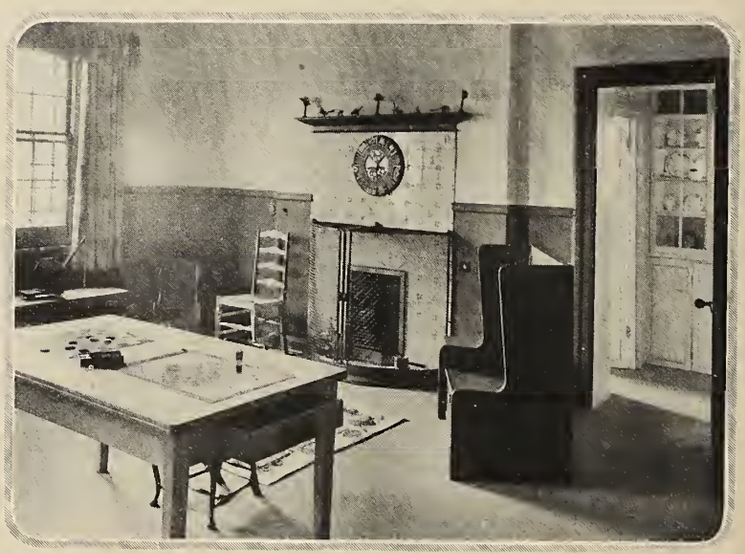
grasp. In yielding to the fascination of miniature furniture it should be remembered that what can be climbed, will be. Chairs, cupboards, etc., should be well balanced, strongly made, and, as far as possible, free from dangerous angles. Ladder-back chairs have their obvious invitation and corresponding danger.

A window box, adequately protected, is within the reach of most means, and will either supplement or partly compensate for the absence of a special children's garden. A wide window seat is a splendid feature in a nursery, and if the window ledge is also wide, so much the better. The seat itself may be built over a shoe or toy cupboard or a bookshelf. Where there is no window recess its projection into the room may be masked by flanking cupboards. The fitted cushion should have a washable cover. Sectional mattresses, which are inexpensive, may serve for this purpose, and are also excellent for those who love to lie on the floor, being both warmer and cleaner in use than a rug.

It is difficult to estimate how much the development of a child's taste and appreciation is guided by the influence of his surroundings. Happy recollections leave a clear and persistent image, however, and it seems worth while to ensure that this image shall be of things good of their kind, and, if possible, of real beauty. Since, however, tastes change as quickly in childhood as they do later, an elaborate scheme of decoration or a quantity of pictures, however well chosen, may rapidly lose hold on the interest. Drastic periodical rearrangement and alteration is equally undesirable.

Colored friezes, nursery pictures in series, and painted furniture have their vogue, and in many instances a decided charm. Some, however, are astonishingly bad; and it must be remembered that when the novelty has worn off they merge rapidly into the background, and although this may come to be a cause for thankfulness, it is hardly a justification for their cost.

Washable curtains of organdie, dotted Swiss, linen or chintz can be kept fresh looking and are attractive made with knife pleated ruffles.

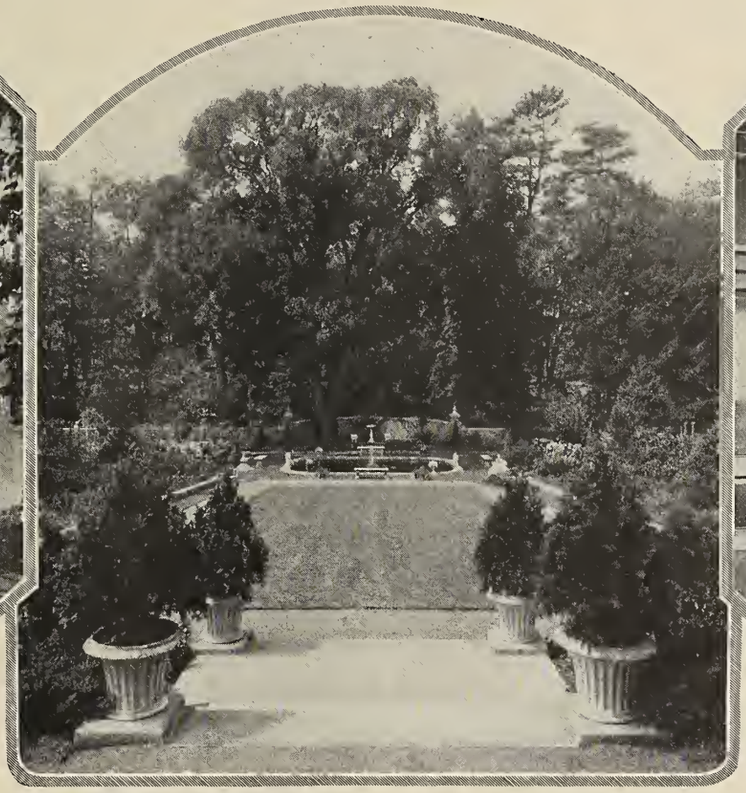


This nursery in an English house has clear yellow walls with woodwork and furniture painted a deep royal blue. A well designed fireguard encloses the hearth completely. Beyond are a tiny kitchen and bathroom

For Your Own Home . . . For Your Friends' Homes



A delightful doorway for a small stone or stucco house in which the design does not over-emphasize the entrance





This library panel of bookshelves of interesting proportions shows the advantage of creating a good background

Illustrations copyrighted by House & Garden

A formal garden with a forest background—an excellent design, well thought out, balanced and livable because of its good plan and rich color

Three Beautiful Gift Books

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Book of Houses

THE BOOK OF HOUSES contains over 300 illustrations of large and small houses and plans, including service quarters and garages, with such architectural detail as doorways, fireplaces, windows, floors, walls, ceilings, closets, stairs, chimneys, etc.

It will help you to visualize the kind of house you want, and to convey your wants intelligibly to the architect. Before you begin to build a home, buy this Book of Houses. 110 pages.

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Book of Gardens

THE BOOK OF GARDENS contains over 400 illustrations of special flower types, plans and suggestions for landscape work, a complete gardener's calendar of the year's activities, planting and spraying tables, and a portfolio of beautiful gardens in various sections of the United States and foreign countries.

There is no more practical help to the amateur gardener than this book, and no better inspiration for the old hand. 127 pages.

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Book of Interiors

THE BOOK OF INTERIORS contains over 300 illustrations of living rooms, dining rooms, bedrooms, libraries, halls, porches, breakfast rooms, nurseries, kitchens, bathrooms, and the use of decorative accessories and curtains, together with practical suggestions for the furnishing and decorating of each room in every type of house.

If you are planning to decorate or redecorate, this is your best possible guide. 126 pages.

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BUILD WITH CYPRESS AT FIRST"

Tide Water
Cypress
"The Wood Eternal"

"is the World's Standard Specialty Wood for its particular uses—not merely an alternative commodity."

We recommend Cypress only where it is best for you. Builders and prospective builders will be intensely interested in the following excerpts from the U. S. Government Report on Cypress—Bulletin 95, Dept. of Agriculture, Forest Service:

"CYPRESS is put to almost every use as an interior trim for houses....natural color or stained....contains little resin.... thus affords a GOOD SURFACE FOR PAINT, WHICH IT HOLDS WELL....popular....for kitchens, where it is subjected to dampness and heat....*shrinks, swells or warps but little*....For the parts of houses exposed to the weather it serves equally well. AS SIDING IT PRACTICALLY WEARS OUT BEFORE IT DECAYS....made into porch columns it retains its shape, *holds paint*, and has sufficient strength....It is placed as cornice, gutters, blinds....and railing, and is *much used for Porch Floors and steps*....Much CYPRESS lumber is employed in the construction of *SILOS* ....The FARMER puts the wood to many uses....ITS LASTING PROPERTIES FIT IT WELL for curbs.... *Resistance to decay* fits it for stable floors and timbers near the ground, as well as for....gates, and especially for fence posts....one of the best available woods for picket fences, because it *shows paint well* and holds it for many years, *but lasts a long time without it*....widely used for this purpose ....in regions remote from its range....It is PRE-EMINENTLY FITTED for (*greenhouse construction*)....where it is called upon to *resist dampness, excessive heat, and all the elements that hasten decay*....sash, frames, benches, boxes, and practically all else....the builder needs...., etc."

(YOU Know the Conservatism of Govt. Reports)

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"With Cypress You Build But Once"

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INSIST ON TRADE-MARKED CYPRESS AT YOUR LOCAL LUMBER DEALER. IF HE HASN'T IT, *LET US KNOW IMMEDIATELY.*

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The mace cactus, so called from its resemblance to the head of that ancient weapon, is curiously armed with lines of grouped, curving spines. It is of the echinocactus genus

GNOME-PLANTS FOR NOVELTY

R. S. LEMMON

SINCE we are reviving the mid-Victorian and have ceased to shudder at wax flowers and kindred manifestations of its vogue, why not extend our interest to those super-examples of the Seventies, the potted cacti? Could any what-not be more bizarre than these strange products of the desert with their grotesque forms and singularly grim, uncompromising appearance?

The enduring nature of the cacti fit them admirably to survive indoor conditions and an astounding measure of neglect. A bit of soil and reasonable heat and light are their chief requirements. Water scarcely enters into their calculations; if you happen to think of giving them some now and then, all right; if you don't, almost equally all right. It is quite safe to forget all your regular house-plant experience and just let the little rascals grow, like Topsy.

There is such a wide diversity of form and general appearance to be found in the cactus family that collecting varieties

(*Continued on page* 158)

Echinocactus uncinatus illustrates the long-spined type with almost twig-like protections. Its particular note of grotesqueness is distinctive



One seldom thinks of any of the desert plants as possessing medicinal properties. Certain healing values, however, are attributed to this aloe



The echeverias, at right and left of the picture, curiously resemble in form certain dahlia flowers. In the foreground is a young agave or century plant of the variegated-leaf variety. Back of it may be seen another echinocactus



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COLONIAL PLANS, DE LUXE. Unusual, distinctive and worth while. Should be in the hands of every prospective builder. Contains numerous artistic pictures and plans of moderate-priced Colonial bungalows and residences. Only 50c postpaid.

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When you are in Paris

From the moment when you stand on the dock among your trunks awaiting the customs officer and vainly trying to think of the French for "baggage," to the moment when you embark once more for New York, you are constantly meeting unfamiliar situations.

To-day you may want to visit the little out-of-the-way shops where the Frenchwoman finds such wonderful bits of charm—but where not even the hybrid English-French of the rue de la Paix is spoken. To-morrow, your son's throat may develop alarming red spots and you want a real American doctor. The day after that, you may find you can't get reservations at the only hotel you know in Biarritz. Something is always coming up.

What do you do? Why, you call up Vogue's Paris Information Bureau, and let them take care of you!

Vogue's Paris Information Bureau is at numéro deux, rue Edouard Sept, telephone Central quinze einquante-trois. There are rest-rooms, telephones, and conveniences for writing, reading, spending an hour between engagements, or meeting one's friends.



Keith's Special $2.50 Offer

Your choice of one of Keith's NEW big plan books—(there are 3 volumes—one of bungalows, one of cottages and one of two-story houses, showing designs in frame, stucco and brick—**112 designs** in each book) and 8 months' subscription to Keith's magazine—all for $2.50.

Keith's Magazine

for 24 years an authority on planning, building and decorating homes. Full of helpful suggestions and ideas for home-builders and home-owners—**Sold on news-stands, 25¢ a copy. Subscription $3.00 a year.**

Keith-planned homes are different. They give you artistic design, distinctiveness, convenient arrangement and comfort. Keith Home-Builders Service enables you to get the most satisfactory home with greatest economy.

Set of 3 big plan books (336 plans) and a year's subscription to Keith's—total value $6.00—all for $4.50

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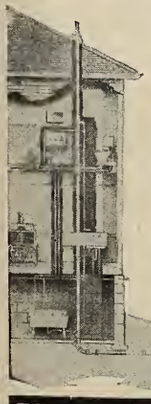
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Not only is the sewage carried away but it is also free from disease-laden germs so often found around the old style cesspools.

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The Kaustine Septic Tank is made of Armco Ingot Iron, coated inside and out with Hermastic Enamel, insuring longevity without trouble. Operates without cost to owner; requires no attention; costs no more to install than a cesspool—oftentimes much less.



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Names of architect and plumber appreciated.

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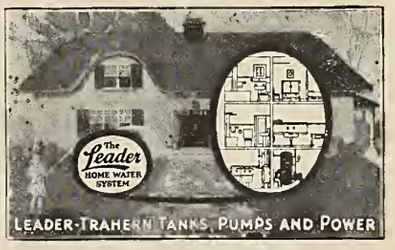
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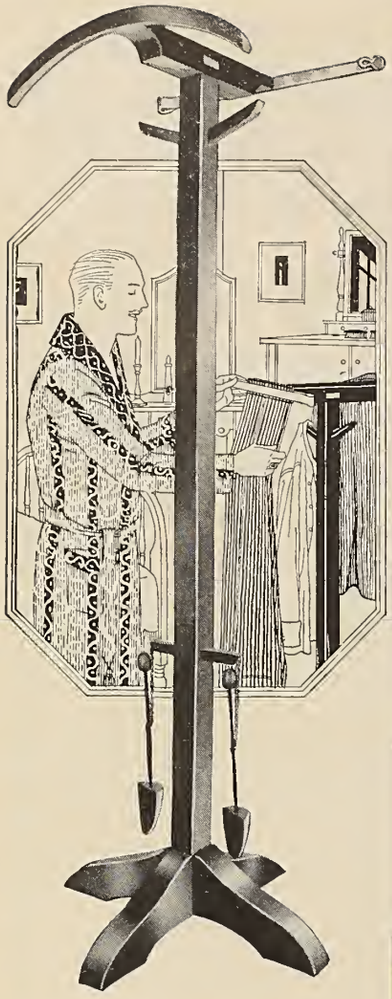
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LAST night, perhaps, you draped your clothes on a chair, or hung them in an airless closet. This morning they were either drawn out of shape, or stuffy with stale body-heat.

Hung on a Nightrack, with air circulating freely about them, your clothes will be sweet and smart-looking each morning. The Nightrack's locked, spring clamp for trousers or skirts allows them to fall into natural lines and helps wrinkles to melt away. Its correct coat-hanger keeps garments in the true shape of your shoulders. Its suspended shoe-trees scientifically renew the lines and preserve the life of footwear.

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Manufacturing Co.
Huntington, W. Va.

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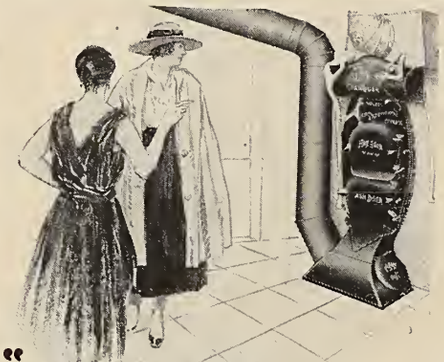
Bay State Brick and Cement Coating is made in a large range of beautiful tints and in pure, rich white.

Send for the new Bay State booklet No. 4, which shows many actual photographs of beautiful Bay State coated houses. And let us send you samples of white and tints. Write us to-day.

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THE FARQUAR SANITARY HEATING AND VENTILATING SYSTEM

It heats with Fresh Air; is Automatically Controlled; needs Firing but Once a Day, and Saves Fuel.

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"No dust, dirt, gases or fire poisons, can get into the rooms from this furnace because of the heavy copper-bearing steel firebox, electrically welded into one piece without seams or rivets."

"But, Helen, what an unusual shape it has!"

"Yes, that's one of its exclusive features. The elliptical fire-box gives greater heating surface than ordinary furnaces, with no projections to form air-pockets. Its longitudinal position provides larger grate area which insures slow combustion That's why it uses so little fuel.

"And here's a feature we wouldn't part with,—the automatic control. Clark says it's worth the cost of the plant. We never worry about our fire day or night. This control lever—operated by the fire-box, prevents the house getting too hot or too cold. We simply fill the fire-box each evening, then it takes care of itself for twenty-four hours without danger from over-heat or wasting fuel. Why shouldn't we be enthusiastic?

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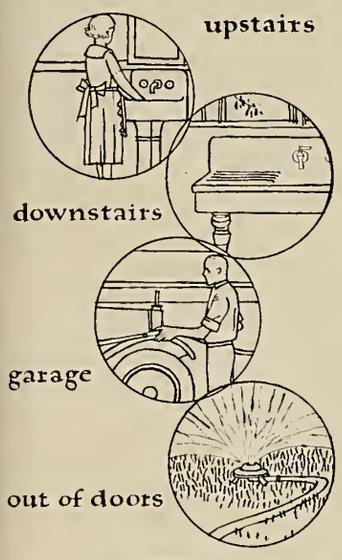
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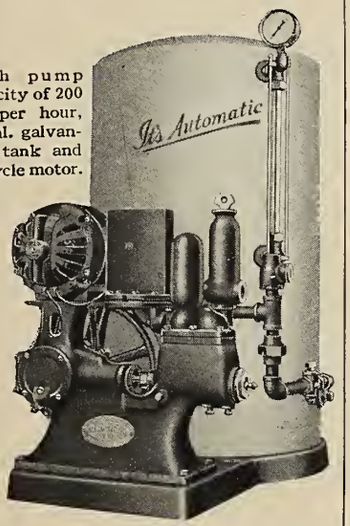


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And the living, radiant color of the wood has character because it is inlaid by nature, not laid on by man.

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Yet its price is so moderate that it can bring these qualities to the smallest home maker. In this wood, beauty and utility are combined in the highest degree.

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American Walnut

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Room 805 616 South Michigan Boulevard, Chicago, Illinois

Cut out this memorandum for future reference.

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Three things to remember in buying walnut furniture

1—Ask if it is real walnut—if all exposed surfaces are real walnut.

2—Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible. Substitute woods do not show these lines, dots or dashes *distinctly*.

3—Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.

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Delightful work—easy—profitable

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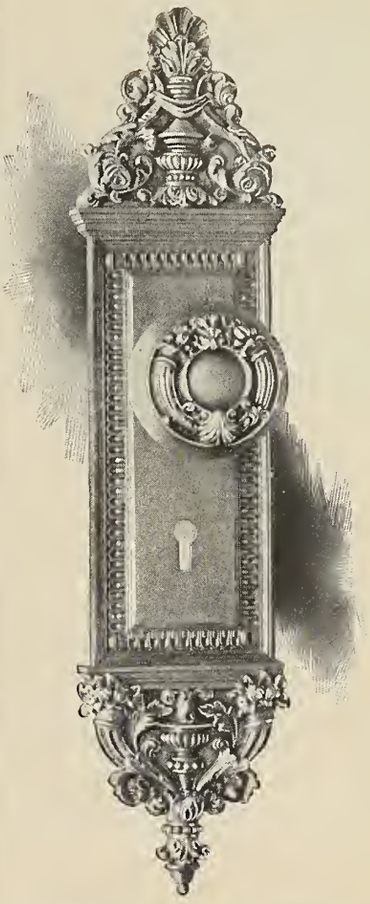
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Bramante design, of the Italian Renaissance school; made in cast bronze, for front doors, vestibules and inside doors, in all typical lock sets.



YOU may select Russwin Hardware for your home because its dignity of design and beauty of finish make the strongest appeal to your artistic sense—

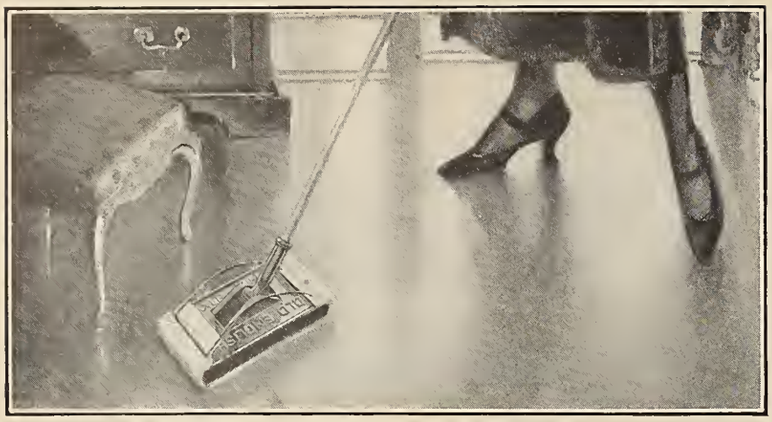
But as you become better acquainted with it, through daily use, you will be impressed with the perfection of its efficient, smooth working, trouble free mechanism.

Then you will understand why so many of America's finest homes and stately public buildings have been Russwin equipped throughout by architects and owners who appreciate "the economy of the best."

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Since 1839
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Your floors stay beautiful

once they are gone over with Old English Wax

ONCE finished with Old English Wax, your floors will maintain a lustrous, rich-looking appearance always. The only future care necessary is an occasional touching up of the spots most used—doorways, in front of the piano, etc.

The cost of Old English waxed floors is about a third that of finishing floors in any other way. And such floors will not show heel-marks or scratches.

The easiest way to wax floors

Waxing floors by hand with a cloth has always been a good way, but nowadays thousands use the Old English Waxer-Polisher. This device differs entirely from any weighted floor brush because it both *waxes* and *polishes* the floor. The only device of its kind. Lasts a lifetime. Buy your Old English Waxer-Polisher now and get a can of wax free. If your dealer can't supply you, order direct on the coupon below.

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Name .....

Address .....

GNOME-PLANTS FOR NOVELTY

(*Continued from page* 154)

becomes almost as much a game as accumulating stamps or Japanese ivories or trout flies. From the globular, spine-covered mounds of the Echinocacti to the tall spires of some of the Cereus genus and the spreading, saw-like leaves of the agaves and aloes, the whole gamut of weird shapes is run. Plants that look like chunks of rock; others whose petals form symmetrical rosettes like dahlia flowers; still others whose spines are so fine as to suggest masses of matted hair—these are but a few of the types that may live for years on your plant shelf, bookcase, table or where you will. If potted in variously designed pots and bowls the originality of their effects will be enhanced. As novelties they will catch and hold the attention of all who see them. Not infrequently they produce blossoms of considerable beauty.

If you want a new note in your garden-in-the-house this winter, give a thought to the cactus. Look into the strangely beautiful harshness of the environment which gave it birth—the fierce, baking heat, the sandy soil, the aridity of the desert. Books there are which will give you the picture vividly and open your eyes to a new and astonishingly broad field in the horticultural world. The strange adaptability of the vegetation to its natural surroundings, the tenacity with which it clings to life in the face of drought and famine, will catch your imagination and give new interest to the gnome-like little plants which the dealer sells you.



If you want a tall effect in your collection, the strangely shaped candelabra cactus will supply it

Cacti can be depended upon to live for months and years. In the summer they may be placed outdoors where they will care for themselves perfectly well until the approach of autumn necessitates their being brought into the house again for the winter.

The photographs on these pages, reproduced by courtesy of Mr. W. A. Manda, show but a few of the many smaller kinds that are available.



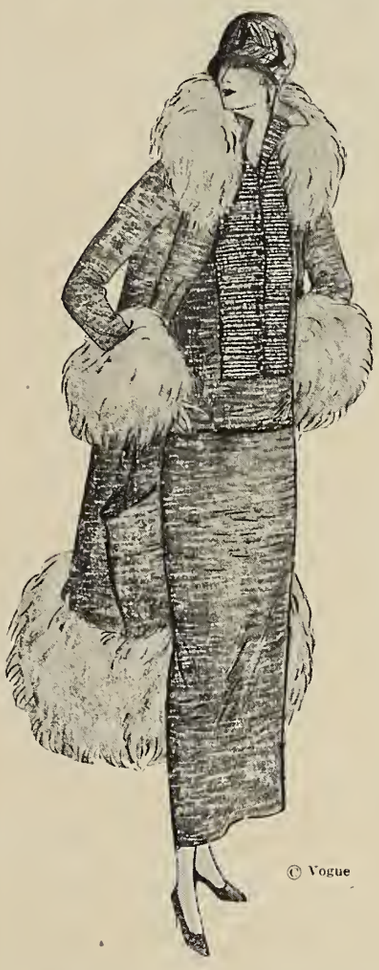
It is said that the spines of the fish-hook cactus are used by the Indians to catch fish. The Mexicans make a sort of candy out of its pulp

Echinocereus Fendleri bears sweet-scented flowers among its clusters of long, straight spines. The thick body of the plant serves for water storage



From left to right they are Mammillaria Wiesmanni; the so-called living rock cactus; and Cereus Berlandieri. Like the rest of the cacti, they delight in dry, sunny conditions and plenty of warmth

Are *Your* Clothes Individual?



Superlative chic for the country has been knitted into this costume from Paris. Cream-coloured, with tiny threads of yellow and black—a yoke of cream kasha stitched in yellow and black with a high collar to button up if one chooses—white skunk fur in luxurious abandon as to quantity—and what more does one require but the tightest of tight cloches and the poise that will develop naturally as a result of the ensemble!

Are you one of those nice blue-serge women who wear just what the other nine bought at the same time?

Or is there a subtle distinction, a beautiful correctness, an imaginative quality about your clothes that makes the other nine watch you when you aren't looking—and wish they hadn't?

You don't need to spend any more money, or any more time, in order to make your clothes individual. But you do need a special kind of advice. Advice planned to meet your particular case. Vogue's advice.

Vogue not only knows, months in advance, just what will be worn. Vogue purposely excludes all style-trends that are destined to be too popular, choosing instead just those things that are so new, so chic, and in such good taste that they will be taken up by the women who count—and by them alone.

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The first authentic creations of the season; the first hint of the new silhouette.

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What the great houses have originated and imported; what New York wears on the Avenue, at home, and at the opera.

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How to possess rare, if not real, beauty. Coiffures, complexions, accessories — Vogue in thistledown!

Christmas Gifts — **December 1**
What to give to everybody so that everybody will thank heaven for one woman with perfect taste.

Holiday Number — **December 15**
How to have a merry Christmas even if you're hostess; last-minute gifts, the tree, the table, clothes.

Motors and Shops — **January 1**
The newest, smartest motors and their accessories. The New York shops' most brilliant modes.

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The wardrobe for the southern season and clothes so delightful for the north that you are glad to stay home.

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And in addition—those lovely bizarre covers; those sketches, so different from anything else in the fashion world; those fascinating little glimpses into the doings of Society in Paris and New York; those authoritative reviews of the stage, the art galleries, the opéra, the world of music. . . . Did you ever hear of two dollars going so far and having so good a time?

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British Columbia

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Shingles

Will Not Warp, Cup or Curl

BRITISH COLUMBIA shingle manufacturers now offer home-builders an EDG-GRAIN SHINGLE—a shingle that will not warp, cup or curl. In an EDG-GRAIN SHINGLE the grain of the wood is vertical and absolutely parallel. The result is that under extremes of temperature all stresses and strains are parallel and *EQUAL;* consequently, an EDG-GRAIN SHINGLE cannot warp, cup or curl. This is man's contribution to a home-building product which Nature has already endowed with a time-resisting preservative in the form of a natural oil which defies rot-promoting fungi and destructive insects. The long life of the BRITISH COLUMBIA EDG-GRAIN SHINGLE, combined with its low first cost, makes it a most desirable building material for roofing and side-walls. Although inexpensive, the beauty of the reddish-brown shingle, both in its natural state or stained, lends itself to lawn shrubbery and flowers in a manner that prevents any suggestion of the commonplace, and conveys an atmosphere of genuine home comfort.

Send for Your Book

"Shingle Suggestions in Home-building"—A beautiful book of one hundred pages, illustrated with actual photographs of attractive homes; offers many helpful and practical suggestions in the building of new homes and how to make old homes new. We will gladly mail your copy on receipt of 25 cents (coin or stamps) to cover mailing cost.

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Department H.G.-2
METROPOLITAN BUILDING
VANCOUVER CANADA



For making perfumes and sweet waters the old-fashioned cabbage rose, with its full cup of pink petals, is still unrivaled

COSMETICS *from the* GARDEN

FRANK DAVISON

WE are apt to associate the idea of home-made fragrant cosmetics with vellum-bound books and ancient recipes which, though pleasant to read, are too lengthy and involved for practical purposes. Although she has the same love for sweet-scented creams and lotions and pays large sums for the products of the perfumer's art, the modern woman cannot spend hours in her still-room as her grandmother did. Nevertheless, some delicious preparations can be made which are simplicity itself, and, moreover, owing to their very nature, cannot be bought. What more soothing than to bathe one's face and hands in milk of violets? This is one of the most refreshing lotions and leaves an exquisite fragrance on the skin. The violets must be freshly gathered, for these flowers quickly lose their pristine fragrance. Single violets are preferable to the double for this purpose. Strip a large handful of them of their leaves, put them in a bowl, and pour a pint of boiling milk over them. Cover with a plate in order to conserve the fragrance, and leave till tepid. This lotion has a wonderfully whitening and softening effect, and no bought scent can equal its delicate perfume. Jasmine lotion prepared in the same way from the common sweet-scented white jasmine is equally delicious.

Home-made creams are simplicity itself to make, but though they require no skill they need careful attention to detail. Fresh lard of the finest quality is the best basis for any of these creams, and the "cooking" should always be done in earthenware. Numerous varieties can be made—cowslip, rosemary, elderflower, rose, and carnation are pleasing, and for centuries these flowers have had a reputation for their wonderful qualities. To make the creams, first prepare the flowers or petals, and in the case of elderflowers be very careful not to shake off more of the pollen than can be helped. Cut off the

(*Continued on page* 162)



Few flowers are sweeter or more generous of their perfume than the heliotrope. In this raised border the color and character of the heliotrope above is repeated by clumps of catmint bordering the path, and having an aromatic scent



From a painting by Dean Cornwell

© ARCO 1923

A last look at a well-dressed friend

That last trip down cellar—before you go out for the evening—is easy if the boiler be an Ideal TYPE A Heat Machine.

For the Ideal TYPE A is a gentleman. It smokes, but the smoke goes up the chimney; it creates ashes, but not on the floor. And always it is so well groomed that any hand may touch its handles any time at all.

In hundreds of cellars the entrance of this handsome individual has caused a transformation. The cellar has been dressed up to meet the standards of the new-comer; and, from the most neglected, has become the most livable part of the house.

And, best of all, the cost of the improvements is paid for by the fuel saved. Send to either address below for the TYPE A book that proves this.

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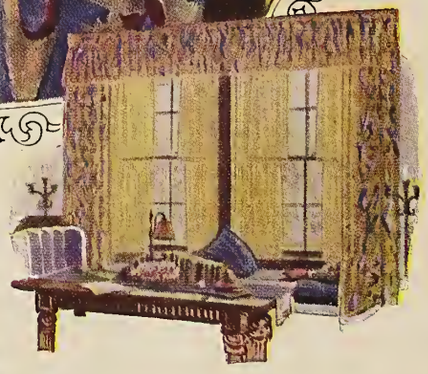
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Orinoka

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COLORS GUARANTEED SUN & TUBFAST





Colors as lasting as the fabrics themselves

THE intrinsic quality of Orinoka guaranteed fabrics begins with the selection of special yarns and continues through the dyeing and weaving to the finished product. Just so long as you use them, your Orinoka draperies will retain all their pristine beauty of coloring.

The secret of this lasting loveliness is in the exclusive Orinoka process of hand-dyeing the yarns before weaving into cloth, so that the colors are permanent. The designs, no matter how varied their coloring may be, are *woven in*, not printed on, and every thread of every design is absolutely color-fast.

That is why Orinoka draperies, curtain nets, gauzes, and upholstery cloths are guaranteed to be both sunfast and tubfast. If they fade from sun or washing, the store from which you bought them is authorized to replace the goods or refund your money.

In making your selections, be certain that the materials you buy are insured by this guarantee which you will find in tag form on Orinoka fabrics. It is an insurance which does not restrict your choice in any way. Whether your home is a city dwelling of stone, or a simple cottage, you can find appropriate textiles for hangings and upholstery in the Orinoka line.

In the decorative scheme illustrated here—a chintz design is reproduced in the semi-transparent madras over-draperies. Glass curtains of radiant "Sunglow" are sash-hung and widely spaced to permit a view of the garden beyond; while the rich blue upholstery has about it the mellowed air of an antique. Although English in its inspiration, the madras takes its name from a province in India once famed for the hand-woven cotton textiles produced by native workers.

THE ORINOKA MILLS, 510 Clarendon Building, New York City

May we send you a copy of ***"Color Harmony in Window Draperies"?*** A prominent New York decorator prepared this handsome booklet, which is illustrated in color. It is full of valuable suggestions for draping your windows, doors, and for bed coverings. Send your address and 20c.



Mantles of Color for the Spring Garden

Each year Peonies and Iris give the garden a gay mantle of color and fragrance. Truly they are the aristocrats of spring flowers—dependable and immeasurably delightful.

Five Superb Peonies

Albert Crousse. Large, flat, compact bomb-shaped flowers; rose-white, flecked crimson; fragrant. $1.50 each.

Berlioz. Light carmine rose, tipped silver; large compact flower. $1 each.

Feliz Crousse. Brilliant red; large, fragrant; one of the best reds. $1 each.

Festiva Maxima. White, flecked crimson in center; most popular white. $1. each.

Mons. Jules Elie. Very large, rather compact flowers; pale lilac-rose. $1 each.

Extra Choice Iris

Aurea (German). Standards and falls clear deep golden yellow; the best solid yellow. $2.20 per 10.

Pallida Dalmatica (German). Standards clear lavender blue; falls deep lavender. $3 per 10.

Rhein Nixe (German). Standards pure white; falls deep violet blue with violet edge; strong and robust grower. $4.50 per 10.

Japanese Iris. Embrace many wonderful combinations of color. The great size of the bloom is noteworthy. $3.50 per 10 in six distinct varieties.

You may order directly from this advertisement; or if you wish for further details write for our complete catalogue of perennials, evergreens, and shade trees.

Outpost Nurseries

Danbury Road

Ridgefield, Conn.

And This is What They Did!



Aurora stands 17 ins. high, with shade 11⅝ ins. in diameter. Base and cap cast in solid Medallium and shaft of seamless brass, finished in antique gold bronze with adjustable parchment shade in tones of rich brown and gold over ivory; inside of shade old rose to give mellowlight. Equipped with push-button socket, 2-piece plug, six feet of cord.

A masterpiece of Greek simplicity and balance. Not a thing could be added or taken away without marring the general effect. Not the sixty-fourth of an inch difference could be made in the dimension of any moulding without hurt.

WEARIED with the everlasting procession of "popular sellers," as the lamp salesmen call them—lamps designed in the drafting departments of large factories with no other idea than to make enough different styles to "fill out a line"—nearly always poorly proportioned, and often with colors so predominating that all the other furnishings of a room are thrown out of harmony by them—out of patience with all this, the Decorative Arts League pursuaded a group of three talented artists to lay aside their other work for a time and try what could be done in designing a lamp that would be useful and at the same time a work of real art.

One was a famous architect, John Muller, versed in the practical requirements and limitations of interior decorating; one a painter and genius in color effects, Andrew Popoff and one, Olga Popoff-Muller, a brilliant sculptress of international reputation.

They started out one Saturday to make a day's light work of it, but ended by spending more than two full weeks before they had what they wanted. For the task proved not so easy, and the more perplexing it became, the more these three put their hearts into it.

It was no trick at all to make a design that was beautiful—but the first beautiful designs did not work out as practicable, useful lamps. When a design both beautiful and practicable was created it was found to fit in harmoniously with only a certain style of room furnishings—and one of the League's aims was to have a lamp that would harmonize with all styles.

So drawing after drawing and model after model of each different part was made, studied, criticized and done over again. One style of ornamentation after another was tried, modified and abandoned. Complete lamps, equipped even to cord and electric bulb, were made after the different variations in design, and set lighted in typical home surroundings, to be studied.

At last one day a model embodying the latest variations was completed and lighted. There was no studying, no pause—each of the three knew instantly that at last their ambition had borne fruit. Its perfectness could be felt.

Every dimension, every contour, every line, every value, at last harmonized in one perfect whole. The slender shaft, after having been changed a score of times, sometimes less than the sixty-fourth of an inch, now at last seemed to have *grown* out of the base instead of having been put there, and the shade to have opened out of the shaft some dewy summer morning, like a bit of luxuriant foliage on a slender stalk.

And that is Aurora.

AURORA $3.95

Why Only $3.95?

In the exclusive shops along Fifth Avenue in New York, or Michigan Boulevard in Chicago, lamps nearly as artistic as Aurora may often be found—but priced at $10, $15, $20, according to the policy of the shop or whim of the artist-designer. In ordinary stores lamps may be found as low in price as Aurora—but their designs will be seen to have been "turned out" at wholesale instead of having been individually created by an artist.

The League Idea

The Decorative Arts League is able to offer its members, and a few times a year to new friends through public advertising, the finest of art at the lowest of prices because of its simpler, less extravagant methods.

With a corresponding membership embracing a few discriminating lovers of beautiful things in each community it can learn quickly how many of a given article will certainly be taken. Compensation for the artists who create the designs and the craftsmen who execute them, and the League's cost of handling, is then divided among that number of sales to determine the original selling price to members. Sometimes this price proves, in actual practice, to have been too low, and then the offer is withdrawn. But if satisfactory, it is extended for a time to outsiders, to bring more discerning buyers into acquaintanceship with the League and its methods.

Strictly On Approval

But always the League's offerings are strictly subject to the buyer's satisfaction. Any article ordered, if not perfectly in accord with the buyer's individual taste when received, may be returned and all money will be refunded.

So it is with Aurora. You pay the postman upon its receipt $3.95 plus the postage, but the full amount will be refunded if in five days you are not satisfied.

Sign and mail the coupon and let this be a demonstration of all that the League and its methods may be made to mean to you. Perhaps you may never get another opportunity to accept this offer, so act now.

DECORATIVE ARTS LEAGUE GALLERY AT 505 FIFTH AVE., NEW YORK, N. Y.

You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the members' special price, an Aurora Lamp, and I will pay postman $3.95 plus postage, when delivered. If not satisfactory I can return lamp within five days of receipt and you are to refund my money in full.

Signed..... H. G. I

Address.....

City..... State.....



The "Home, Sweet Home," house

On Monday, June 4th, the eight room house pictured above was formally opened to public inspection by the late President, and Mrs. Harding. This house is a modernized adaptation of the boyhood home at Easthampton, L. I., of John Howard Payne, author of America's famous song, "Home, Sweet Home." A special act of Congress permitted its erection on Government property directly in front of the Treasury Building at Washington. The Home Owners Service Institute cooperated.

Plans for a modernized adaptation of "Home, Sweet Home" are included in the Institute plan service.

$3 *for* The Services of America's leading Architects

The 500 house plans in Vol. I of "The Books of a Thousand Homes" were prepared by over a hundred of the most prominent architects in the profession.

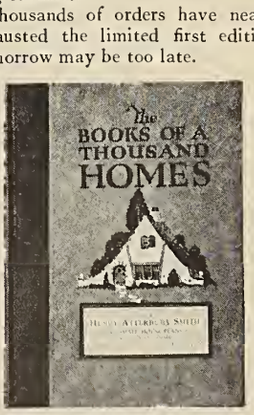
Not only are complete plans given; with them are perspective drawings, detail sketches, and cost estimates *for 500 practical and beautiful moderate-priced homes* of from 3 to 8 rooms. Every type of construction is included—frame, stone, brick, stucco, concrete and combinations.

500 plans to choose from!

The services of any one of the 158 architects who made these plans would cost from $500 to $1000—if such services could be obtained at all, for a single small building.

The $3.00 cost of the book is an infinitesimal part of what imperfect plans would cost in both money and trouble. You owe it to yourself and your family to buy "The Books of a Thousand Homes" if you are planning to build.

Thousands of orders have nearly exhausted the limited first edition. Tomorrow may be too late.



This coupon breaks ground for your new home—

CLIP IT NOW!

HOME OWNERS SERVICE INSTITUTE, INC., 35-37 West 39th Street, New York City, N. Y.

Send me Volume I of "The Book of a Thousand Homes."

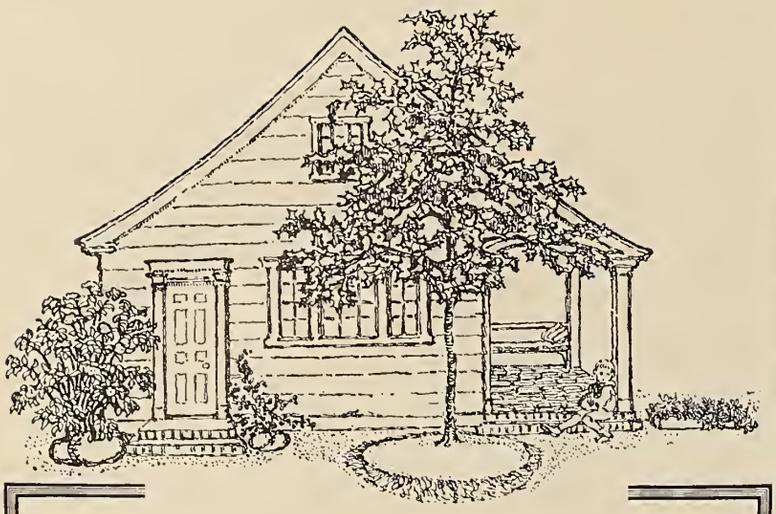
☐ I enclose check (or money order) for $3.00 in full payment.

☐ You may send me the book by parcel post prepaid. I will pay the postman $3.00 (plus postage) when I receive it.

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It's Never "Out of Season" to Plant Trees or Shrubs

October and November are ideal months for moving Hicks' Big Trees and Shrubs. You need evergreens—Pines, Spruces, Hemlocks—for a screen or windbreak. Come to the nurseries, pick out the trees you want, and have them moved before snow flies.

Shade will be welcome next summer, but you won't have it unless you make a start this fall. Big Maples, Lindens, Oaks, can be moved just as easily as little saplings—and you get results next summer; no long waiting for the trees to grow.

HICKS' BIG TREES—
GUARANTEED TO GROW
ON YOUR GROUNDS

We send only trees that fit your soil and your climate. Such trees are worth much more than we ask for them, because with them goes Hicks' liberal guarantee. You take no risks, for we have proved that "it's never out of season" for transplanting Hicks' Big Trees.

Car-loads, barge-loads, truck-loads, and single specimens of big evergreens and shade trees are ready now to go to your place. Write, or wire for sizes and prices—or better, come to the nursery and see the trees.

HICKS NURSERIES
Box H, Westbury, L. I. New York

COSMETICS *from the* GARDEN

(*Continued from page* 160)

white heels from rose and carnation petals. In making rosemary cream the young pale green shoots can be used as well as flowers. Cut off as much of the stalks as possible from all flowers, then melt the fat and put in as many of the flowers as the fat when melted will cover. Half a pound of fat will cover several large handfuls of flowers. Then simmer the fat gently either by the side of the fire or in the oven for about fifteen minutes. By this time it will be thoroughly impregnated. Strain through a fine piece of clean muslin into a small jar and leave till cold. Then cover with paper and tie down firmly. This cream will keep quite a year in perfect condition.

Rose cream can be prepared in the same way, and it is perhaps superfluous to point out that for this cream modern scentless roses are useless. Strictly speaking, it should be made from the old cabbage rose or the damask rose. Another rose preparation useful for town-dwellers who cannot get the old-fashioned rose is made in the following way. Put a quart of the best olive oil into an earthenware jar and stand the jar in boiling water. Stir gradually and very slowly into the olive oil four tablespoonfuls of refined potash. Stir continuously and keep the water outside the jar, boiling all the time. Go on stirring until a spoonful of the mixture thickens like jelly, when put on a saucer and leave to cool. The stirring must be done with a wooden spoon, and when ready to remove from the fire, but not before, add essence of rose or any other essence that may be preferred. No essence, however, should be added until the mixture is taken off the fire, otherwise the volatile oil escapes. This preparation should be poured like the other creams into small jars and covered when cold. These delicious creams can be made from any sweet-scented flowers, and if these directions are followed they keep perfectly. It is also important to remember that the flowers should be picked when the dew has dried off them, and preferably after several days of hot sun.

It is curious how seldom the modern woman makes the "sweet waters" so beloved of her great grandmother, but they are well worth the little trouble involved. For they are made simply by putting several handfuls of sweet-scented petals—rose-leaves, carnations, violets, jasmine, or flowers which can be found in any garden—into a quart of cold water and bringing them slowly to the boil. They should be closely covered during the process, and strained before using. These sweet-scented waters do not keep for more than a day or two, and should be prepared freshly every day. The softer the water—rain water is ideal—the more fragrant these sweet waters will be.

THE GARDEN IN THE TWILIGHT

G. E. HUNTINGTON

IT is the ambition of every gardener to prolong the season of his garden's beauty and to keep advancing autumn at bay with all the devices his skill and foresight can suggest. From this ambition may arise another—to prolong the garden day into the arbitrary bounds of sunset, fading light and falling dew.

Most flowers are children of the sun, and many gardens at twilight lie in an enchanted, almost forbidding silence. Others, like pale ghosts, awake only at night to show their delicate beauty and send out their sweetest perfumes. Others, again, are equally generous by day or night. Walking in the garden in the cool of the evening it will be through no fault of the flowers if a modern Adam cannot believe himself in Eden once more.

We shall not, however, plan the entire garden mainly for enjoyment in the evening hours. Even the man who looks forward through the busy day to the peace and scented beauty of his garden in the evening, if he is a true garden lover, would not readily sacrifice its morning welcome. This seems to suggest that we should set apart some quiet corner of the garden for the evening. There could be many interpretations of such an idea, but some essentials would be common to all. Its size would be unimportant. It might be as small as necessity demands, or as large as extravagant fancy can suggest. It must have shelter and privacy, but be in no sense enclosed or shut in. Rather it should form a point of vantage, where we may sit in quiet enjoyment, gazing down vistas of loveliness cunningly devised to lead imagination wandering while we sit at rest.

Its season would last from the first warm days of May, throughout the summer, until the chilly evenings in late September drove us indoors to the fire. Its hour of supremacy, "the dimpsey dusk", is sacred to romance under many charming names. Moonrise would reveal secrets hidden by day, and velvety shadows cast mystery over the commonplace.

The presence of water in or near the twilight garden is a debatable point. The charm of flat disks of water lily, reflected flower forms, and "drowned stars" will not, perhaps, compensate for the almost inevitable consequence of mosquitoes. A fountain, however, is without this disadvantage, and has the additional charm of musical silvery spray. A compromise might give us an arrangement which would show the lily pool a gleaming slip in the distance, a rippling pathway to the moon.

Considering the form of the twilight garden, it is essential that the lines should be good, so that the objection against special gardens—that they are unsightly except at their particular seasons—may not be brought against it. An elaborate architectural scheme is no more desirable than a mere haphazard planting of night-scented flowers. The more simple, the better. The terraced walk, hedged recess, or small platform, with its seat or stone bench, must be easily accessible from the house and dry underfoot. Grass paths, however desirable elsewhere, have no place in the twilight garden, for by now they are heavy with dew. The paths, of stone or brick, must be clearly defined, with no unexpected steps, no pitfalls for carelessly straying feet. Small aromatic herbs may be planted in the chinks to yield their fragrance as we walk, while lavender, rosemary, balm of Gilead (*Cedronella triphylla*) and lemon-scented verbena, lean over from the borders so that as we brush against them their delicate perfumes are released.

The importance of the seat will be conceded, for the twilight garden is, above all things, a place of rest. The cold surface of a stone seat is a disadvantage when its chief use would be after sundown. This difficulty can be overcome to some extent by a wooden trellis made to fit exactly over the stone. Flat Japanese straw cushions can also be used, but would have to be brought in and out every day. A plain wooden seat of good and simple design, especially if made so that the back folds over, is perhaps the best. For a surrounding hedge privet is rapid in growth, if not

(*Continued on page* 164)

Old-Fashioned Blueberries!

WHAT memories the words recall! Summer in the New England hills; sturdy bushes drooping under their weight of purplish fruit. The country breakfast table; a bowl of cool, luscious berries, crisp in their sugar and yellow cream. Evening, and the indescribable, heaven-sent tang and richness of old-fashioned, genuine blueberry pie!

These and a dozen other cherished recollections can live again for you next summer in your own home, straight from your own bit of garden out there beyond the open casement windows. Yes, and bring even greater joy to you, for the home-grown fruit gathered from your bushes of Mayo's old-fashioned Blueberries will be larger, richer in creamy juice, more delectable in every way than you ever imagined blueberries could be.

Our blueberries are the famous New England type, grown in the heart of the Berkshire Hills, where winter temperatures of thirty to forty degrees below zero occur, and their hardiness is unquestioned. This is an important point to take into consideration in buying blueberries. We do not sell hybrid blueberries; ours are the New England "just blueberries," producing fruit such as most of our patrons have had an opportunity to taste at some time or other in blueberry pie, once eaten, never forgotten, and leaving a great desire to grow them in your own home garden.

Plant them now, and they will delight you and yours for years to come. In autumn their brilliant foliage will flaunt gaily in salute to the shortening days. All winter the fine red tracery of their twigs will weave across the snow. With spring comes the delicacy of unfolding leaves, and, capping their career, summer brings the greatest joy of all, the mellow bounty of their fruit. They're ready now, awaiting the call to come into your garden and serve you faithfully and well.



Blueberries. From a young plant in our nursery rows for this fall's delivery. Photographed July, 1923

Our Unusual Landscape Service

We not only supply the finest ornamental and fruiting plants of all descriptions for the home grounds, but maintain a complete service to advise and help you in their planting and arrangement. Our long and practical experience is available to you because we want you to get the most out of your planting. If desired, one of our experts will visit your home for personal consultation and undertake the entire carrying out of any kind of landscape work. We can also furnish trained labor and equipment. If you contemplate laying out new plantings, or altering old ones, we cordially invite you to lay your problems before us at any of the addresses given below.

A photograph of our nursery-grown blueberries. Insert, one of the plants. Note the root system holding this ball of earth. In the nursery row and already fruiting



You'll Enjoy Our Catalog

It tells a clear-cut story of ornamental and fruiting plants for the home. Not just a mere descriptive list of varieties, but a helpful, practical aid and guide in their selection, planting and care. It will crystallize the whole subject in your mind and answer many questions that may have puzzled you in the past. We shall be glad to mail it to readers of House & Garden upon request.

MAYO NURSERIES

Incorporated

ROCHESTER, N. Y.

"World's Best Trees and Plants for Home Grounds"
Nurseries: Rochester, N. Y., Southwick, Mass.

EXECUTIVE OFFICE—
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Tulips & Springtime!

To enjoy them together in your own garden next season

Plant Schling's Bulbs This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

You can't have too many of them! Order now and generously, plant them this fall and we promise you a winter of pleasant anticipation, a springtime full of delightful surprises and years of happy memories:—

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality.

Schling's Special Border Collection

Of gorgeous Darwin and Cottage Tulips

(*as pictured above in order from right to left*)

	Per 100	*Per 1,000*
Clara Butt—Exquisite Salmon pink Darwin	$4.50	$40.00
Picotee—White cottage petals edged with pink	4.50	40.00
Pride of Haarlem—Darwin American Beauty color.	5.00	45.00
Dream—Charming lavender Darwin	5.50	50.00
Bronze Queen—Buff tinged with golden bronze	5.00	45.00
Zulu—Enormous size Darwin of deep velvety purple.	5.50	50.00
Golden Beauty—Glorious golden yellow cottage	5.00	45.00

25 Bulbs at 100 rate; 250 Bulbs at 1,000 rate

Very Special

100 Bulbs each of 7 varieties above (700 in all)	$32.00
1,000 Bulbs each of 7 varieties above (7,000 in all)	290.00

5% Discount—if cash accompanies order

Ten Splendid "*Get-Acquainted*" Offers

Each a wonderful value—*at present prices*

100 Single Early Tulips in 10 named varieties	$4.00
100 Double Early Tulips in 10 named varieties	4.50
100 Darwin Tulips in 10 named varieties	4.50
100 Cottage Tulips in 10 named varieties	4.50
100 Breeder or Art Tulips in 5 rare named varieties. Wonderful shades of Bronze, Buff, Orange and Apricot	5.00
100 Parrot or Orchid Tulips in 4 named varieties	5.00
100 Narcissi or Daffodils for naturalizing and lawn planting. Airy Trumpets, Medium Trumpets shortcupped and the lovely Poet's varieties	4.50
100 Bedding Hyacinths in 4 colors	6.00
100 Named Hyacinths, 2nd size, 4 varieties	8.00
100 Named Hyacinths exhibition or top size in 10 named varieties for pots and glasses	16.00

5% Discount—if cash accompanies order

Extraordinary Offer

100 Darwin Tulips Only $3.50

Choicest, first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us *from ten of the finest named varieties*—not at all the ordinary field-grown mixture usually sold.

A $5.00 value for only $3.50, or, if you prefer, 50 Bulbs for $2.00

Schling's Bulbs

26 West 59th Street, New York

Gentlemen:

Please enter my order for the bulbs checked above. [ ] I enclose remittance minus 5% cash discount. (or) [ ] Please send them C. O. D. (Check which.)

Name .....

Address .....

THE GARDEN IN THE TWILIGHT

(*Continued from page* 162)

very dense, but its heavy perfume when in flower is objectionable to many people. A hedge of sweet briar will retain its charm throughout the season when the twilight garden is most in demand. A thatched and trellis-sided arbor may be lightly roofed, preferably with oak weather-boarding as a further shelter.

The planting of the borders will be ruled by the knowledge that the twilight garden does not come into its own until May, and must reveal its most alluring charms when the long, hot nights succeed the sultry days of July and August. A very few of the night-scented flowers, tobacco, stock, jasmine and honeysuckle, will fill the air with their presence, almost oppressive in its sweetness. With them we may have the crisp freshness of mignonette, the powdery scent of pansies, the wholesome pungency of lavender, rosemary, and all the smaller herbs, and, perhaps the tall feathery red incense plant, humea, but only a very little.

Most of the night flowers are white or pale colored, and gleam like beacons to attract the nectar-seeking moths. Many colors brilliant by day, blues, purples, crimsons, and scarlets, become dull and drab, or almost invisible as the light fades. But some, and these must be eagerly watched for, undergo a mysterious change, and become brighter as the twilight deepens. Among them is the scented noisette rose Fellenberg, rosy crimson by day, but intensified at dusk.

Scent and color are, perhaps, of first importance, but many flowers will find a place in the twilight garden for the sake of their beautiful outline in silhouette. There will be many irises to choose from: the fragrant yellow Florentine iris, *Iris flavescens* and *graminea*, faintly sweet; early peonies, especially the white scented *albiflora simplex*, and many lilies; foam like spireas, tall sentinel hollyhocks, and the strange burning bush, the fraxinella, giving off an inflammable gas; from these and many others it will be easier to choose a hundred favorites than to reject others equally beloved when our garden space is limited.

LITTLE FRENCH GARDENS

THE art of cultivating flowers is by no means the same thing as the art of making a garden. A man may know everything there is to be known about flowers, trees, grass, and shrubs, and yet be quite incapable of combining these elements of a garden into a pleasing composition. For a garden is like a picture; it must be composed and arranged so as to be taken in as a whole. A miscellaneous collection of painted details, however brilliant and charming in themselves, does not make a picture; and, similarly, a miscellaneous collection of flowers and trees, however well cultivated, does not make a garden. Composition must make order out of chaotic detail.

There is no sovereign rule for pictorial composition. The composition of a Japanese picture is different from that of an Italian primitive, and that in its turn is entirely unlike the composition of a late Renaissance work. It is the same with gardens. There are many different formulas for garden composition. The Dutch, the Italians, the Chinese, the English—all these peoples have devised styles of their own; styles which have widely varied at different periods and which may be divided at any given moment into numerous sub-styles.

One of the most interesting of these national styles of garden composition is the French. French art in all its branches tends to abide by tradition, and French gardening is no exception to the rule. The standard for good gardening was set in France at the same time as the standard for good literature—in the reign of the Grand Monarque. Racine and Corneille were forging the tradition of French poetry while Le Nôtre, in the gardens he laid out for Louis XIV at Versailles, was creating the standard French garden. And it is to Le Nôtre's standard, with brief moments of infidelity in the later 18th Century to "natural" or "English" gardening, that French gardens have more or less completely conformed ever since.

Le Nôtre's gardens at Versailles were enormous and lavishly expensive; the gardens of today are small and modest. But the fundamental characteristics of the French garden are always the same. Formality combined with the greatest possible economy of space, elegance combined with an almost theatrical effectiveness—these are the qualities which make the French garden what it is. No gardeners make so much of the space at their disposal as do the French. Nothing is wasted. These being the qualities of the French garden, it is obvious that for houses with a limited space at their disposal a garden designed in the French manner is eminently suitable.



WHY *Fall Planting of Field-Grown* ROSES

FIRST: You obtain better, stronger plants—get them in better condition and at materially lower prices than in the Spring.

WHY? Because you will then get first picking of the matured crop, and, in the Fall, plants do not fungous or mildew nor start into growth in the close atmosphere of the shipping container as often occurs in the Spring.

Plants can then be sold at a lower price than if given the several handlings and constant watchfulness that Winter carry-over by the nurseryman entails.

SECOND: Fall-set plants are established in the ground when Spring opens, are not so susceptible to the vagaries of Spring weather (so pronounced the last three years), and in both growth and bloom will far exceed like plants set out the following Spring.

PROOF: If you are near enough, come and see our extensive last Fall's and this Spring's tests, or read the experience herewith given of famous amateur growers of wide experience. (Our Fall 1922 planted beds of Hybrid Teas average, both in growth and bloom, fully 60 to 75% ahead of like plants set out this past Spring.)

Come, too, and see the most remarkable quality crop of rose plants (now maturing) existing anywhere in this country.

If you cannot come, send for Fall rose circular and reduced price list for Fall 1923 only.

Two extracts from the rose advice writings of the editor of HOUSE & GARDEN:

"This (October) is the time of the year when dormant roses should be ordered from the grower and planted.

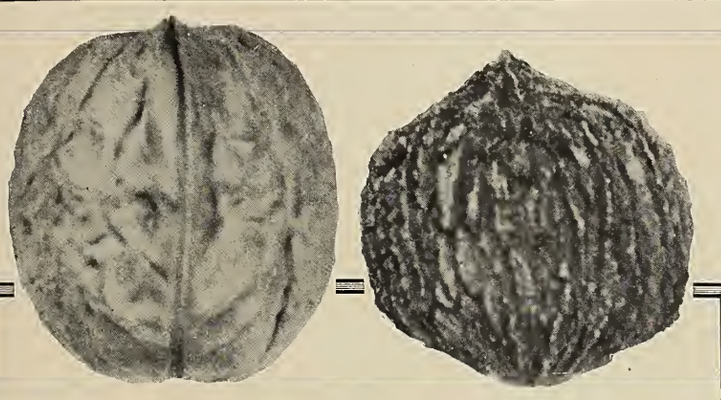
"There is a curious notion about, that roses should be planted only in the spring. As a matter of fact we may expect a greater profusion of bloom if the dormant stock is planted at any time from October to December than if it is planted at any other time of the year."

J. Horace McFarland, editor of THE AMERICAN ROSE ANNUAL and author of THE ROSE IN AMERICA says:

"I believe that rose roots function moderately all winter and it is because I would like to have them get busy for me in my garden that I want the planting completed in the fall. . . . I set this matter out thus a second time in the hope that many who read will be induced to plant in the fall.

"To sum it all up, roses may be successfully wintered anywhere in America if a few essentials are provided and continued."

GEORGE H. PETERSON *Rose and Peony Specialist* Box 30, Fair Lawn, N. J.



HARDY NUT TREES

ALL NUT TREES OFFERED FOR FALL PLANTING ARE GROWN AT GLENWOOD NURSERY, ROCHESTER, N. Y.

HENCE THEY MUST BE HARDY

COME AND SEE THEM YOURSELF, THESE BEAUTIFUL YOUNG TREES OF

ENGLISH WALNUTS	FILBERTS
BLACK WALNUTS	BUTTERNUTS
JAPAN WALNUTS	HICKORIES

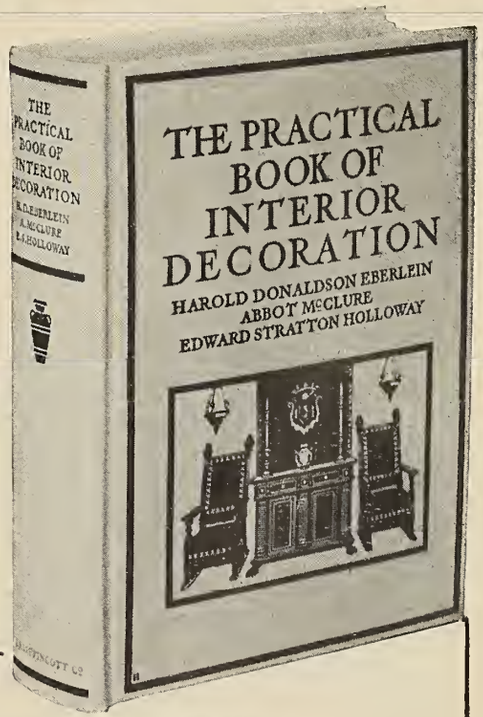
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There are twelve chapters on color, walls, floors, windows, furniture and arrangement textiles, lighting, mantels, pictures, decoration accessories, etc. The book is arranged in systematic and logical order. No space or time is lost in giving expert advice on every phase of the subject and in a way that makes it equally valuable to the amateur for study or to the professional for reference. It is divided into three sections: 1. A résumé of the development of decoration in England, Italy, Spain and France; 2. The why and how of furnishing in all its details; 3. The assembling of various styles in a right manner. Dept. HG 10

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This fall we have a limited quantity of two-year-old plants, fine 2-foot specimens, with extra large root system.

$2 each, $17.50 for ten

These plants should bloom next spring—in fact some blooms should be on them from June to mid-September.

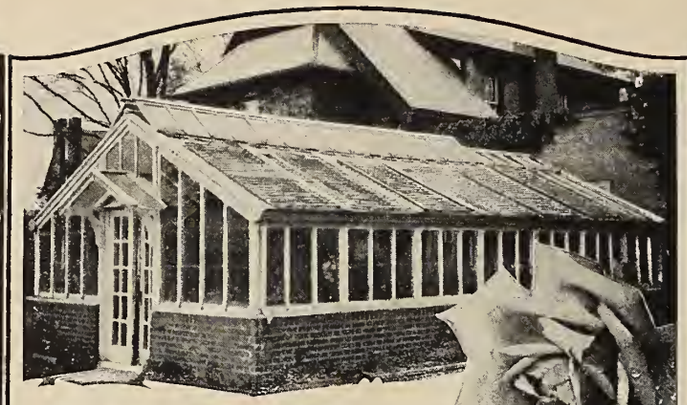
Better Plants, by Farr, our general catalogue of perennials, will be sent on request.

Better Bulbs, by Farr, listing Tulips, Hyacinths, Narcissi, Crocus, for fall planting has been mailed to customers. Others may have a copy on request.

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IT HAS ALWAYS BEEN a mark of distinction to have an abundance of flowers. Mansions of years gone by had their conservatories. Present day estates have the detached greenhouse. There has grown up about the underglass garden such a halo of eminence that few realize its really small cost. Do you know that you can have a delightful, artistic greenhouse, nestling all green and white in your yard, for less than $1000—even as low as $360?

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are designed especially for city residences and suburban homes. The size and price vary but the quality never changes. They are built at our factory in completely finished unit sections, standardized as to widths and lengths, so that their cost is surprisingly low. Erection costs too, are practically eliminated because anyone can quickly and easily fasten the sections together. Even the hardware is attached before shipping.

FREE *"The Greenhouse Book" will give you full details. It shows the various styles, and how easy they are to erect. It gives prices. Write for it today—it's free.*

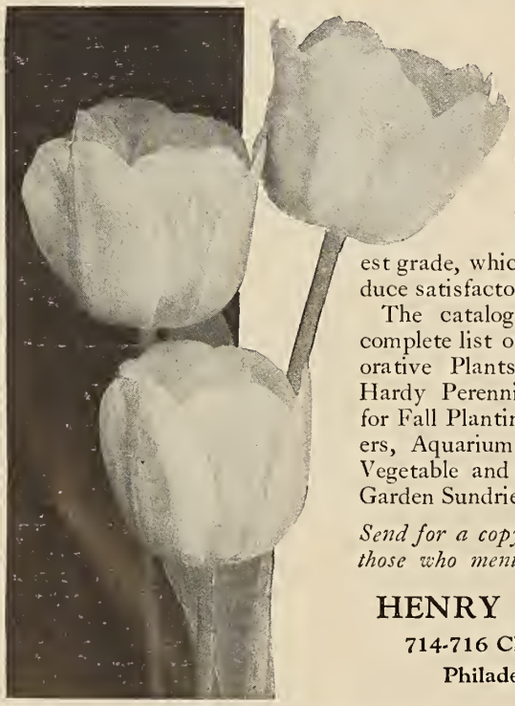
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For Spring Blooming Plant These Now—

Hyacinths, Tulips, Narcissus or Daffodils, Crocus, Snowdrops, Scillas, Lilies, Iris, Peonies, Callas, etc., etc.

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for

1923

offers a wonderful collection of the very best kinds of the above and bulbs of the highest grade, which are sure to produce satisfactory results.

The catalogue also offers a complete list of seasonable Decorative Plants for the house, Hardy Perennial Plants, Roses for Fall Planting, Shrubs, Climbers, Aquarium Plants, Flower, Vegetable and Grass Seeds and Garden Sundries.

Send for a copy. Mailed free to those who mention this magazine

HENRY A. DREER

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"Some single Peonies, like great wild roses with hearts of gold, should certainly be included in your collection."—Prof. A. P. Saunders, Sec'y American Peony Society. This magnificent Japanese Peony appears in full colors on the cover of my Fall Catalog.

"Like Great Wild Roses With Hearts of Gold"

SOME single Peonies by all means! Then, too, there are the gorgeous Japanese varieties so closely akin. These have the stamens and anthers enlarged into narrow, thick petaloids, of the same color as the petals, tipped with vestiges of yellow anthers.

For twenty-one years I have been a Peony enthusiast. I have collected, selected and rejected until my collection challenges the admiration of experts. Only the choicest varieties have been retained, yet the range of season, color, form and fragrance is amazing.

My Peony Catalog, just off the press, is a reliable guide to the best in Peonies, Irises and other Hardy Perennials. I have been striving for many years to make my Fall Catalog a real help to the flower lover. Friends tell me that it is one of the most helpful catalogs published. Write for it today.

S. G. HARRIS, *Peony Specialist*

Box H Tarrytown, N. Y.



The Unexpected Guest

What a bevy of thoughts this news brings. Happy thoughts and fear thoughts. Happy thoughts of a meeting of old friends, and fear thoughts for your preparations, and the success of your entertaining. Always uppermost are thoughts of the floral decorations throughout your home, and especially those for your dining table.

But not so if you have your own greenhouse, for into it you can step and pick your own roses and smilax for the dinner decorations, not to mention blue corn flowers and daisies for the breakfast table, and as for the guest room, a handful of delicate, fragrant sweet peas make that unexpected guest feel that he is an expected one.

Such are the joys—the contentments of having your own glass garden—one of our greenhouses.

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Will Your Hose Rot This Fall?



Make Your Hose Last Several More Seasons by Buying a

MONTA Reel

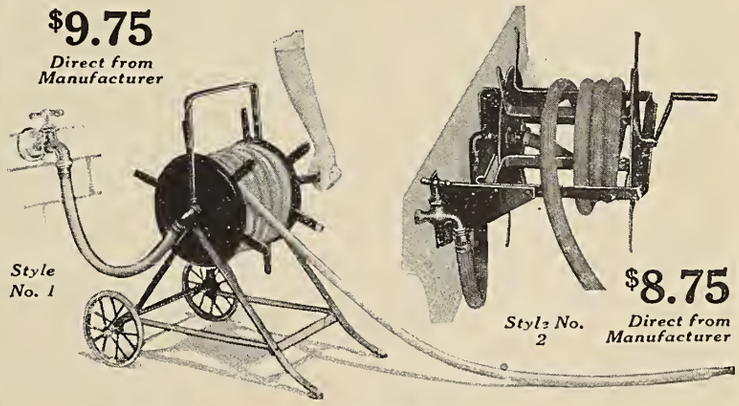
FALL is the danger time for your garden hose. Water freezing in the tubing and cold, wet ground ruin both rubber and fabric even more than exposure to the hot sun. This is one reason why many people must replace their hose so frequently.

The Montareel not only makes it easy to handle and care for your hose, but will save you the price of a new one next spring. A few turns of the crank each evening when you are through using the hose will *thoroughly drain it, coil it and place it out of harm's way.* No mess, no bother.

The Montareel is a brand new type of hose reel—strong—made from the best steel—enameled to prevent rust. Furnished in two types; No. 1, portable, with rubber tired wheels. No. 2, attaches to the building. Both have capacity of over 100 feet of ¾-inch hose. Connecting hose from faucet to reel with complete couplings accompany each Montareel.

Besides its many obvious summer advantages, Montareel is equally useful in winter. A hose mounted on the Montareel is always ready for cellar fire protection. In the garage, Montareel keeps the hose away from destructive dirt and grease and makes it accessible and convenient to wash your car.

$9.75
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Pearl and Ionia

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Enclosed find remittance $9.75 / $8.75 Please send one Montareel Type No. 1 / Type No. 2 to this address by express prepaid on condition that if it is not satisfactory my money will be refunded on return of the Montareel.

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Order a Montareel Today

Send check or draft for type best suited to your needs. Delivery charges prepaid if remittance accompanies order. Immediate delivery guaranteed.



Two Bulb Suggestions

Flowers Indoors All Winter!

Beckert's Indoor Garden Collection will provide an abundance of beautiful fragrant flowers in your home all winter. It contains the finest forcing varieties of genuine imported Hyacinths (1 doz. Roman), Tulips (1 doz. Single Early), Daffodils (1 doz. "Victoria"), Narcissus (1 doz. Giant Paper Whites), and Freesias (1 doz. "Purity"),—60 big vigorous bulbs, specially selected for growing indoors. If you love flowers and follow the few simple directions, success is easy. Regular price $4.00.

Special Price Postpaid $3.00

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The finest bulbs for outdoor planting are the majestic Darwin, Breeder, and Cottage Tulips. Once planted, these require no further care and, if left undisturbed in bed or border, they will bloom year after year. Beckert's Giant Tulip Garden Collection contains 120 bulbs of choice named varieties: viz., 4 doz. Darwin, 4 doz. Cottage, and 2 doz. Breeder Tulips—selected with a view to harmony of color, height, and season of bloom. Orders filled as long as supply lasts—Regular Price $6.87.

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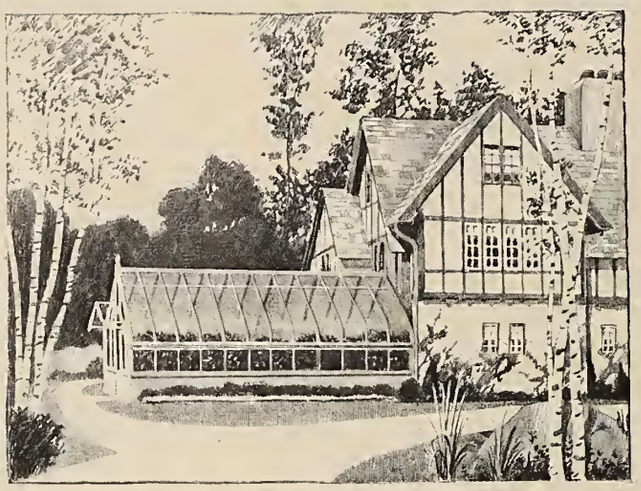
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Beckert's 1923 Bulb Catalog is a complete authoritative guide to the finest imported bulbs and how to grow them, indoors and out. Write for a free copy of this unusual book. Order above special collections now as supply is limited.

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Established 1877





It's Off the Breakfast Room

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What an ever delightful accompaniment for the morning meal—and all other meals for that matter.
Strange, isn't it, that some folks will be content with flowers only half the year, when a greenhouse makes it an all-year-round pleasure.
It's not because they cost too much, that's sure. So it must be simply because they don't know how entirely we can take all the building botherments off their hands.
In fact, the way we do, it's quite like buying a car and having it "sent up."
To our booklet you are welcome.

Hitchings and Company

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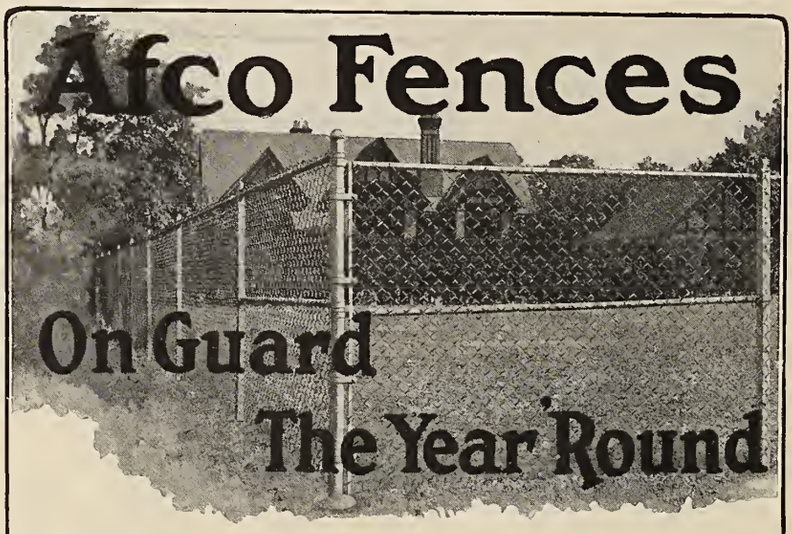
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On Guard The Year Round

NOW, in the fall, is the best time to give your grounds the fence protection they deserve. An Afco Chain Link Fence will keep out intruders while you are in town, and be on guard in the early spring when your flowering shrubbery is such a temptation to careless folk. Fence set in the fall wears off its newness, and, in the spring, blends entirely with its environment.

Write or telephone us—one of our Fence Men will be glad to plan with you. No obligation of course.

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The GARDEN MAGAZINE is a garden expert—always timely, practical and helpful.
The coming numbers are filled with valuable articles that you cannot afford to miss!

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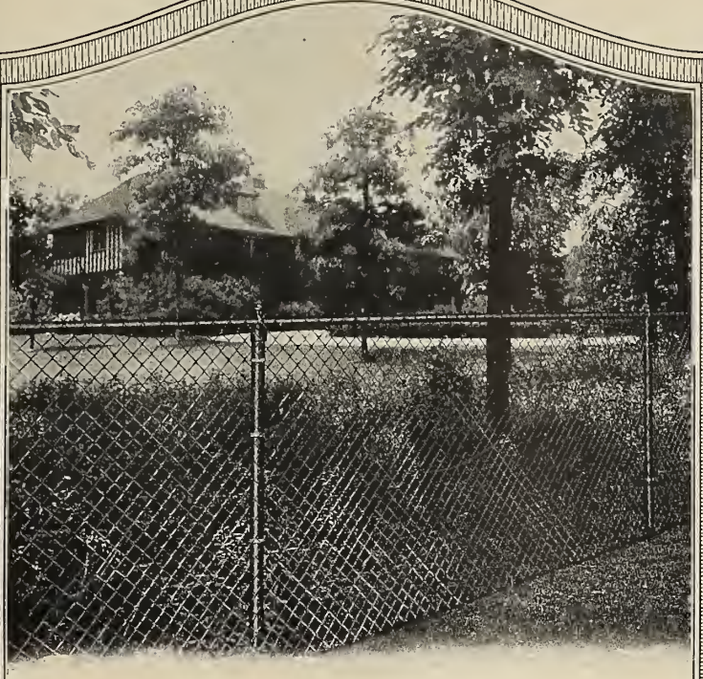
IF you will send $1.00 (just to pay travelling expenses), GARDEN MAGAZINE will come each month to help you with every phase of your garden work. No matter what kind of a garden it is—nor what its size—GARDEN MAGAZINE will help to take care of it.
If you send now, it will come for 6 months,—but if you delay,—it can only come for 5! You'd better send **today!** Then it will help with all the Fall planting that you **must** do if your next year's garden is to be a success. It will put your garden to sleep for the Winter and wake it up to beauty in the Spring.
To secure this garden aid, just sign this coupon, pin a dollar bill to it and mail at once. It will start by the first mail.

For the next 6 months this garden expert will help you make of your garden a *personal* garden—one that expresses *your* likes and taste.

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Still Time for a Fence!

—time to surround your property with a "frontier barrier" that will discourage the night-prowler and thief—a barrier that is *useful* as well as beautiful.

A Page Fence gives positive protection. The unclimbable, square mesh link makes a fence that improves the appearance of your property, increases its value, and assures your peace of mind.

There is still time, this Fall, to secure your property for this year—and the years to come. Write for illustrated booklet, "Fences for Protection and Beauty," showing typical installations. No obligation—a postal card will bring it.

PAGE FENCE & WIRE PRODUCTS ASS'N
219 N. Michigan Ave. Chicago

"America's first wire fence-1883"

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PROTECTION FENCE

ARMCO Ingot Iron
The only wire fence made of Armco Ingot Iron

FALL PLANTING
Has Many Advantages

The principal advantage lies in the fact that at this time of the year all stock is in the very best dormant state, and when planted in that condition becomes thoroughly acclimated in ample time for an early and abundant bloom.

Besides, the nurseries are not so rushed as in the spring, and deliveries can be made just when and how you want them.

Another important advantage is that the fall planting period is a much longer season, eliminating all the haste and gambling with the weather. You can take all the time necessary to lay your plans carefully and execute them without endangering their success by indulging in hasty methods.

Incidentally our service department composed of seasoned experts will cheerfully assist you, gratis, to overcome any of your planting problems.

We suggest the following groups as ideally suited for Fall Planting.

HARDY PERENNIALS
A superb collection which will give bloom all season

10 Peonies Ass'td	$5.50	10 German Iris	$2.00
10 Oriental Poppies	2.00	10 Hardy Aster	2.00
10 Phlox Ass'td	2.00	10 Hollyhocks	2.00
10 Foxglove	2.00	10 Blanket Flower	2.00
10 Larkspur	2.00	10 Sweet William	2.00
10 Japan Iris	2.00	10 Canterbury Bells	2.00
			$27.50

For 120 (10 of each) $25.50

FLOWERING SHRUBS
Selected to give flowers all season

Double White Deutzia	Large Flowered Deutzia
Clover Shrub	Golden Bell
Golden Bark Dogwood	Large Flowered Hydrangea
Strawberry Shrub	Rose of Sharon
Button Bush	Persian Lilac
Red Branched Dogwood	Sweet Syringa

Extra heavy, 3 to 4 ft. shrubs. $8.50 per dozen (1 of each) $65.00 per hundred (Assorted)

CLIMBING ROSES
American Beauty (Red)
American Pillar (Pink)
Crimson Rambler (Crimson)
Dr. Van Fleet (Flesh Pink)
Dorothy Perkins (Pink)
Excelsa (Red)
Hiawatha (Crimson)
Silver Moon (Silvery Wht.)
Tausendschon (Pink)
Gardenia (Cream Colored)

For 10 (1 of ea.) $7.50
For 100 (10 of ea.) 60.00

BIRD ATTRACTING SHRUBS
Snowberry (White Berries)
Coralberry (Red)
High Bush Cranberry (Red)
Ibota Privet (Blue Black)
White Kerria (Black)
Silver Thorn (Red)
Strawberry Bush (Red)
Cornelian Cherry (Red)
Bush Honeysuckle (Red)
Black Adler (Red)

Strong 3 to 4 ft. shrubs
For 10 (1 of ea.) $6.00
For 100 (10 of ea.) 55.00

BEAUTIFUL EVERGREENS (Tall Growing)
For the lawn

Hemlock Spruce	$5.00 Ea.	Bothan Pine	$4.00 Ea.
Austrian Pine	4.25 Ea.	Red Pine	3.25 Ea.
Scotch Pine	3.25 Ea.	White Spruce	4.25 Ea.
Douglas Fir	4.00 Ea.	Pyramidal Spruce	4.50 Ea.
Veitch's Fir	5.50 Ea.	Silver Fir	5.50 Ea.
Norway Spruce	3.25 Ea.	Japanese Pine	4.00 Ea.
			$50.75

All selected specimens 3 to 4 feet high. For 12 (1 of each) $47.00

DWARF EVERGREENS
A superb collection for porch or foundation planting. 1½ to 2 ft. tall

Pfitzers Juniper	$3.25	Drawf Mugho Pine	$2.75
Plume Cypress	2.75	Stricta Juniper	2.50
Golden Plum Cypress	2.75	Douglas Golden Juniper	2.75
Veitches Cypress	2.75	Sabins Juniper	2.75
Japan Yew	2.75	Blue Pyramid Juniper	2.75
Siberian Arbor Vitae	2.50	Thread Branched Cypress	2.75
			$33.00

For 12 (1 of each) $30.00

STANDARD FRUIT TREES
Special Collection, 6 to 7 ft. high, for garden planting

Baldwin Apple	$1.50 Ea.	Early Richmond Cherry	$2.00 Ea.
Spitzenburg Apple	1.50 Ea.	Champion Peach	1.00 Ea.
Winesap Apple	1.50 Ea.	Crawford Early Peach	1.00 Ea.
Bartlett Pear	1.50 Ea.	Elberta Peach	1.00 Ea.
Sheldon Pear	1.50 Ea.	Burbank Plum	1.75 Ea.
Duchess Pear	1.50 Ea.	Wickson Plum	1.75 Ea.
Gov. Wood Cherry	2.00 Ea.	Abundance Plum	1.75 Ea.
Napoleon Cherry	2.00 Ea.		$23.25

For 15 (1 each) $20.00

DWARF FRUIT TREES
4 to 5 feet high—take half the room of standard sizes and fruit sooner

Baldwin Apple	Beurre Anjou Apple
Delicious Apple	Sheldon Pear
Fall Pippin Apple	Vermont Beauty Pear
Northern Spy Apple	Clapp's Favorite Pear
Spitzenburg Apple	Bartlett Pear
Early Harvest Apple	Duchess Pear

$1.50 each. For 12 (1 of each) $16.00

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Darwin, Cottage and Early Tulips, Hyacinths, Narcissi, Crocuses, etc., of exceptionally fine quality.

Order early while assortment is complete.

PEONIES

Best Varieties in strong clumps.

PHLOX and IRIS

In Vigorous Field-Grown plants. New and choice sorts.

It is planting time now. Send today for our Catalogue.

Franken Brothers
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Brand's Gold Medal Peonies

THE *one great prize* given by the American Peony Society, at its Annual National Show, is the *Gold Medal* awarded to the winner of first in Class One, calling for a display of one bloom each of not more than 100 varieties. At the National Show, held this year in St. Paul, Minnesota, the Brand Peony Farms was awarded the first prize in this class and the *Gold Medal*.



New Brand Peony-Myrtle Gentry
Awarded Silver Medal at St. Paul Show

We were also awarded the Gold Medal and Silver Medal and two Awards of Merit on our display of new seedling peonies, all of our own originating. Furthermore, this display of new peonies was declared by competent judges to be "the greatest display of new peonies ever shown at one time by any originator."

If you wish to plant peony roots this fall from such stock as this you will want our new Peony and Iris catalog. This book is more than a catalog. It is really a Peony Manual. It gives you the story of our fifty years' work with the Peony. It gives complete information of the care, of varieties, and of the history of the peony. If you do not have a copy and intend purchasing roots this fall, it is free. Otherwise we ask 35c per copy for it.

Growers of Peonies for over Fifty Years

THE BRAND PEONY FARMS
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"Pedigreed" Bulbs

Imported from Holland

Hyacinths, Tulips, Crocus, Narcissus, etc., unrivaled in size, beauty, delicacy of colors and vitality—the result of years of intensive "breeding" by specialists.
Order your bulbs for Fall planting now! And be sure they are "Shumway's"—a guarantee of expert breeding, careful selection and highest quality.

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Established 1870

Write for this Free Bulb Book
Lists and describes many varieties of imported bulbs. Beautifully illustrated.





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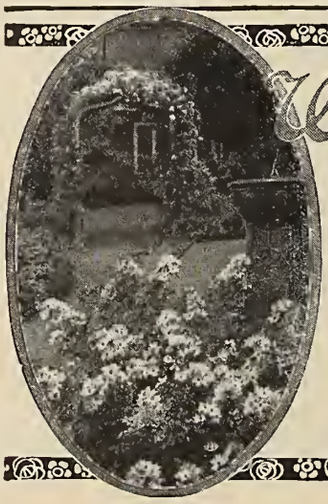
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Finished in dark green enamel or aluminum. Leak proof, rust proof, perfect air circulation and drainage. Six sizes.



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Wagner Flowers

Helpful Fall Catalog for Fall Planting—Free

THE beauty of your garden next year depends very much on what you plant this fall. Wagner Iris, Peonies, Hardy Plants, Bulbs and Flowering Shrubbery will yield a loveliness of bloom if planted now—Wagner Evergreens and Conifers will give color to your winter landscape.

Our Landscape Gardening Department can help you make your grounds more attractive whether you have a large estate or a small town or suburban lot. Please write for full information.

Wagner Fall Catalog is of value to all garden lovers. It's free—Please ask for No. 344.

Wagner Park Nurseries, Box 34, Sidney, Ohio
Nurserymen, Florists and Landscape Gardeners



PEONIES—Plant Now

Valuable Varieties—Special Prices

This carefully selected assortment of choice varieties is offered you at special low price as an inducement for a trial order.

Best results are obtained by planting peonies in the fall and assortment named covers the various colors and types of this ever popular flower, which blooms so lavishly in your garden, increasing in value each succeeding year.

Price covers delivery charges paid.

One each of the four named for $3.00

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Mons. Krelage—currant red	75	"
Mme. Emile Lemoine—pure white	1.00	"
Germaine Bigot—lilac rose	1.50	"
	$5.25	value

Write for complete descriptive catalog

AMERICAN ROSE & PLANT CO.
Producers of Plants that Grow and Bloom
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PLANT PEONIES NOW

THE most splendid flower in cultivation. The delicate fragrance, elegant shape and form and the great variety of shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee all of our Peonies—true to name.



Can you imagine one hundred miles of Peony bloom in one field at one time? Our planting comprises over 938 varieties from which to make your selection. We are making you the following "Get Acquainted Offer" at very low prices. These are all splendid strong divisions with from two to five eyes. Every Peony in this collection is a gem. Try them.

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Should be planted by the entire nation—vigorous growth and lots of bloom.

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Any 2 for $1.50; the entire collection for $3.50

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Here's the flawless, exquisite collection for the artistic taste.

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Any 2 for $2.50; the entire collection for $5.00

"PEONIES FOR PLEASURE." A beautiful Booklet de Luxe. A great treat for every Peony admirer. Gives you beautiful, life-like views of our entire line and provides an accurate guide for ordering. Gives facts and helpful cultural directions. Write for your copy today.

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"To have Lilacs in your garden is to realize one of Springtime's greatest joys."



Lilacs

You can pick your own bouquets of beauty and fragrance such as this from your own garden, by planting

Moons' Hybrid Lilacs this autumn

Send for Lilac Folder Illustrated in Natural Colors

It will aid you in your choosing and contains an attractive Special Offer

Ask for Folder H

Moons' Nurseries

THE WM. H. MOON CO.

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Hyacinth Narcissus Tulip, Etc.

For many years we have imported Bulbs of the highest quality, and have been one of the leading factors in bringing into this country the newer varieties of Tulips, Hyacinths and Narcissi.

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Established 1892



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Evergreens nestle about the foundation, guard against icy gales and screen unsightly objects from view. You will find Evergreens for every purpose described in our 1923 Planting Guide, also Shade Trees, Flowering Shrubbery, Fruit Trees and Small Fruits. Write today for your copy—*free.*

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VISIT  **NURSERY**

Iris and Peonies. Our collections are complete. Ask for booklet.

Evergreens will give best results when planted in the early autumn. Ask for our special offer for Foundation plantings.

Rhododendrons, Kalmias and other broad-leaved Evergreens. We shall be glad to correspond with anybody who intends to plant this autumn.

Beech Trees. Copper or Purple-leaved. We have growing in our Nursery several hundred fine, well branched trees, ranging in sizes from 5 to 10 ft. tall. Prices on application.

ROSES

Autumn Planting

Ask for our "Get-Acquainted" list of Roses and our Illustrated Rose Catalog.

You are invited to visit our Rose fields in which we have hundreds of thousands of Hybrid Teas and other Roses.

Ask for our special pamphlets of Rock Garden Plants; Japanese Yew; Giant-flowering Marshmallow.

Nurserymen & Florists

Rutherford New Jersey

Success with Roses by Robert Pyle

Dear Folks:

This week I've been "down East." Hartford, Conn. has been the mecca for American Florists and Ornamental Horticulturists. All in one hour, I was able to talk with Roy Wilcox, the Palm grower of Los Angeles, California, with W. C. Griffing whose brothers own a string of nurseries along our gulf states and with Harold Hume, well known for his Horticultural triumphs in Florida. The next hour presented J. C. Vaughan of Chicago and New York, Robert Craig of Porto Rico and Philadelphia, both of them American Horticultural Pioneers on a par with Peter Henderson.

Why yearn for transcontinental air lanes when one could annihilate space and get first hand reports from the chief actors from every corner and every angle of the Horticultural Field, all comfortably under one roof?

The Horticultural Press too, sensed the significance of this for a radio center and had soon set up their stations, so here again I enjoyed renewing acquaintance with Lane of House & Garden, Barker of American Florist, De La Mare of Florist Exchange and Heming of National Nurserymen, tho' Barron of Garden Magazine I just missed.

Promiment among the underglass *Rose* growers were Totty and the Piersons, both F. R. and Hon. Wallace—also, E.G. Hill, formerly of Richmond, Indiana, now of all America, whom I am glad to say was presented with the Gold Medal of Honor by the Society of American Florists and Ornamental Horticulturists.

"What has the season been for Roses?" was my question and from section after section came the answer, "It has been *dry*." Six weeks or perhaps double without rain. One man who planted 300,000 plants, on account of drought saved only 75,000. Drought also has checked new growth so that there is great lack of new wood with eyes suitable for budding. This also curtails next year's crop. Drought is but one of many hazards we growers must get by to turn out strong, sturdy, sure to bloom Rose plants.

If ever good Rose plants seem high in price, remember the Rose man may not be able at all to market many of the plants upon which he has spent his labor and judging from what I have seen and heard, I can see no prospect of lower prices next year—the reverse would not surprise me.

If you can get good Roses for planting this Fall, try it. Dr. E. M. Mills, the expert amateur, and our American Dean Hole, living far north in central New York State, writes me that he prefers *Fall Planting* for roses if he can get the Roses.

Robert Pyle

CONARD & Jones Co.
Robt. Pyle, Pres.
Box 126,
West Grove, Pa.



In our Fall Catalog now ready we've a selected lot of Roses for Fall planting. You can either send for it—or if you like, send us $9.00 for 10 Roses or $1.00 each for a less number and ask us to select for you. You can pay *Express* or *Parcels Post* transportation charges on delivery.

PREMIER ROSE

Rose Specialists for years

GROW CONARD ROSES

Guaranteed to Bloom



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Fiske Climb-Proof, Chain Link Fences cost no more in the beginning, and very much less in the end, than the ordinary kind of fencing

Country estates, game preserves, model farms, public and private grounds and parks by the thousands are fenced, or are now being fenced, by Fiske

The fence posts being set deep in concrete cannot rust at the ground. The wire fabric, galvanized *after, not before,* being woven, is absolutely rust-proof. The fence itself is climb-proof

We contract to do either the installation work or to furnish plans and blueprints with full erecting instructions

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Ornamental metal work of every kind

Entrance Gates, Iron Fences, Garden Settees, Fountains, Balcony Railings, Lamp Brackets, Lamp Standards, Grilles, Vestibule Doors, etc

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ORNAMENTAL IRON WORK
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ESTABLISHED 1858



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DELPHINIUMS
like mine"

Such was the opinion freely expressed by the thousands of garden enthusiasts (professional and amateur) who saw my

Inimitable Mixed Delphiniums

at the great New York Flower Show last spring. Colors, size and formation were entirely new to them, and before the show closed, I had sold out thousands of plants.

I have another batch of 2-year old, field-grown plants ready for delivery now or next spring. I am convinced that no finer strain of Delphiniums exist; when you see them in **your** garden, you too, will know how good they are.

Price, per dozen, $10.00

Write for list (H) of these and other specialties of mine in Hardy Plants.

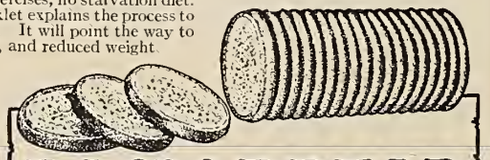
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They furnish an attractive and permanent protective boundary for garden or lawn. Erected easily and quickly.

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Posts are *Drive-Anchored* in the ground and hold the fence straight and firm for years.

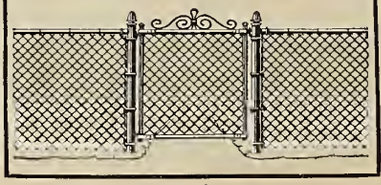
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Phone or write our nearest office or sales agent for complete information and prices.

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We want to help you in making your selection, so please tell us whether you are building or remodeling, and how many mantels you plan to install.

King Mantel & Furniture Company

302 Gay Street, Knoxville, Tenn.



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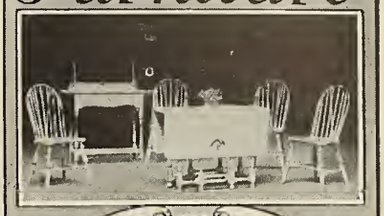
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the crystal calm of the waters beneath him was but a reflection of his own vanities. The owner of a Kewanee Water Supply System may be pardoned *his* pride in *his* plant, for it is but the vanity of commanding a faithful untiring efficient servant—capable always of delivering a supply of pure, fresh water always under strong pressure. Out of a quarter of a century of experience a lifetime of service is built into every Kewanee Water Supply, Electric light or Sewage Disposal System. 200 styles and sizes are built by Kewanee to meet every varying requirement. Kewanee brings to every estate and farm home all the conveniences of public utilities even though you may be miles removed from them. Write now for complete descriptive information.

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True reproduction of an original New England chair of the 18th Century. All hand workmanship by skilled craftsmen. All exposed wood of solid mahogany. Hand-carved ball-and-claw feet, upholstered in smart, durable figured denim; colors, blue, brown, green or taupe. Samples on request. Filled with pure hair throughout. Finest chair of kind made and best value obtainable anywhere. Guaranteed as represented or money refunded. 48 inches high, 23 inches deep, 27 inches wide.

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Do Your Rugs Add Restful Color To Your Bedrooms?

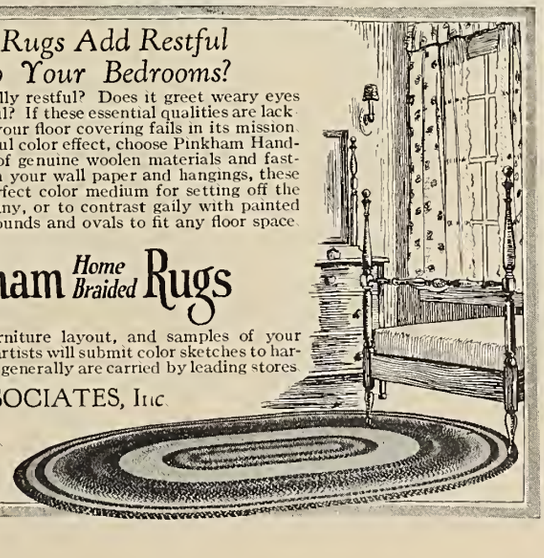
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Send floor plan, furniture layout, and samples of your hangings. Our interior artists will submit color sketches to harmonize. Pinkham rugs generally are carried by leading stores.

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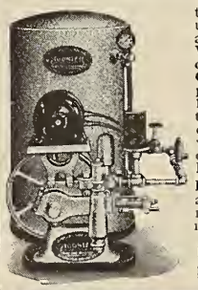


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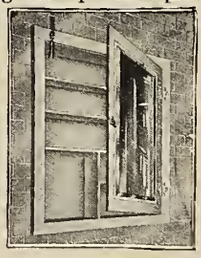


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Staining for outside woodwork was then unknown. The wood-preserving value of Creosote was known only to a few chemists. Cabot's Stains combined the beauty of stain with the durability of paint and the wood-preservation of Creosote, and for forty years have been the standard colors for shingles, siding and similar woodwork. Made of *Genuine* refined Creosote, "the best wood-preservative known." The real Creosote stains—no benzine or other adulterant.

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IT DETECTS the changes in weight that indicate progress toward health and beauty.
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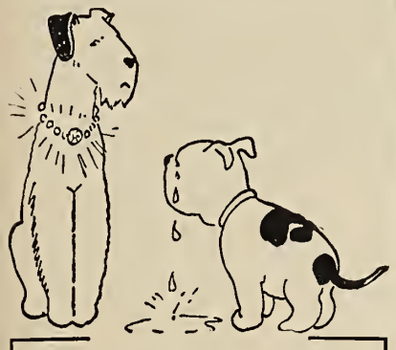
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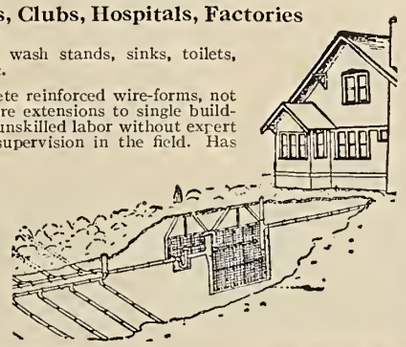
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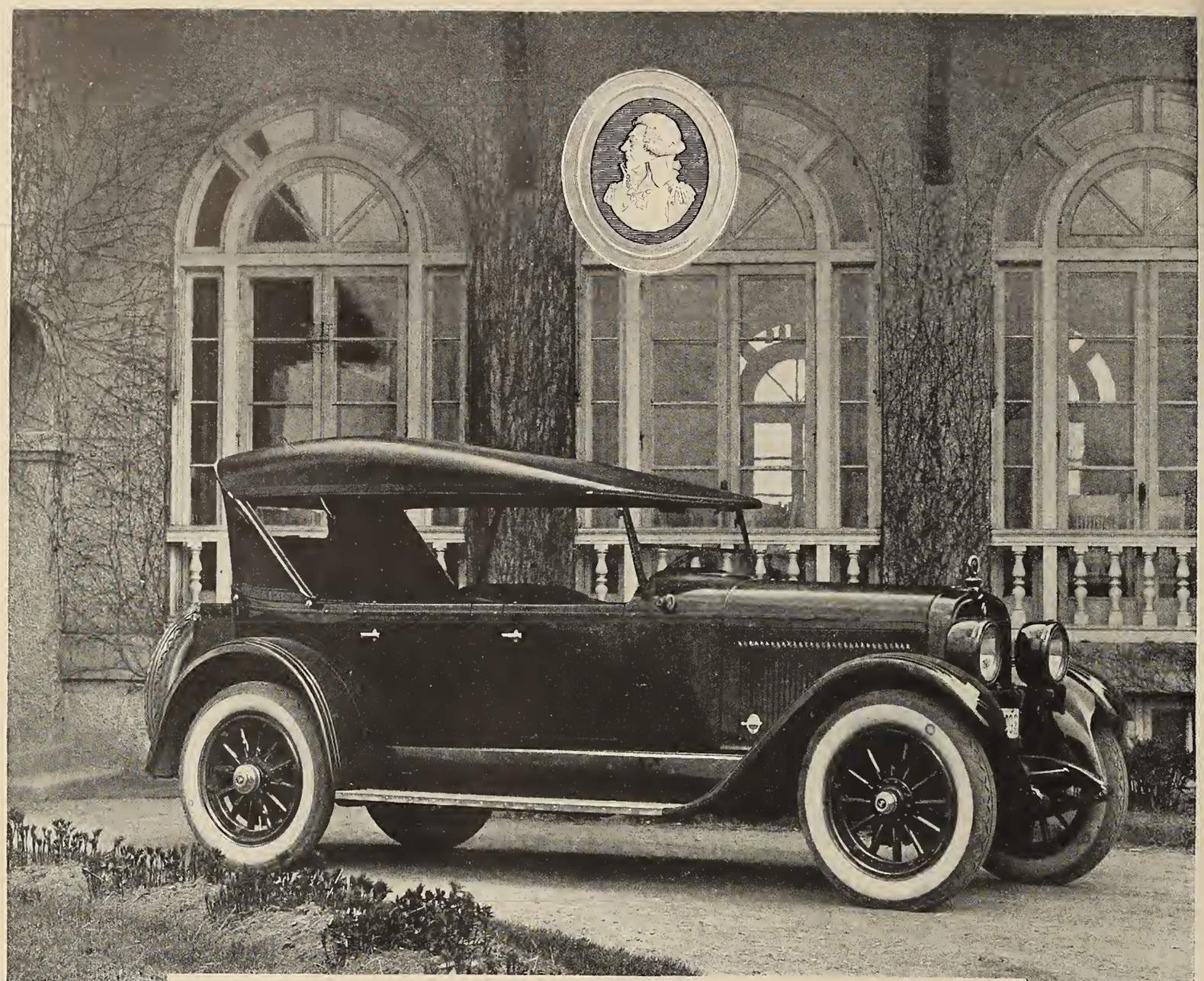
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Steadily the conviction that the LaFayette is one of the world's finest motor cars is finding wider and wider acceptance as the experience of LaFayette owners becomes known

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LaFAYETTE



Alfred Cortot at his Steinway

STEINWAY

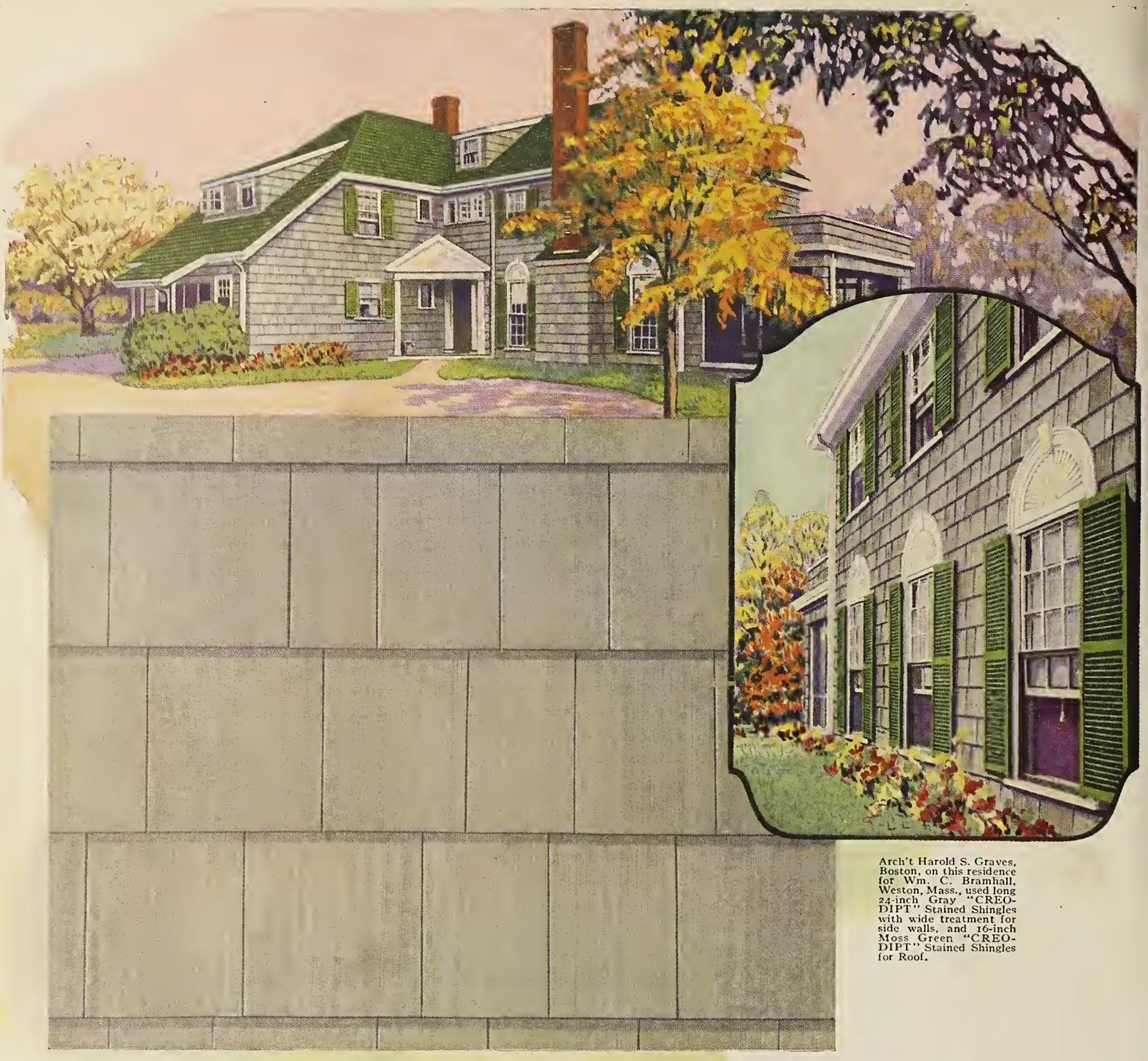
THE INSTRUMENT OF THE IMMORTALS

BENEATH his hands 'the most renowned pianos of the world' have voiced their greatest glory. His genius has tested every great piano-maker's work. Yet, for Alfred Cortot, there is but 'one perfect instrument, the Steinway.' You who are about to select a piano, do you not find conviction in the experience of this master? What need that you experiment? What guide more sure than this: that since Henry Steinway made his first piano the greatest artists have preferred above all others the instrument that bears his name? Franz Liszt! Wagner! Rubinstein! The Steinway was their piano. It is played and loved by Paderewski, by Hofmann, by Rachmaninoff. Friedman and Levitzki will have no other. Successively each generation of the Steinway family has preserved the purpose that its product shall be as truly the piano of the home as it is the chosen instrument of the concert stage. The qualities that have endeared it to the masters are embodied in every Steinway that is made. Whether you select an upright or a grand piano, for your home there is a Steinway which in tone and touch and action matches that which Cortot plays. Once you have set fingers to such an instrument, once you have known the beauty of its response, for you, thereafter, there can be 'but one perfect piano, the Steinway.'

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: Uprights, $875 and up; Grands, $1375 and up; plus freight

STEINWAY & SONS, Steinway Hall, 109 East Fourteenth Street, New York City



Arch't Harold S. Graves, Boston, on this residence for Wm. C. Bramhall, Weston, Mass., used long 24-inch Gray "CREO-DIPT" Stained Shingles with wide treatment for side walls, and 16-inch Moss Green "CREO-DIPT" Stained Shingles for Roof.

Wide Shingle Exposure for Side Walls

THERE is an increasing appreciation of shingle side walls since the advent of "CREO-DIPT" Stained Shingles in carefully selected colors. With the 24-inch lengths, the wide exposure effects are of great architectural value, and even with 16-inch and 18-inch shingles on side walls. the effects are better than can be secured with other building materials. Then, too, there is the economy of saving painting and repair expenses.

"CREO-DIPT" Stained Shingles are made of only straight grain cedar shingles preserved with pure earth pigments and linseed oil carried into the fibres of the wood with creosote. Such quality in shingles as well as in stains is not found in the open market.

Send 50c for Portfolio of Fifty large Photographs of Homes of all sizes by Prominent Architects. Ask about our special "CREO-DIPT" Stained Shingles for Thatched Roof Effect; also, the large 24-inch "CREO-DIPT" Stained Shingles for the wide shingle effect on side walls, either in "Dixie White" for the true Colonial white effect, or shades of green, brown, red or gray.

CREO-DIPT COMPANY, Inc.

General Offices: Oliver Street North Tonawanda, N. Y.

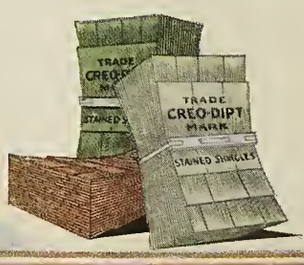
Factories: North Tonawanda, N. Y., and St. Paul, Minn.

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Leading Lumber Dealers Everywhere Carry Standard Colors in Stock.



"CREO-DIPT" *Stained Shingles*



HOUSE & GARDEN



House Planning Number


"Standard"
PLUMBING FIXTURES
Standard Sanitary Mfg. Co.
Pittsburgh



Residence A. L. Briggs, Orchard Park, N. Y.

BISHOPRIC STUCCO
OVER BISHOPRIC BASE

The Ideal Interior and Exterior Wall Construction

A HOME built of Bishopric Stucco will give you the greatest possible return in comfort and satisfaction.

A Bishopric Stucco Home costs less than any other type—is warmer in winter and cooler in summer, and it is always beautiful, for the hand of time serves but to enrich its charm.

Look about you in every direction, every locality, and you will see more houses being built of Stucco than any other construction. Stucco is the ideal type for a bungalow or a mansion.

If you contemplate building a new house, remodeling an old one, or only making minor alteration, it will pay you handsomely to investigate the merits of BISHOPRIC.

An interesting booklet, "Bishopric For All Time and Clime," illustrated with photographs of beautiful houses built with Bishopric Stucco, plaster and sheathing units will be mailed you Free.

Bishopric is Sold by Dealers Everywhere.

The BISHOPRIC MANUFACTURING Co.
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NEW YORK CITY NEW YORK · LOS ANGELES CALIFORNIA · OTTAWA CANADA

BISHOPRIC



Time to Re-tire?
(Buy Fisk)
TRADE MARK REG. U. S. PAT. OFF.

PERHAPS the greatest inducement the FISK FLAT-TREAD CORD offers is a sense of security. Weather conditions for the next few months are at best uncertain. Undoubtedly we have to face snowy, icy, wet roads —roads meaning an extra demand on car and tires.

These are tires to add comfort and protection to your car and to increase your safety on winter roads. They will take you to Florida or California and back with security and comfort. Look them over and you will easily see why they do all this.

There's a Fisk Tire of extra value for every car, truck or speed wagon



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THE STUDEBAKER BIG-SIX SEDAN $2750

THE first Studebaker vehicle was built in 1852. It ran steadily for 33 years. It fulfilled the ideals of its builders—the ideals of honest value, quality and integrity which have symbolized Studebaker products for more than two generations. It more than fulfilled the expectations of the buyer.

These ideals are the rich inheritance of Studebaker cars of today. This is the background that looms up behind the magnificent, new, 1924 Big-Six closed cars.

Every essential for complete motor car satisfaction is embodied in these cars.

Big-Six performance on hills or open roads or in the thick of traffic is unexcelled. Big-Six reliability and freedom from repairs is common knowledge. Big-Six appearance is impressive, suggesting power and stamina. Big-Six comfort is unsurpassed in any car, at any price.

Big-Six closed cars are completely equipped including such unusual items as an extra disc wheel with tire, tube and tire cover (two on Sedan); handsome nickel-plated bumpers, front and rear; large, enameled steel trunk; gasoline signal mounted on instrument board, and many others.

And they are moderately priced, representing a value impossible of attainment by smaller producers. This is because of Studebaker's large volume, the manufacture of all vital parts in Studebaker plants, and Studebaker's vast physical and financial resources.

The overhead per car is lower on the Studebaker Big-Six than on any other fine car built, because Studebaker overhead is distributed over six times as many units as are built by any manufacturer who competes with the Big-Six.

Studebaker's experience in supplying high class transportation for 71 years is worth considering when you select your closed car.

Partial List of Equipment of Big-Six Sedan

Two extra disc wheels complete with cord tires, tubes and tire covers. Handsome nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof, glass visor.

Courtesy light, coach lamps, dome and rear corner reading lights and combination stop-and-tail light. Motometer with lock and ornamental radiator cap.

Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Jeweled eight-day clock. Upholstery of all-mohair velvet.

The 1924 model Studebaker cars are not equipped with Four-Wheel Brakes and will not be

1924 MODELS AND PRICES—*f. o. b. U. S. factories*

LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.		SPECIAL-SIX 5-Pass., 119" W.B., 50 H. P.		BIG-SIX 7-Pass., 127" W.B., 60 H. P.	
Touring	$ 995	Touring	$1350	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1325	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (5-Pass.)	1975	Coupe (5-Pass.)	2550
Sedan	1550	Sedan	2050	Sedan	2750

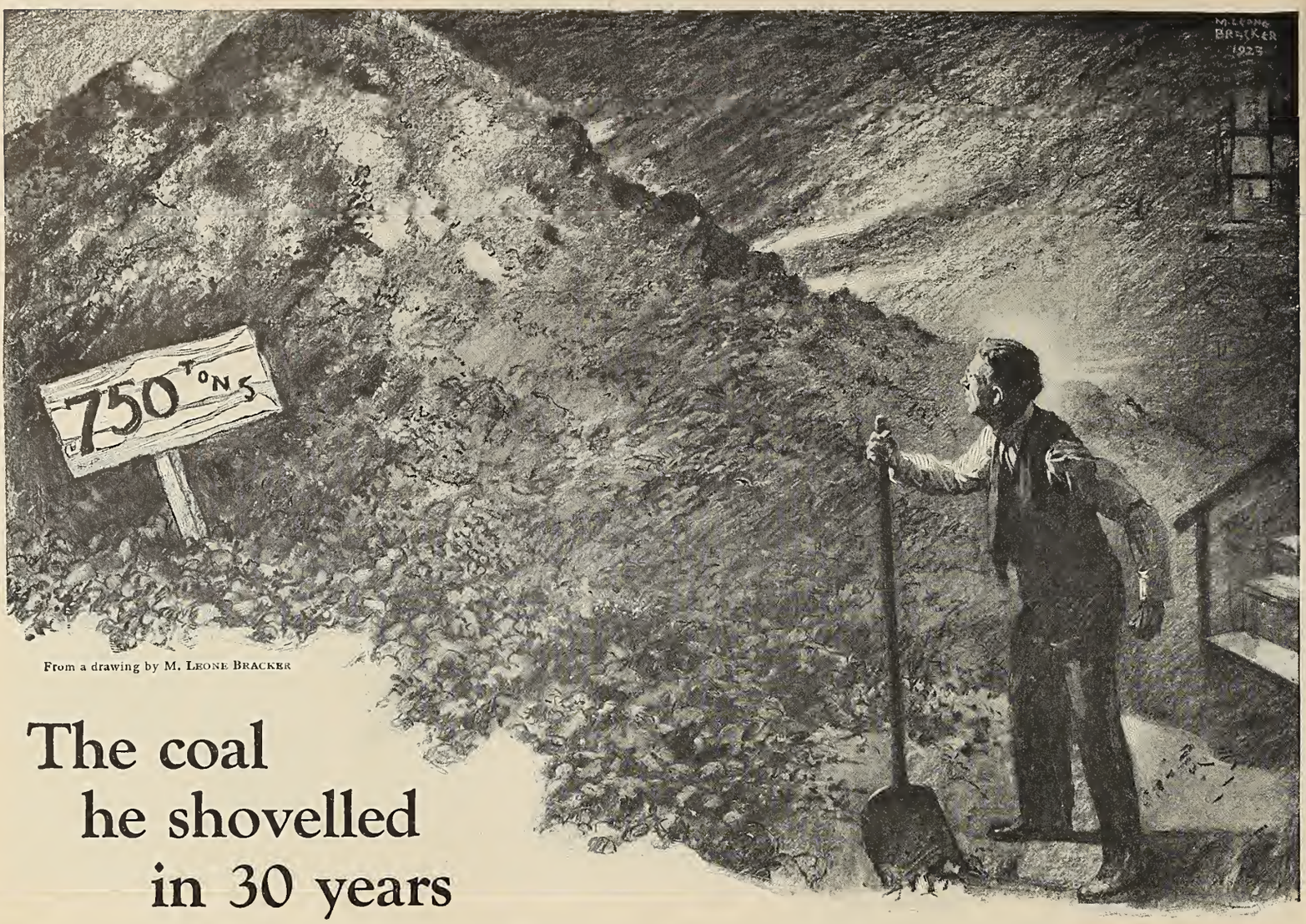
Prices Subject to Change Without Notice

STUDEBAKER

Detroit, Michigan South Bend, Indiana Walkerville, Canada

Address all Correspondence to South Bend

THIS IS A STUDEBAKER YEAR



From a drawing by M. LEONE BRACKER

The coal he shovelled in 30 years

© ARCO 1923

—*A true bed-time story for fathers*

JUST before you fix the fire at bed-time, let us tell you this story of a father in Evanston, Illinois.

He has had an IDEAL Boiler in his cellar for thirty years; it cost him new, about $275 (without radiators and piping.)

His house is large. In these thirty years he has shovelled more than 750 tons of coal which, at an average cost of $10 a ton, amounts to $7,500 *or 27 times the original cost of the boiler itself!*

Now what can we fathers learn from this story? Three things:

1. How amazingly IDEAL Boilers last. In 30 years there have been no repairs except a new grate, the old one having been "burned out through carelessness."

2. How little *any* boiler costs in comparison with the cost of the coal it burns. Since the difference in the first cost is so small it is wisdom to buy the best.

3. There have been many improvements in IDEAL Boilers, just as there have been improvements in automobiles. It would pay any father to take out his old heating apparatus and install a modern IDEAL Boiler. It would cut his annual coal bill one-third, which would quickly pay for the new boiler.

Moral: Every bed-time story has a moral. The moral of this story is contained in the free book that will come to you in response to your request at either address below. The book tells why you can take out your old heater and install a modern IDEAL Boiler, and by doing so, put much less money into the fire and much more into the bank.

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street, Dept.152
NEW YORK

AMERICAN RADIATORS | IDEAL BOILERS

816 South Michigan Ave., Dept.152
CHICAGO



Homes That Endure through the Ages

Now come the chill autumn winds. Come too the long evenings with glowing hearths, good books, and good friends. Fortunate is he whose home without reflects the warmth and happiness within.

Homes built of Indiana Limestone have the quiet elegance that breathes hospitality, dignity and permanence.

Time only heightens the beauty of this supreme natural stone, "The Nation's Building Stone." Like old wine it improves with years. For there is no deterioration and no maintenance cost.

Back in the dim pre-historic past mankind used stone when building for permanence. It has ever been a factor in the forward march of civilization.

Across the page of time is being written a new chapter in the Story of Stone. It tells how the most distinctive homes of a nation are being fashioned at low cost from the solid blocks of the great Indiana quarries.

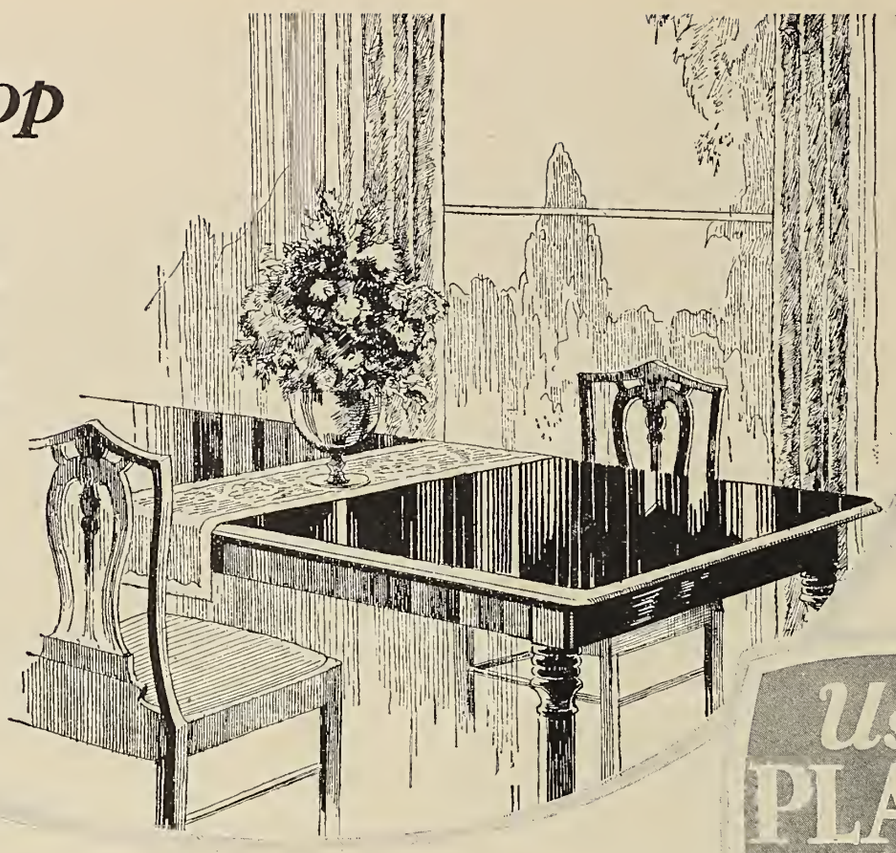
Time cannot dim the grandeur of such homes.

A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box J-782, Bedford, Indiana.

INDIANA LIMESTONE

THE NATION'S BUILDING STONE

Cover the top with PLATE GLASS



Use PLATE Glass ©

A BEAUTIFULLY finished table top quickly loses its lustre from the marring and scratching of every-day use. Protect it with Plate Glass. Preserve its lovely polished surface. A table will last as long as its top.

Plate Glass is particularly appropriate for dining-room tables, buffets and serving tables. When luncheon sets and runners are used, Plate Glass protects without hiding the nicely grained and finished top.

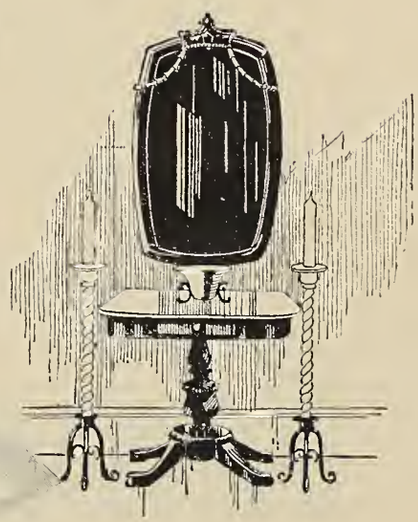
There are any number of similar uses for Plate Glass about the house—on dresser, library table, and console. It not only protects, but enriches the beauty of the most handsome table.

A slab of Plate Glass on the kitchen table is a clean and sanitary convenience. Plate Glass on the window sills protects the varnish from the ruining action of rain and wind. Push-plates of Plate Glass on swinging doors are easily cleaned with a damp cloth and will not tarnish like metal.

Your glass dealer or hardware man will deliver Plate Glass to you, cut in the proper sizes and shapes, with nicely rounded and smoothed edges. Fit all your tables and dressers with Plate Glass. It is far less expensive than refinishing the tops.

PLATE GLASS MANUFACTURERS *of* AMERICA

Genuine **PLATE GLASS** MADE *in* U.S.A.



Nothing Else is Like it ©



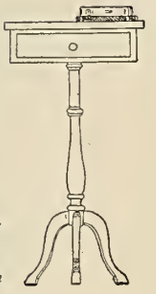


The three occasional tables illustrated are only a few of the many gift suggestions to be found in our selection of novelty furniture. There are wall cabinets, consoles and mirrors, desks, tea wagons, gate-leg tables, Windsor chairs and book racks. Also a large grouping of Colonial reproductions — secretaries, highboys, lowboys, card tables and many other pieces of interest.

Mahogany Table with drawer (right) . . $12.89

Mahogany Nest of tables (above) . . $34.25

Combination mahogany end table (right) $11.89



Genuine needlepoint Chair with Walnut Frame, $167.00

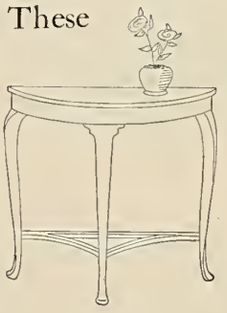
French Coffee Table with Marble Top, $29.75

Marquetry Cabinets, each, $139.00

Marquetry Commode with marble top and Bronze Mountings, $354.00

GIFT FURNITURE

What more acceptable gift could there be than a well-chosen piece of furniture — a gift which not only gladdens holiday hours but carries with it over the ensuing years the sentiment of the giver. A distinctive occasional piece is a welcome addition to any room and wins for itself a place in the heart of the owner. For this Christmas season we are offering an unusually large assortment of decorative pieces all chosen for their excellence of workmanship and charm of design. These have been specially grouped with suitable accessories to make selection an easy and delightful task.



R. H. Macy & Co.
HERALD SQUARE Inc. NEW YORK

GORHAM

Many Gorham patterns are faithful replicas of fine old work of earlier centuries. The spirit of the great periods of art is intelligently interpreted, and exquisitely wrought in Sterling Solid Silver, to meet modern conditions and requirements.

Sterling Silver for Everybody

Highest in Quality, not Highest in price. For sale at responsible Jewelers everywhere.



ADAM CENTERPIECE AND CANDLESTICKS



MAHOGANY
for the Library

Mahogany, because of its infinite variety of figure, its susceptibility to a wide choice of color and finish, and its subdued, dignified appearance, is admirably suited for the library.

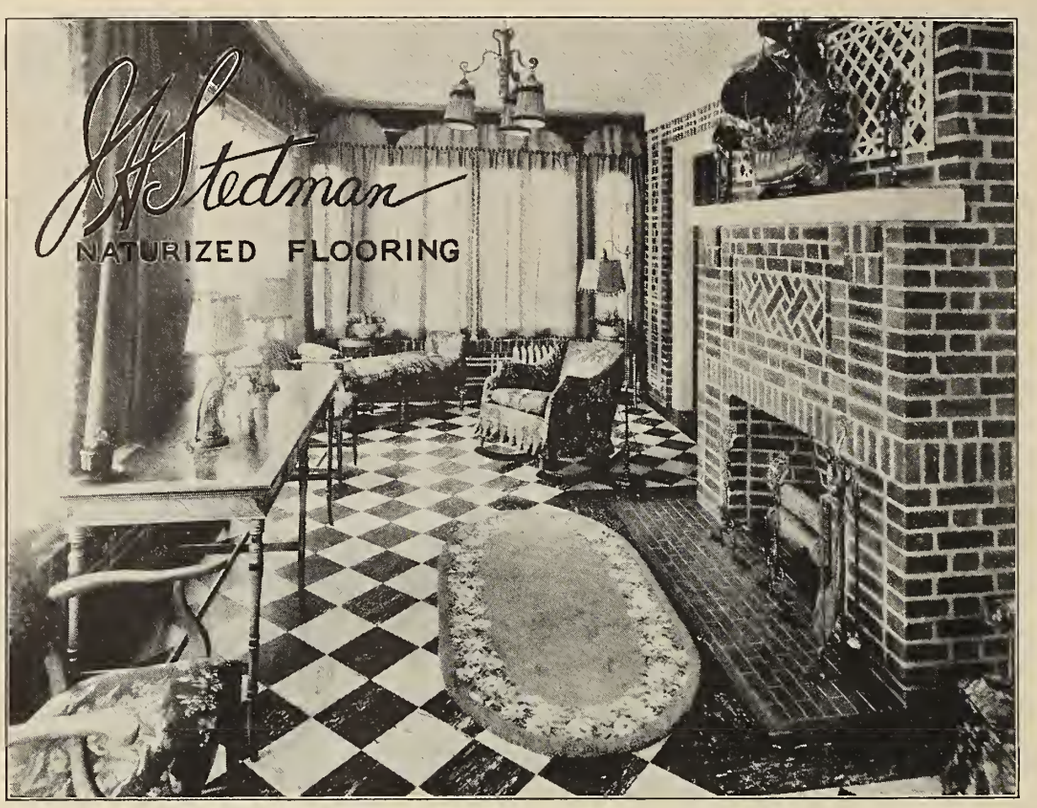
Trim, fireplace mantle, built-in bookcases, and furniture, all of Genuine Mahogany—treated with a simple finish which does not obscure the figure, but permits light to penetrate the wood—become ever more beautiful with the passing of time, and endure for generations.

BE SURE IT'S MAHOGANY

The Mahogany Association will be pleased to send you upon request a copy of its new illustrated Booklet "H" and other interesting literature on the subject of Mahogany. Your request will not be followed by a personal solicitation.

MAHOGANY ASSOCIATION, INC. 1133 BROADWAY, NEW YORK

FURNITURE MAHOGANY WOODWORK



As used by Wm. H. Erler Architect

Looks like Marble, feels like Velvet, wears like Iron—A Flooring that matches this splendid country residence.

Stedman's Idea Puts *Life* in Your Floor

UP until a few years ago, a floor was merely something to walk on. All floors had faults: those that weren't cold and noisy were slippery, or expensive, or hard to keep clean.

But J. H. Stedman had visions of a floor as impressive as marble, that yields to your foot like a carpet of pine needles, that costs but little to start with, and practically nothing to keep up.

So, while all the other inventors were turning rubber into tires, Stedman alone had the genius to make it into Naturized Flooring!

Stedman Naturized Flooring is restful to the body and the nerves. It is resilient as a soft carpet—and as silent. It will not dent or crack. It won't stain. It is difficult to soil and easy to clean. It is absolutely sanitary. Adamantean in durability. Years of upkeep cost nothing but the washing.

Real rubber, reinforced with millions of minute web-like cotton fibres, subjected during vulcanization to terrific hydraulic pressure—that is Stedman Naturized Flooring.

Made in marble, granite and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, black—in all the formal splendor of a classic floor, or in an intimate blend of cozy warm mixtures in Nature's own colorings.

Write to us for samples and detailed information

STEDMAN PRODUCTS COMPANY

Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings

SOUTH BRAINTREE, MASSACHUSETTS

Agencies in principal cities. See your local telephone directory.

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NEW YORK	DETROIT	CHICAGO	CLEVELAND

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Merchant's National Bank, Boston, Mass.
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Many of the most exclusive in the country

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R. H. White Co., Boston, Mass.



The Purple Label Mattress

IF you were told that you could rent the finest and most comfortable mattress made for two cents a night, you might refuse to credit the statement.

Yet that is all the cradling luxury of *The Purple Label* will cost you, if you buy it.

Hundreds of mattresses of the time-proved *Purple Label* design, built of sensitive small coil springs, in separate fabric pockets, bound together under deep pads of curled hair, are giving supremely satisfying service today, after twelve to fifteen years of use.

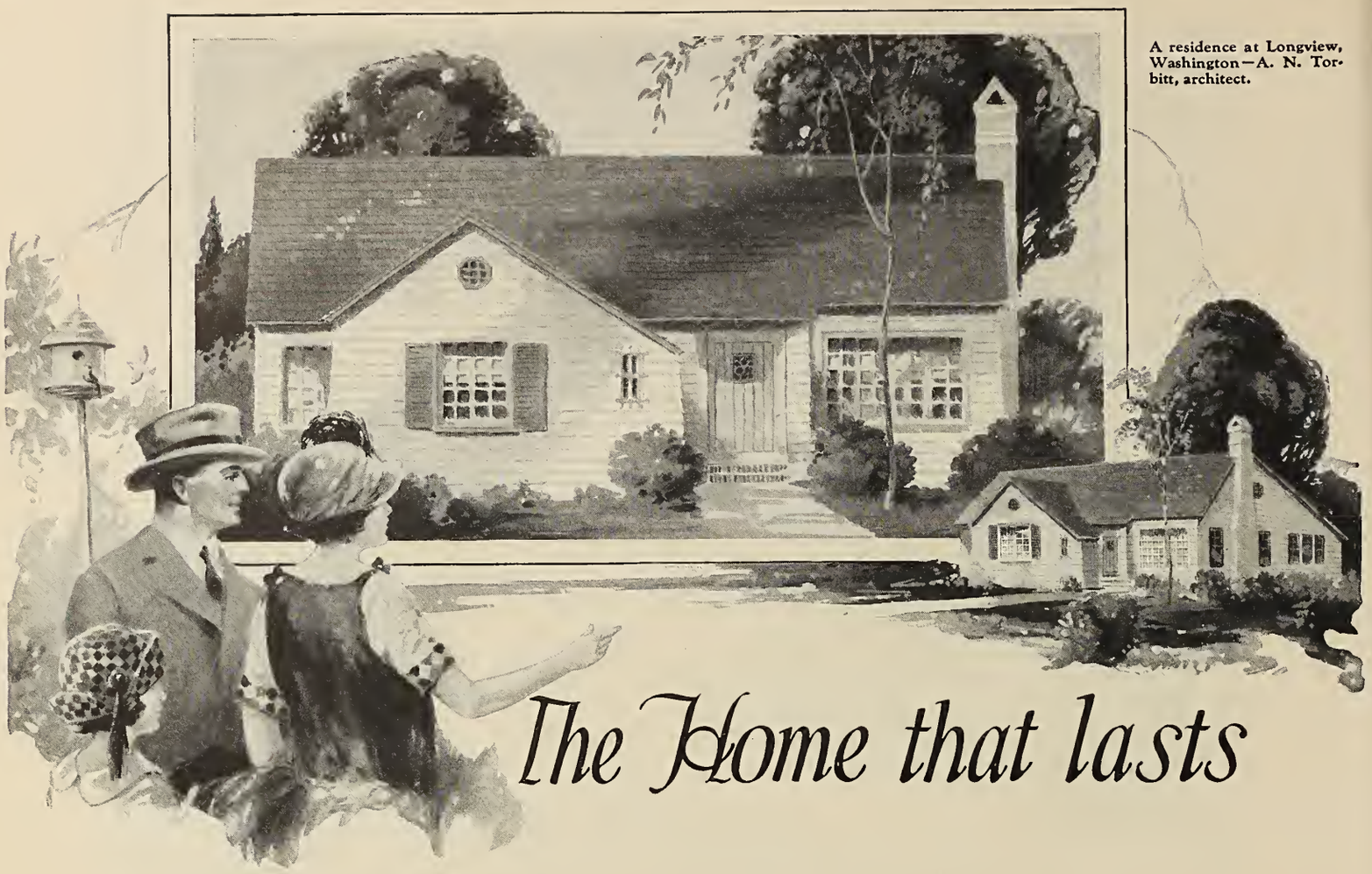
You will find them in great hotels and clubs, where comfort requirements are highest. The new Statler Hotel at Buffalo has installed 1,100 *Purple Labels*, after extended trials had proved their ease and economy.

Ask your dealer to show you a *Purple Label* today. Examine it critically. Give it every test you know. Judge its value to you for yourself.

SIMMONS

Mattresses · Springs · Beds

BUILT FOR SLEEP



A residence at Longview, Washington—A. N. Torbitt, architect.

The Home that lasts

Why
LONG-BELL LUMBER IS DEPENDABLE—

1—It comes from virgin forests.
2—Each log is cut and manufactured for the purposes to which it is best adapted.
3—Milled in our own mills, all operating with modern machinery under a uniform process and efficient supervision.
4—Unsurpassed accuracy and thoroughness at every step of manufacture.
5—Surfaced (planed smooth) four sides.
6—Unusual care in trimming.
7—Full length—uniform in width and thickness.
8—Uniformity of grading
9—Uniform seasoning.
10—Lower grades receive the same care and attention as upper grades.
11—Correctly piled and stored—carefully shipped.
12—Minimum of carpenter labor—planing, sawing and sorting—necessary to put into construction.
13—Minimum of waste, due to uniform quality.
14—The product of a lumber company 47 years in the business.
15—Long-Bell Lumber can be identified by the Long-Bell trade-mark on the end of the piece.

A home is as durable as the lumber and construction that builds it. Whether it shall maintain its value only a few years, *or shall serve, without too-rapid depreciation, for a lifetime,* is a choice that is made in part when the builder selects and buys his lumber. To give the most actual building value for the money put into it, lumber must have thorough attention in manufacture. Long-Bell trademarked lumber has the important safeguard of thorough care at *every step* of manufacture. It is economical and dependable—*enduringly* serviceable!

ASK YOUR LUMBERMAN

The Long-Bell Lumber Company
R. A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Long-Bell

Good Buildings Deserve Good Hardware

CORBIN

Your pantry, too, deserves Good Hardware

IT is poor planning to have good hardware on your front door and your casement windows, and nondescript hardware in your pantry and kitchen. Let all the hardware in your home be uniformly *good* hardware—hardware that works—hardware that lasts—hardware that harmonizes with its surroundings. Such hardware is Corbin.

The store that sells Corbin is usually the best hardware store in town. That's the place to go for locks or door checks, for cupboard catches or drawer pulls, for butts and bolts and hooks. Look for the Corbin oval and you'll always be satisfied with your purchase.

Write for illustrated booklet, "Good Buildings Deserve Good Hardware." It is packed full of Good Hardware information.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

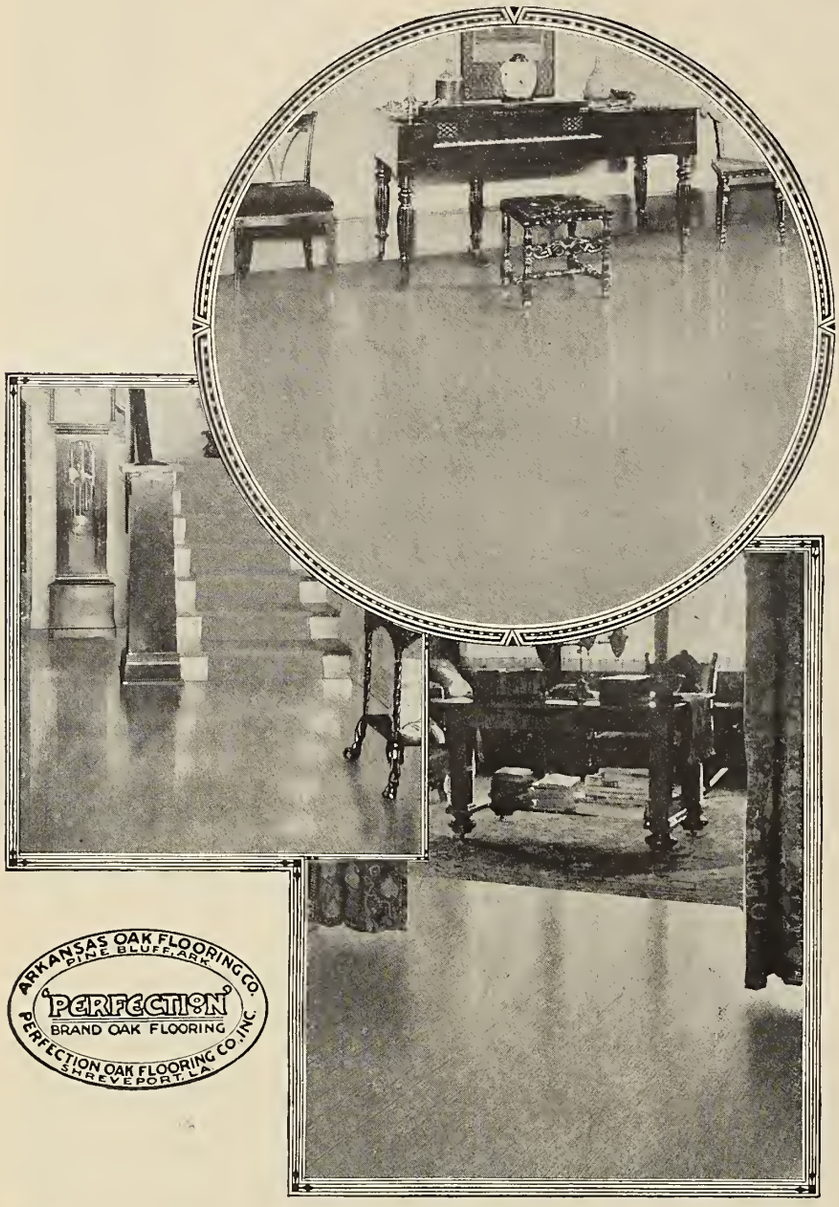
The American Hardware Corporation, Successor

New York Chicago Philadelphia



Closets, wardrobes, cupboards, drawers, windows and doors are made convenient and attractive by Good Hardware.

THE OVERLOOKED BEAUTY SPOTS IN YOUR HOME



When you enter a home that is particularly charming in its decorations and furnishings, you realize that its secret lies in the wonderful background of elegance formed by its broad expanse of lustrous, velvety oak floors.

These are the beauty spots that unfortunately are overlooked by many people who do not appreciate the added loveliness and charm of this everlasting wood.

'PERFECTION'

BRAND OAK FLOORING

You can easily bring infinitely greater charm to your own home. Perfection Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow ground color that will harmonize with your wall tones and add distinction to your hangings, your pictures, your drapes. Perfection will remain beautiful for generations. It never needs replacement.

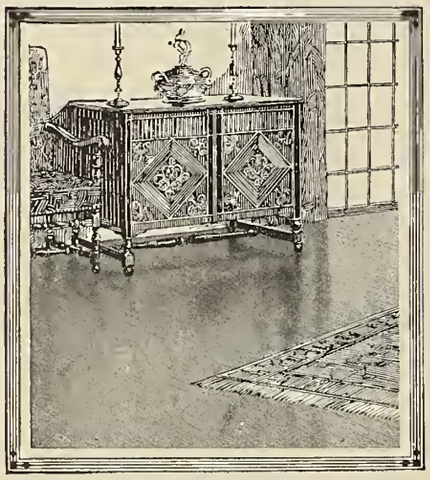
If your home lacks this touch of refinement, you can have a Perfection Oak Floor laid over your present floor at a cost so modest it will surprise you. If the leading lumber dealer in your city does not carry Perfection, write us and we will give you the address of one near you.

When You Build

The ideal time to consider the wisdom of oak flooring is when you are planning your home. The pleasure in knowing that its prized beauty spots will give evidence of your good taste, will increase your joy of anticipation. Your architect or contractor will supply you with all the necessary information regarding Perfection.

We have a most interesting brochure on this vital subject that will be well worth your reading. Simply write us and ask for "The Overlooked Beauty Spots in Your Home." It will be sent you at once, gratis and postpaid. May we suggest that you write at once?

ARKANSAS OAK FLOORING CO.
PINE BLUFF, ARK.



No home may be said to be really modern that lacks the distinction of oak floors in every room. They are a legacy that you will leave to the next generation, and they will be modern then



This Coupon Saved us Fuel, Labor and Worry—Send it



Chamberlin's own experts plan, fit and install all Chamberlin Metal Weather Strips.

It is specialized work. Special tools are required. Even a "good mechanic" not trained in this specialty cannot make a proper installation. That is why Chamberlin maintains its own nation-wide service organization. And because we know installations are made right we guarantee them for the life of the building.

Chamberlin Metal Weather Strips seal out cold, stop draughts, and end fuel waste. They save 25% to 40% on your heating bills. They insure even heat. Keep all parts of the house warm. No more cold spots. No dangerous draughts. Their small cost will surprise you. It pays for itself in fuel saved.

And think of the comfort they give—the protection against dust, dirt, and soot constantly sifting in. They are a necessity of good household economy. They end the constant fight against dust—a tedious labor removed from daily tasks.

Redecorating is not a yearly necessity in homes and apartments equipped with Chamberlin Metal Weather Strips. Curtains stay clean longer. Furnishings are saved from soilure. More than 12,000,000 doors and windows are Chamberlin equipped.

No household equipment so thoroughly pays for itself in satisfaction. Installations are made room by room with practically no disturbance or inconvenience to the household. Investigate now. See how little this permanent protection will cost you.

CHAMBERLIN

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels, and apartments.

They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free.

Chamberlin Metal Weather Strip Company, Detroit, Mich.

Chamberlin Metal Weather Strip Co., Detroit, Mich.
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside doors_____ windows_____

*Name*_____

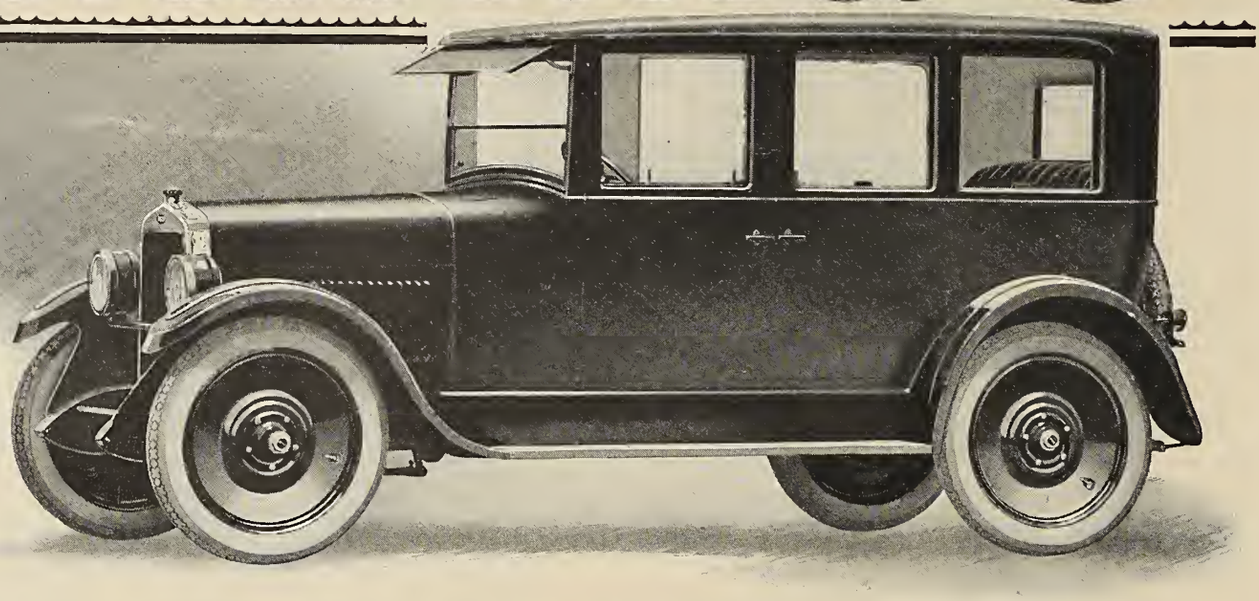
*Address*_____

*City and State*_____

Eng. Dept. F-12

Brand New and True Blue

Oakland "6"



The Sedan
$1395

Inspect Its Four-wheel Brakes! See Its Brand New Engine—Its Beautiful New Bodies!

New Lower Prices

Touring Car -	**$945**
Roadster - - - -	945
Sport Roadster - -	1095
Sport Touring - -	1095
Business Coupe - -	1195
Coupe for Four - -	1345
Sedan - - - - - -	1395

Prices f. o. b. Pontiac

Oakland's "True Blue Travelers" are just completing their highly successful nation-wide demonstration of the Brand New Oakland Six. They have shown that Oakland's 15,000-mile performance guarantee and the Mileage Basis gauge of value apply even more fully to the True Blue Oakland.



From axle to axle—this True Blue Oakland is *new!*

For two years—Oakland engineers and General Motors experts have labored, without handicap or stint, to produce the finest light-six in the world.

And now, it is here—ready for your inspection!

It has a brand new engine—smoother, quieter and more powerful.

Four-wheel brakes provide the very ultimate measure of safety. They are sound, simple and practical, requiring much less attention than the conventional two-wheel brakes.

Fisher-built bodies of rare beauty and luxurious appointments grace every model.

See it—inspect it—compare it! Let your Oakland dealer point out its centralized controls, its new type of permanent top and the many other exclusive features that stamp it—

—the greatest dollar-for-dollar value in the entire automotive market.

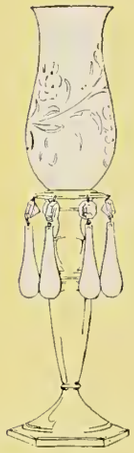
OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN
Division of General Motors Corporation

Oakland

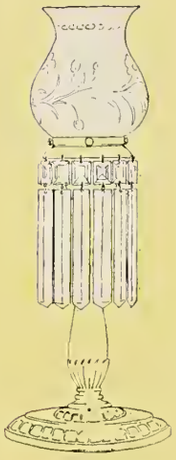




Mantel Lamp
No. 7080



Mantel Lamp
No. 7082



Mantel Lamp
No. 6879

DURING the long, bleak evenings of winter, the soft, colorful beauty of a Handel Lamp adds a warm glow of friendly welcome to every room. So skillfully are the rich colors blended that there is a perfect harmony between shade and standard—between lamp and the most thoughtfully selected interior draperies and furnishings.

The true beauty of permanence is wrought into each Handel Lamp. With ordinary care, it will last for a lifetime. You will find many exquisite designs at the better dealers—one which blends with your decorative plan in every room.

The name "Handel" is on every genuine Handel Lamp. Look for it when you select the lamp for your home or for a distinctive gift. The table lamp illustrated is No. 7026.

The newest Handel creations for the living-room are the graceful mantel lamps fashioned after the rarest of Colonial models. Three of the most distinctive designs are illustrated. You may see them at the better dealers.

HANDEL *Lamps*

THE HANDEL COMPANY - - *MERIDEN, CONN.*



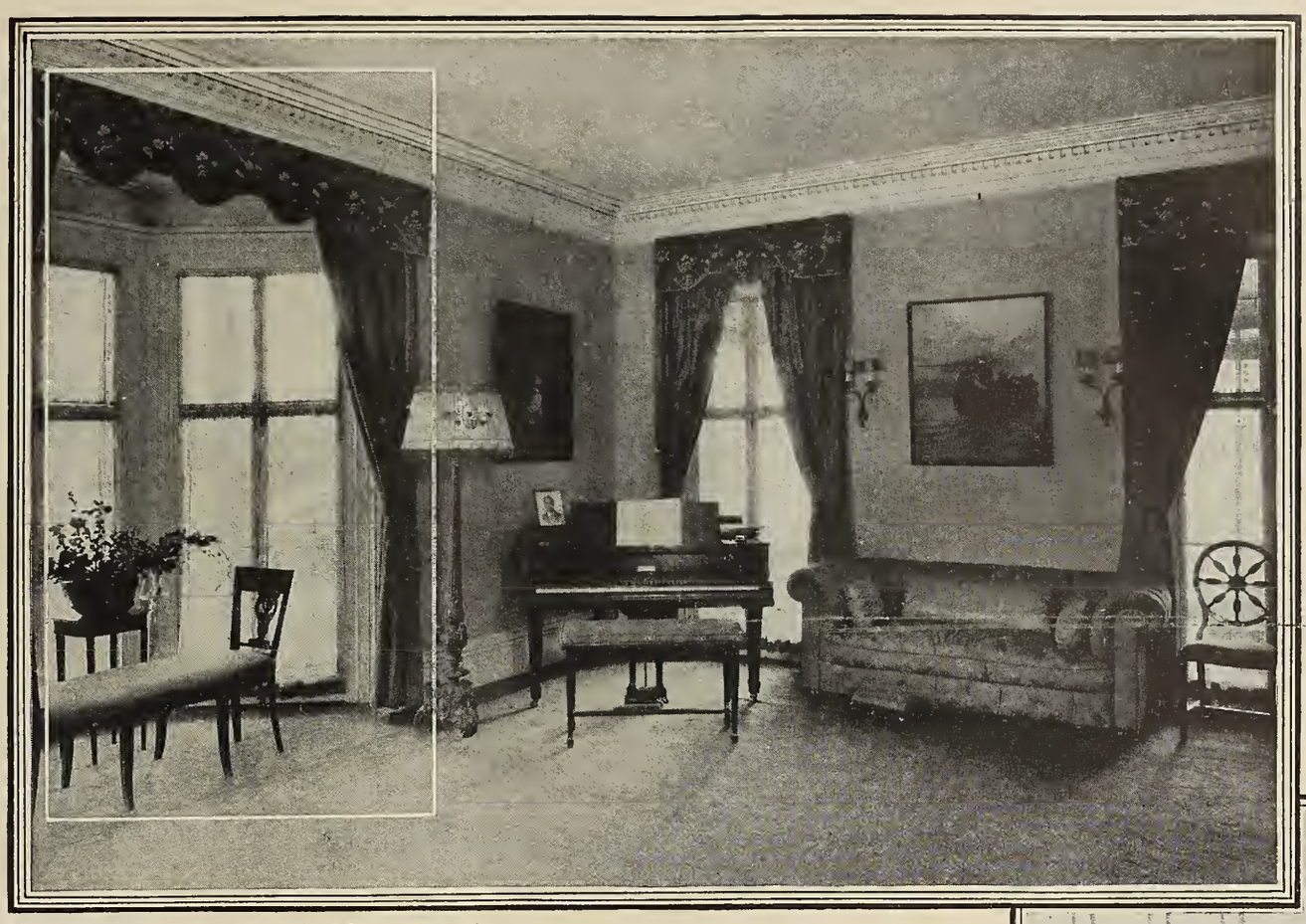
IN THE COUNTRY HOME OF

Miss Ethel Barrymore

THE alcove above is part of Miss Barrymore's music room, which appears on the opposite page. The curtains are of **Oxford Cross Net,** in the new sunshine color.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa. Wholesale Salesrooms; 890 Broadway, New York



The section within the white rule indicates the end of the alcove shown in color on the opposite page.

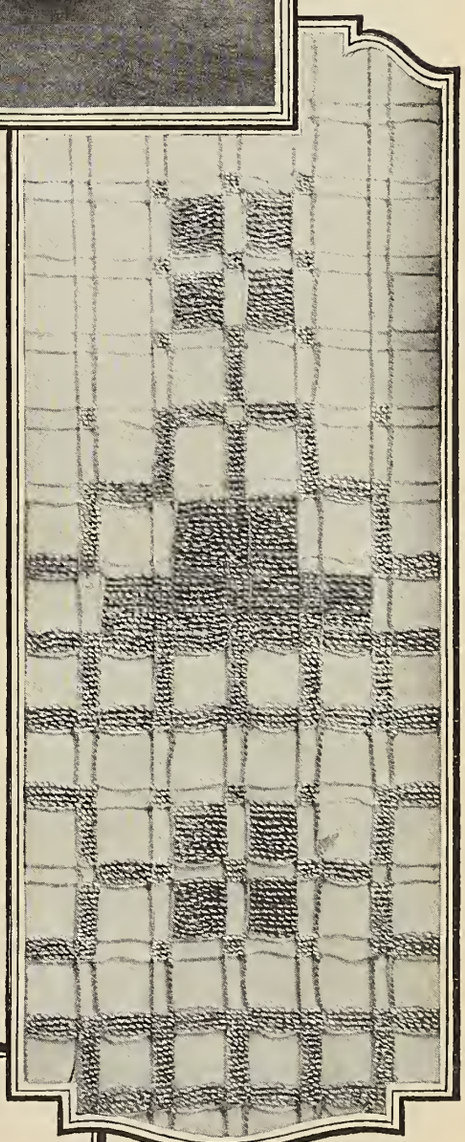
Only Half Your Curtains are Yours

ONE SIDE of your curtains you see from your rooms. That is the half that belongs to you.

The other side is your gift to your neighbors, who not only can but must view them daily. Does this gift worthily express your taste and personality?

Quaker Oxford Cross Nets and Curtains—the newest window coverings—are delightfully cheerful from within, dignified and pleasing from without. The fresh color which makes them so attractive is sunfast and tubfast.

Quaker Oxford Cross Net (shown in actual color on opposite page) is suitable for every type of room and makes it possible to harmonize the window draperies of a whole floor or façade of a house.



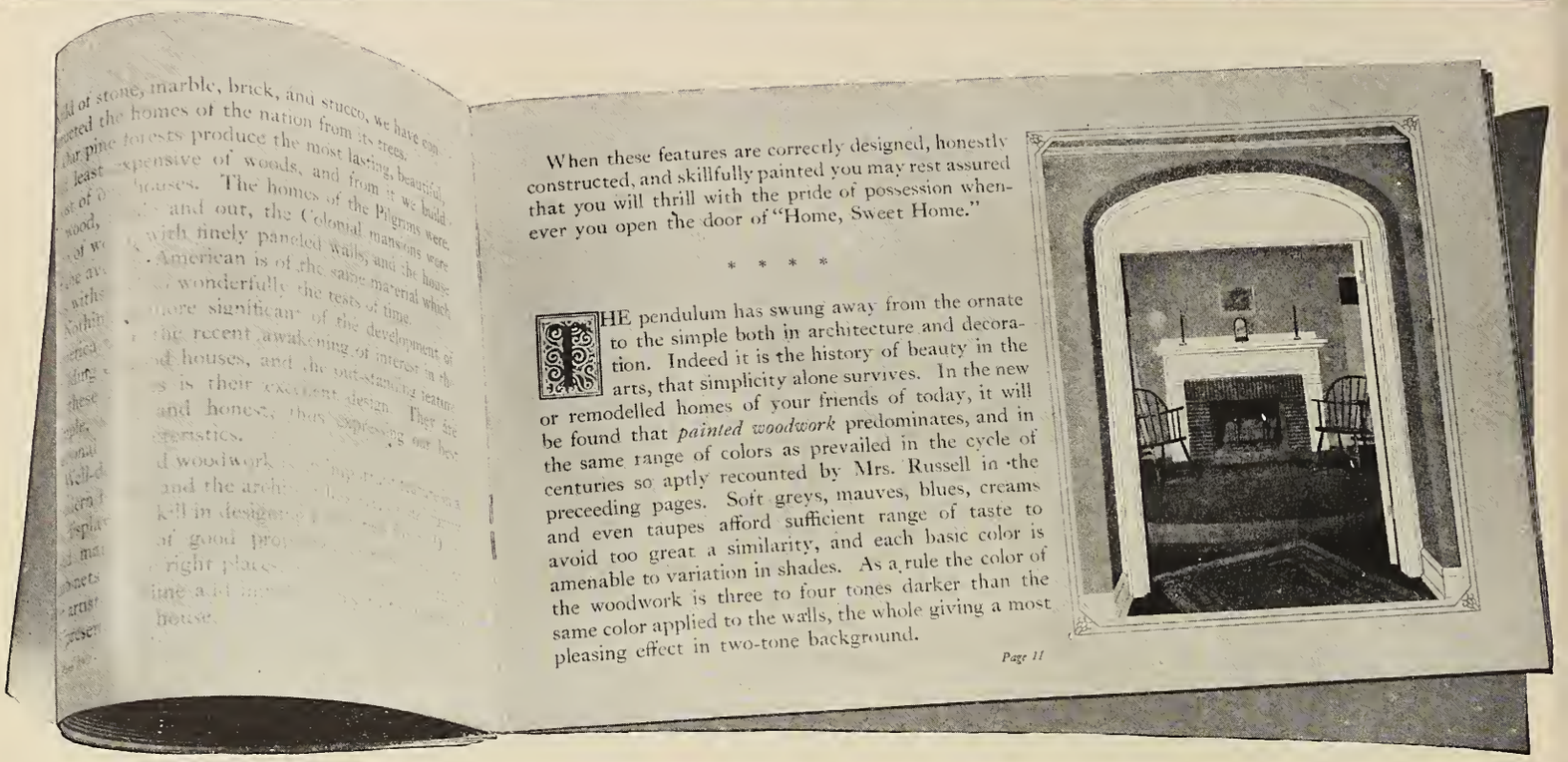
A booklet of Oxford Cross Nets and also "Concerning Window Draperies" will be sent free if you mention the name of the best retailer in window draperies in your city or shopping center. Otherwise enclose ten cents in stamps.

Oxford Cross Net in Actual Size—The panel on the right shows part of the pattern of the Quaker Oxford Cross-Curtains in Miss Barrymore's music room.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa. Wholesale Salesrooms: 890 Broadway, New York

This BOOK is for HOMELOVERS

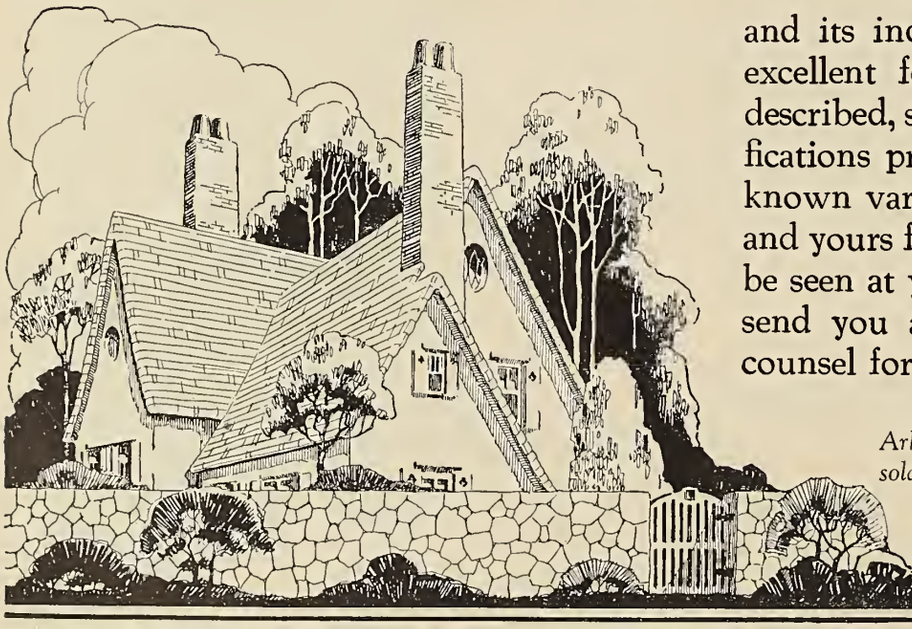


who prefer painted woodwork. Centuries ago, painted woodwork was used in homes of the Roman and Italian aristocracy. Its revival today is but another example of simple beauty displacing the fussy and ornate.

Interesting indeed is the romantic story of painted woodwork as told in this book and—on the practical side—the method by which this beautiful trim may be had without the use of rare and expensive woods.

ARKANSAS SOFT PINE

Satin-Like Interior Trim



and its individual merits as the wood par-excellent for painted finish are also fully described, supplemented with accurate specifications prepared for us by one of the best known varnish makers. A valuable book!—and yours for the asking. Finished panels may be seen at your local lumber dealer's, or we'll send you a small set on request. Reliable counsel for builders. How can we help you?

Arkansas Soft Pine is trade-marked and sold by local dealers east of the Rockies

ARKANSAS SOFT PINE TRADE MARK REGISTERED

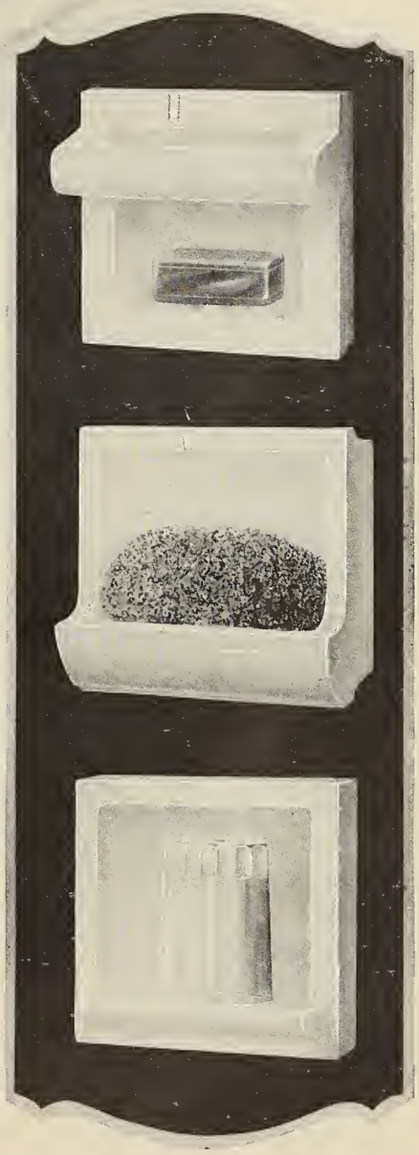
ARKANSAS SOFT PINE BUREAU~ *112 Boyle Building, Little Rock, Arkansas*



Let them play ~ Fairfacts Fixtures are out of the way

BOYS and girls or bigger folks . . . we all like to splash around . . . and it's so much nicer now . . . no bumped heads or upset soap dishes to spoil the fun. Fairfacts Fixtures are out of the way . . . built right in the bathroom walls. Their diamond-hard surfaces refuse to crack, stain or discolor. Just a touch of a damp cloth and they are spotlessly clean. Surely, such fixtures are comfort, luxury and durability all built in one.

A charming little booklet, "The Perfect Bathroom," explaining and illustrating the wide variety of Fairfacts Built-in Fixtures, including various models and sizes of soap dishes . . . tumbler holders . . . toothbrush holders . . . towel racks . . . shelves . . . paper holders (both for sheets and rolls) . . . sponge holders . . . safety grips and many combinations that add the last touch to your comfort and luxury, may be had by writing to The Fairfacts Co., Inc., Dept. D, 234–236 W. 14th St., New York City.

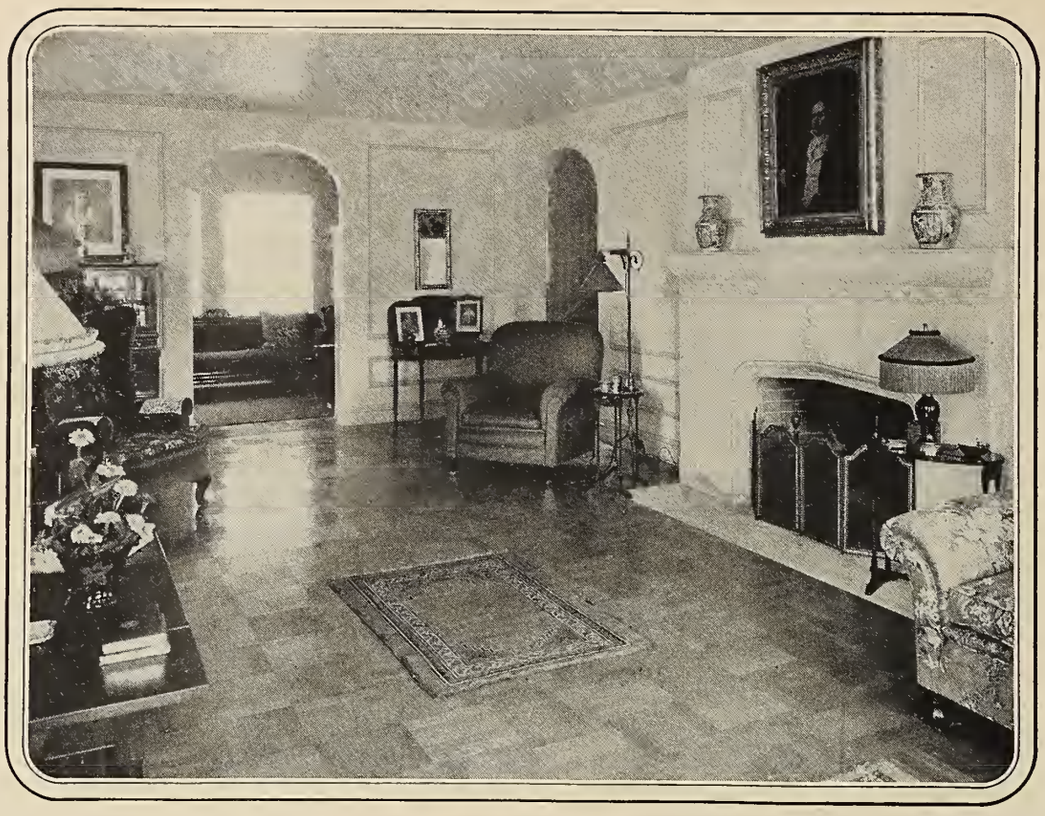


Look for this trade - mark

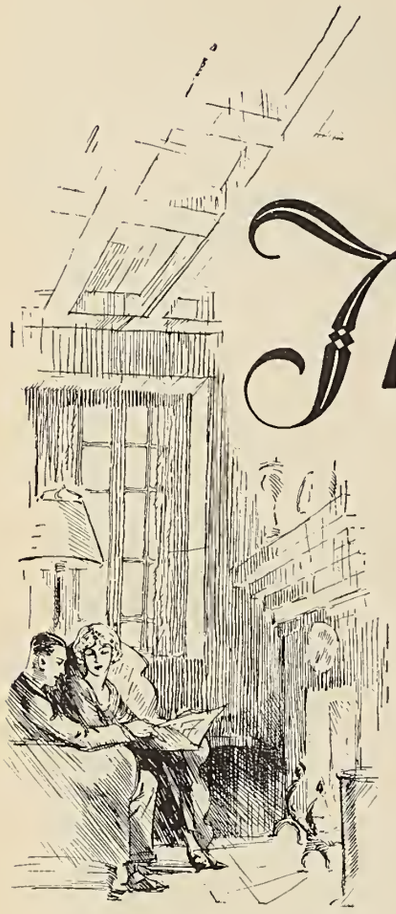
BATHROOM Fairfacts FIXTURES

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS



Living room of a residence at Overbrook, Pa., floored with Ritter Appalachian Parquetry Oak Flooring—block pattern—one of the many designs in which this fine flooring may be laid.



The Charm that lingers

CENTURIES have proved that flooring of no other material can surpass that made of Oak. But Ritter Appalachian Oak Flooring provides *even greater* charm and serviceability than is ordinarily expected — a charm that lingers through the passing years.

Fashioned from Appalachian Oak—noted for its beauty—Ritter Flooring may be laid and finished in a variety of patterns and tones to harmonize with any decorative scheme. And yet, considering the high quality of the timber from which it is manufactured and the ease with which it can be laid, this superior flooring costs very little, if any more than ordinary Oak flooring.

The use of Ritter Oak Flooring assures smooth, perfectly matched floors of fine grain and uniform color. When finished they more than meet the most extravagant expectations in floor beauty. No amount of costly decoration can achieve their quiet luxury and character.

When you build that house of yours—no matter how pretentious or how modest it may be—make sure that permanent value is built into it by insisting that your architect or builder specify Ritter Appalachian Oak Flooring — the underfoot woodwork of America's fine homes.



This valuable booklet telling how Ritter Appalachian Oak Flooring can add to the comfort and beauty of your home will be mailed free to prospective home builders. Your name will bring your copy by return mail.

Reputable dealers will be furnished complete information upon request

W. M. RITTER LUMBER COMPANY

America's Largest Producer of Hardwoods

GENERAL OFFICES—COLUMBUS, OHIO

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RITTER APPALACHIAN OAK FLOORING





Capitol Boilers

Modern steam and hot water heating is an exact science as expressed in Capitol Boiler installations.

There are no elements of uncertainty or speculation because thirty years of research and engineering experience have evolved the fully perfected heating units.

For large installations or small ones, Capitol Boilers are a safe, sane and utterly dependable specification.

Heating Contractors will heartily endorse this statement because they know that Capitols have never failed them. They appreciate, furthermore, the broadest written guarantee in the boiler field.

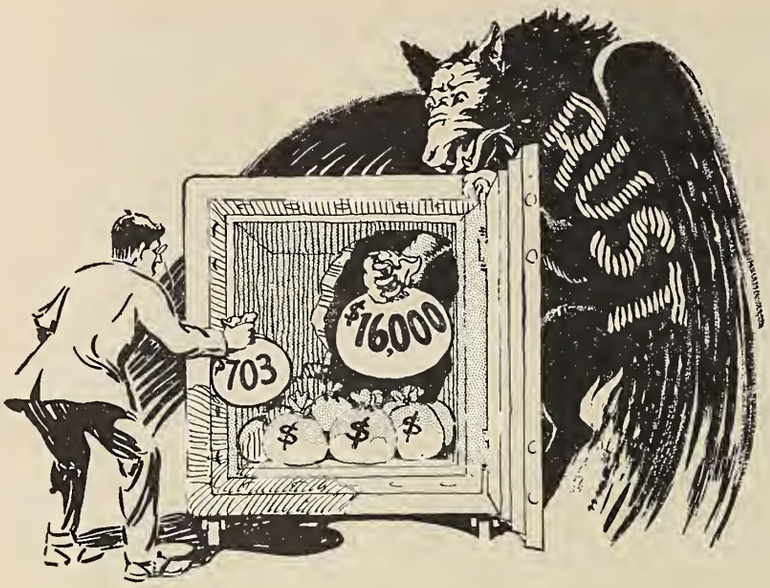
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A $16,000 Lesson that Proves the Economy of Brass Pipe

THIS story of a bank's experience applies with equal force to the home-builder.

In 1915, a splendid bank building was erected in Bridgeport, Conn.

Less than two years later the plumbing developed serious leaks, which occurred with increasing frequency till the Fall of last year, when it was completely changed over to *Brass* pipe in both the cold and hot water lines.

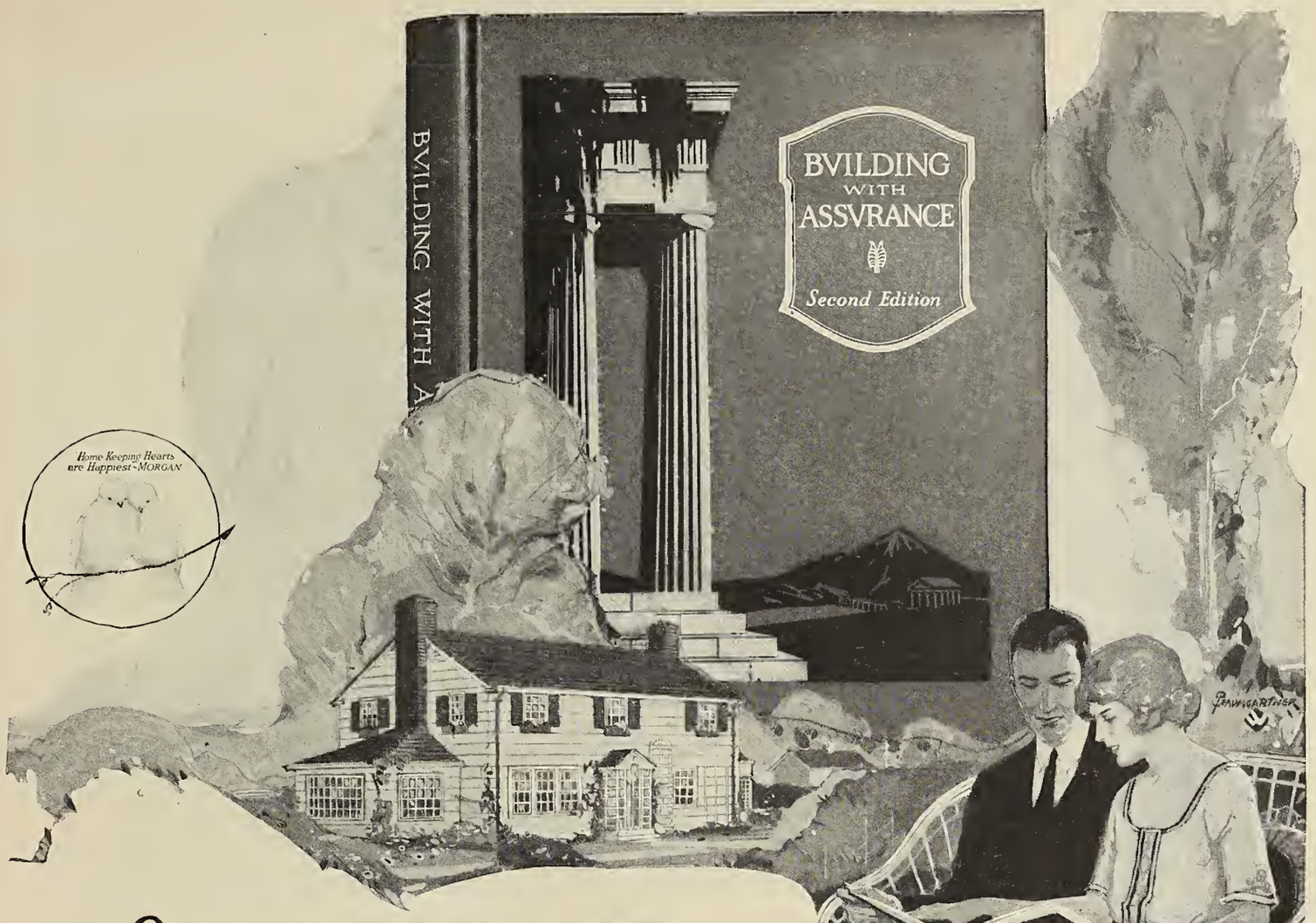
To make this change-over walls, floors and ceilings had to be ripped out and it cost the bank $16,800; whereas in the first place Brass pipe could have been installed for only $703.38 over the cost of the iron pipe then selected.

Such costly losses are constantly occurring in buildings equipped with piping that rusts.

Rusty, leaky piping is the only serious criticism of modern plumbing. Make the plumbing in your home rust-proof by using Brass pipe as well as Brass fittings.

Brass is cheaper because you pay for it only ONCE

COPPER & BRASS
RESEARCH ASSOCIATION
25 Broadway ~ New York



Your HOME

The 440 pages of this great book are literally a gold mine of home building ideas and suggestions

What a vast difference in homes! Some seem to have been merely built. Others plainly show that they have been carefully *planned!* They give real meaning to the sentiment of "Home Sweet Home."

Don't take chances. Get this big, fine 440-page Master Book—"Building with Assurance" (Second Edition)—and know the hows and the whys of every step. This great book was written expressly for home builders—is literally filled with practical building help—with ideas, plans and methods that you can actually USE to help you plan ahead wisely, reduce waste, guard against loss and save money.

"BUILDING WITH ASSURANCE" *contains a wealth of beautiful homes*

There are homes of every type, to fit every pocket-book—from $3,000 to $50,000. There are French, Spanish, Modern, Western, and other bungalows; Georgian, Victorian, Tudor, American, Colonial and other homes. All are shown in beautiful colors, with floor plans. You get the help of authorities in arranging living room, dining room, bedroom, hall, etc. Also on interior decoration, floor coverings, lighting, heating, plumbing, landscaping, etc. You get the help you need in attractive, interesting, USABLE form.

Thousands of home builders praise the Master Book

Letters have been received from all over the world, praising "Building with Assurance." They say, for example:

—"It is truly a master building book"
—"Just what home builders need"
—"Certainly a remarkable book"
—"Surpasses any book of its kind"
—"The book is a revelation"
—"Makes home planning much easier"
—"The homes shown are wonderful"

Over 15,000 architects, contractors and dealers endorse and use it for daily reference. It is a veritable encyclopedia of home building facts and ideas.

Mail the Coupon today for prospectus

"Building with Assurance" (Second Edition) is not for general distribution. It is for earnest home lovers. Our prospectus tells all about it—shows beautiful homes with floor plans, reproduces actual pages, letters from readers, etc. The prospectus is gladly sent to those who mail the coupon.

There is no added cost for "Morgan-Quality"

(154)

"MORGAN-QUALITY"
STANDARDIZED WOODWORK

Morgan Woodwork Organization

Address nearest office, Dept. A-11

Morgan Sash & Door Company, Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Company, Oshkosh, Wis.

Gentlemen: I am a home lover, so please send me at once a copy of your beautiful prospectus, which describes "Building with Assurance."

Name.....

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Residence of Mr. George B. Kennerdell, Cleveland Heights, Ohio. Mr. Charles R. Greco, Cleveland and Boston, Architect.

OUT of the lights and shadows of your cheery open fire this winter, there will gradually materialize your dreams and hopes for the new home-that-is-to-be. As these take form in your own sketches, and later in your Architect's plans and drawings, let this thought take form, too: that White Stucco is the *real* element through which your cherished ideals will find their best expression. Beauty, permanence, harmony with surroundings, resistance to cold, heat and dampness—where else *could* you find a material so attractive when new, so *increasingly* lovely with the years?

Counsel now with your Architect. Send us your name and his, and we will forward copies of the Medusa Book to each of you, with our compliments.

THE SANDUSKY CEMENT COMPANY, *Cleveland*

We are sole manufacturers of Waterproofed White Cement

MEDUSA WHITE CEMENT

WATERPROOFED





MILCOR metallic construction—the distinction of the truly modern home. Walls unbroken by dusty, insanitary, old-fashioned woodwork that makes rooms appear smaller than they really are. *Firesafe* walls, free from cracking in the interior corners—and true to delight the eye when a sunlight shaft would disclose the unevenness of ordinary construction. Exposed corners that take blows on an unseen metal edge and dissipate them without cracking or chipping of the plaster. Pictures and decorations afloat from invisible metal moldings that do not break the expanse of beautiful walls, or allow dust or vermin to gather. Simplified, safer, cleaner, more beautiful homes—furnished throughout in permanent, sanitary, fireproof metal.

If you are planning a new building, ask your architect about this most modern construction. Or address Dept. H at Milwaukee for complete information on any of the following MILCOR products for the modern home:

MILCOR ***Expansion*** *Metal Trim* · *MILCOR* ***Expansion*** *Base Screed* · *MILCOR* ***Netmesh*** *Metal Lath*
MILCOR ***Expansion*** *Corner Bead* · *MILCOR* ***Invisible*** *Picture Molding* · *MILCOR* ***Stay Rib*** *Metal Lath*

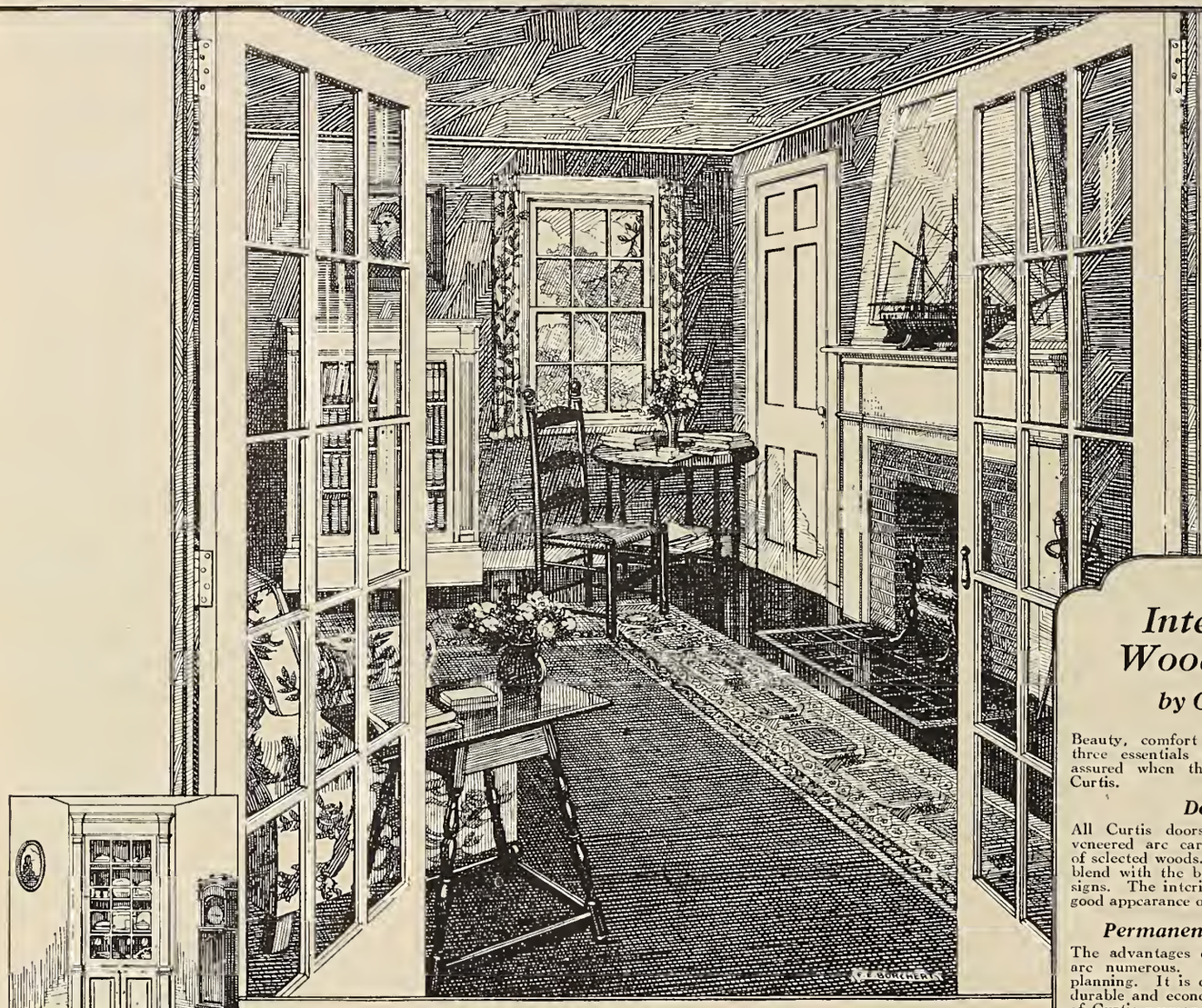
Milwaukee Corrugating Company
Milwaukee · *Kansas City* · *Minneapolis*

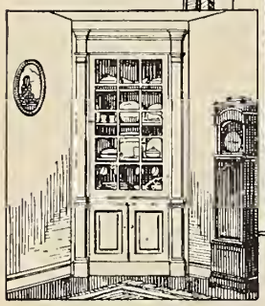


MILCOR *Expansion* Trim broken away to show patented clip which insures a tight joint, and manner in which the plaster *keys* into the expanded metal of the trim as well as flowing under the edge of the molding to form a perfect vermin-proof interior for any building that is permanent, beautiful, firesafe and free from cracking.

MILCOR
METALLIC BUILDING PRODUCTS

CURTIS WOODWORK







The dining room reflects the personality and good taste of the mistress of the house. This china closet C-701—one of the many illustrated in the free booklet "Permanent Furniture"—gives the impression of solid comfort to the room.

The Entrance C-109, illustrated above, is one of the many that are shown in free booklet "Entrances and Exterior Doors."

Keeping down the cost of woodwork

EVERYONE wants a home to reflect beauty, individuality, and good taste in design. The interior must give the air of refinement, comfort, restfulness.

To obtain all these at reasonable cost is your real problem in building or rebuilding. The Curtis Companies offer you an effective solution.

What Curtis Means

Curtis standardized woodwork and permanent furniture—distinctive in design and character, perfect in quality, produced at low costs—give you the opportunity of realizing your ideal home in accordance with your financial status.

The Curtis Companies do not sell "ready-cut" houses, nor any building materials except woodwork—specializing in standardized architectural doors, windows, frames, trim, porch material, moldings, stairs and permanent furniture.

Formerly a good deal of woodwork was laboriously constructed "on the job" by the slow and expensive hand work of carpenters and cabinet makers. Today the finest designs are made at great savings in cost by skilled craftsmen in Curtis factories. This is what Curtis Standardization means: *Specialization on a limited number of really fine designs, made of the best materials, so that you buy quality woodwork at reasonable cost and get prompt deliveries.*

Each Piece is Trademarked

For more than 57 years the Curtis organization has been making woodwork, always with the intent to produce the very best. To this experience is added pleasing design, the work of architects recognized as authorities in interior details.

Curtis woodwork continues to please year after year, because it is made, piece by piece, in the best way so far devised, out of the right materials, and with exacting inspection before it is stamped with the Curtis trademark, fit for a lifetime of service.

Interior Woodwork
by Curtis

Beauty, comfort and convenience—three essentials of real homes—are assured when the woodwork is by Curtis.

Doors

All Curtis doors whether solid or veneered are carefully manufactured of selected woods. The exterior doors blend with the best architectural designs. The interior doors add to the good appearance of any room.

Permanent Furniture

The advantages of built-in furniture are numerous. It shows judicious planning. It is dignified, decorative, durable and economical. Every piece of Curtis permanent furniture insures carefully selected woods, excellent design, perfect craftsmanship. It adds much in comfort, convenience and space saving.

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Please send copies of your free booklets, checked below, showing
☐ Keeping Down Cost of Woodwork
☐ Windows ☐ Interior Doors and Trim
☐ Permanent Furniture ☐ Entrances and Exterior Doors

Enclosed find ($.....), please send me Plan Books checked. (Price $1.00 each)

☐ Bungalows ☐ 1½ and 2 story houses ☐ 5 room ☐ 6 room ☐ 7 room ☐ 8 room houses

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The Curtis dealer in your community can secure these books FREE if you present this COUPON

Curtis Woodwork is identified by the mark at the right. Whatever you buy—sash, door, moldings or interior woodwork—see that it bears this trademark.

1866 CURTIS

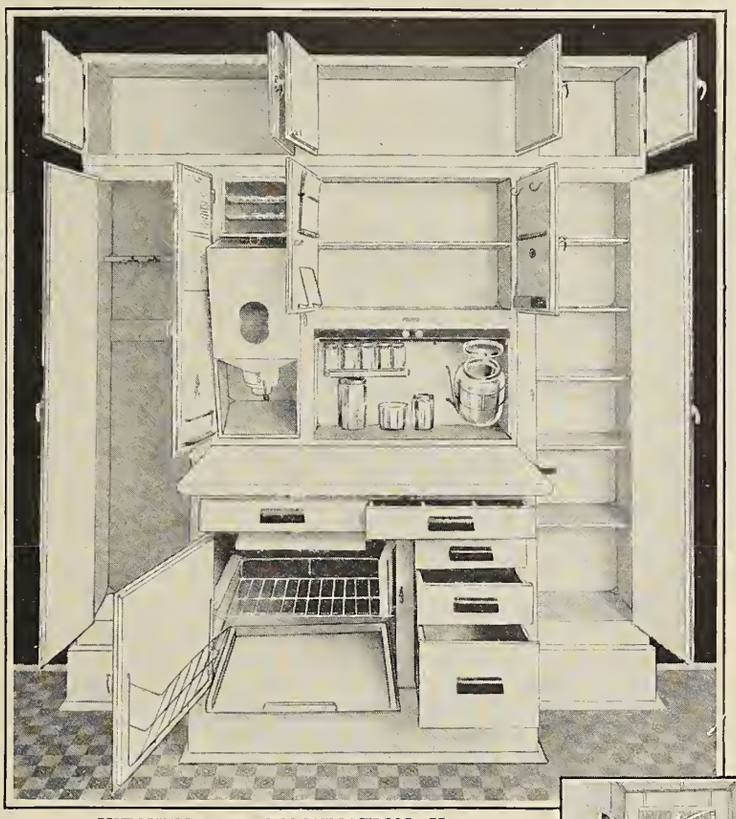
We have prepared a series of Plan Books showing beautiful plans for homes in Colonial, English, Western & Southern architecture. Trowbridge & Ackerman, New York Architects, designed the 5-6-7-8-room houses.

KITCHEN MAID

STANDARD KITCHEN UNITS

Fold away the Ironing Board and put away the Broom

If you make your kitchen modern, you will make its walls contain as much of your kitchen equipment as possible. You can build such a kitchen with Kitchen Maid units. Your ironing board can have a space in the wall. Your brooms and mops can have a special closet, or they can be put away in combination 1-X, pictured at the right. You can have cupboards for dishes and linens—right where they logically belong — beside and above a Kitchen Maid cabinet.

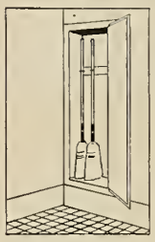


KITCHEN MAID COMBINATION 1X

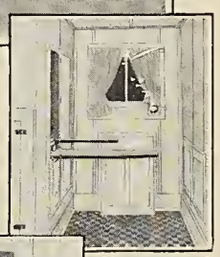
It is good taste, good sense, and good business to put Kitchen Maid units in your kitchen. They make it more convenient; they make it possible to have a better kitchen in smaller space; they cost no more than it costs to build old-fashioned cupboards; they are beautifully built by cabinet makers—the makers of the well-known Kitchen Maid cabinet, exclusive builders of the smooth surfaces and rounded inside corners. Renting and selling values of residence property are increased when you use these units.

Get all the facts. Write today for the fully illustrated catalog.

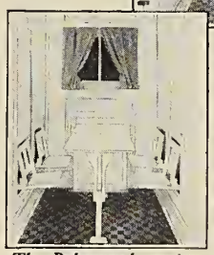
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Closed view of the Pulmanook showing the "Disappearing Ironing Board." It folds into the wall and takes no space when not in use. Supplied as a separate unit or as part of the Pulmanook. Can be installed in new or old homes.



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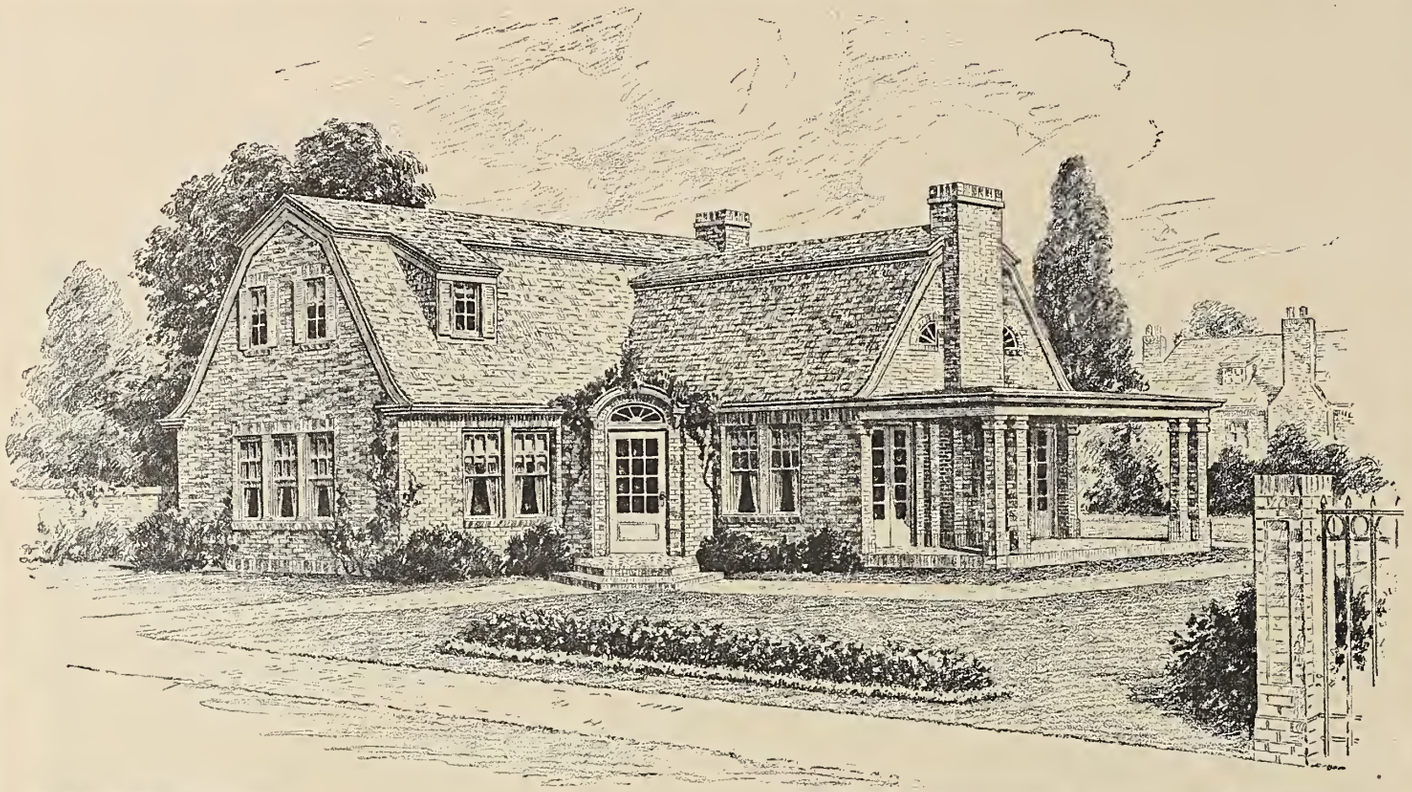
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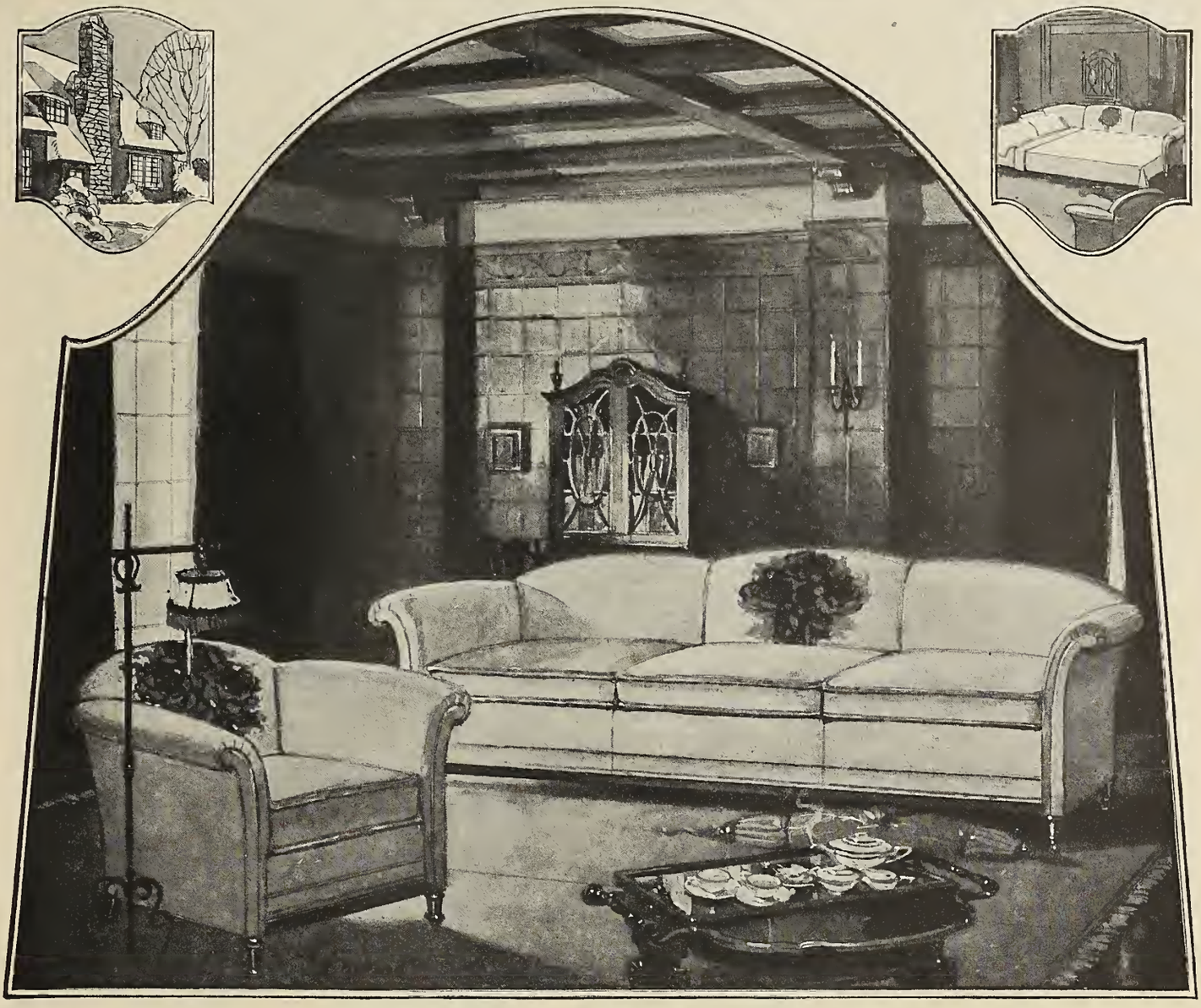
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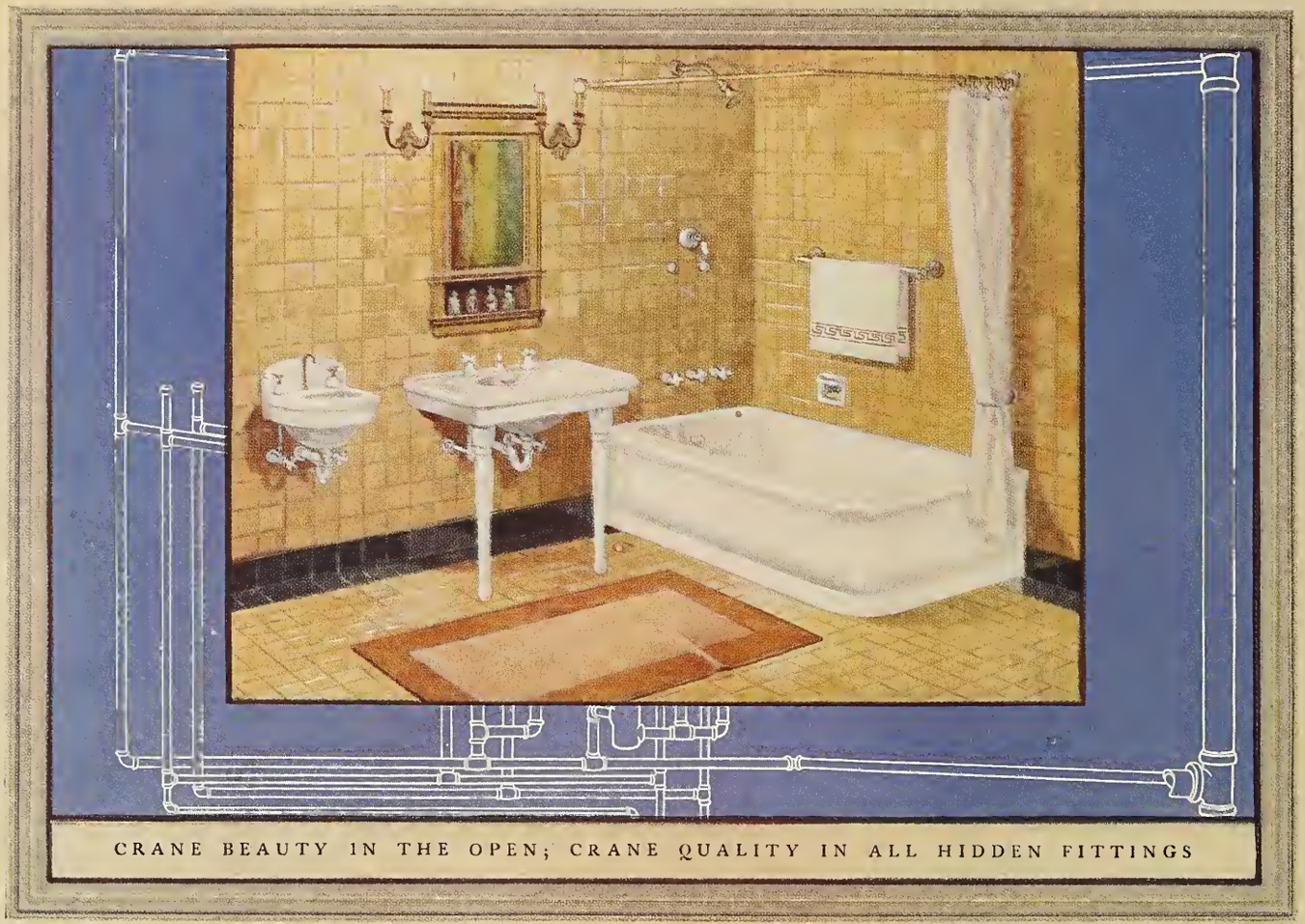
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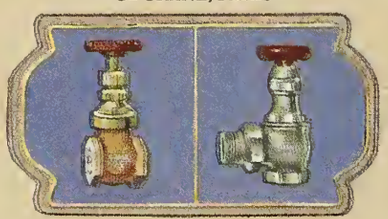
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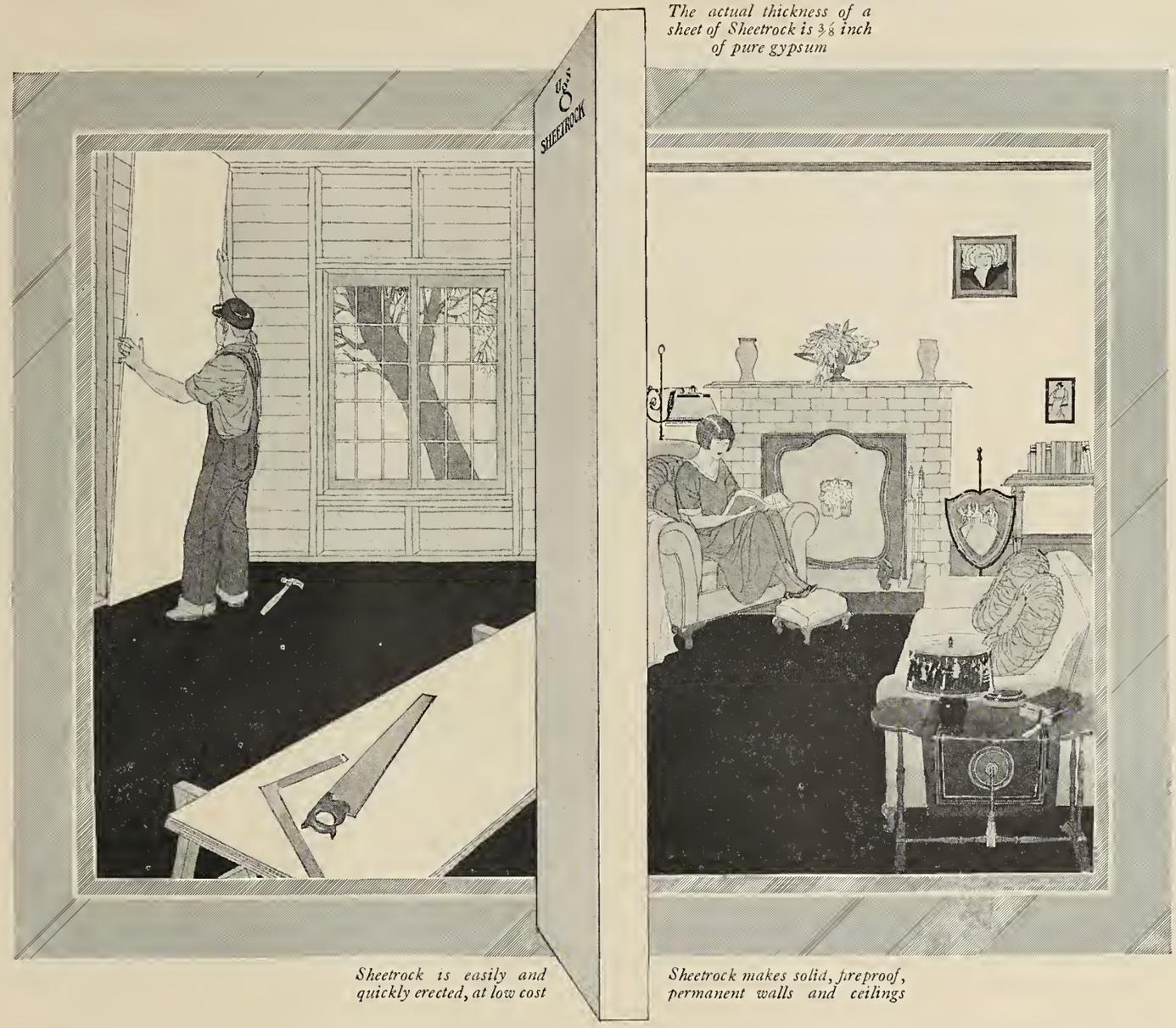
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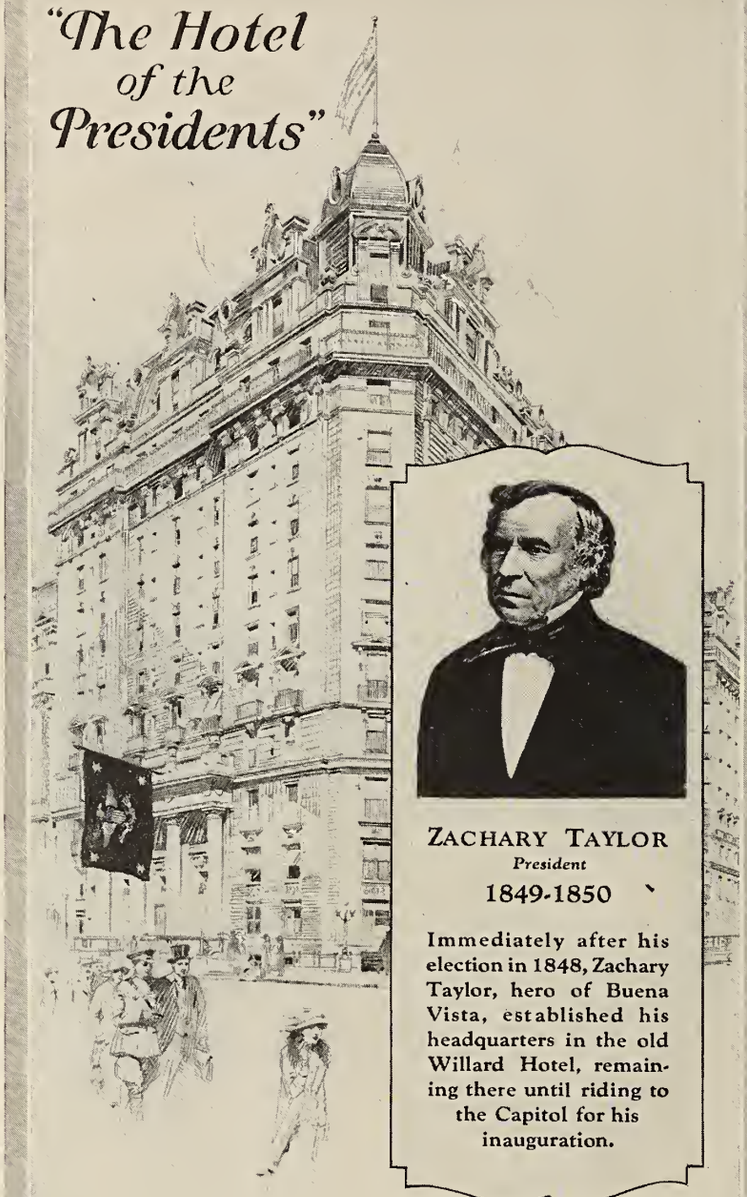
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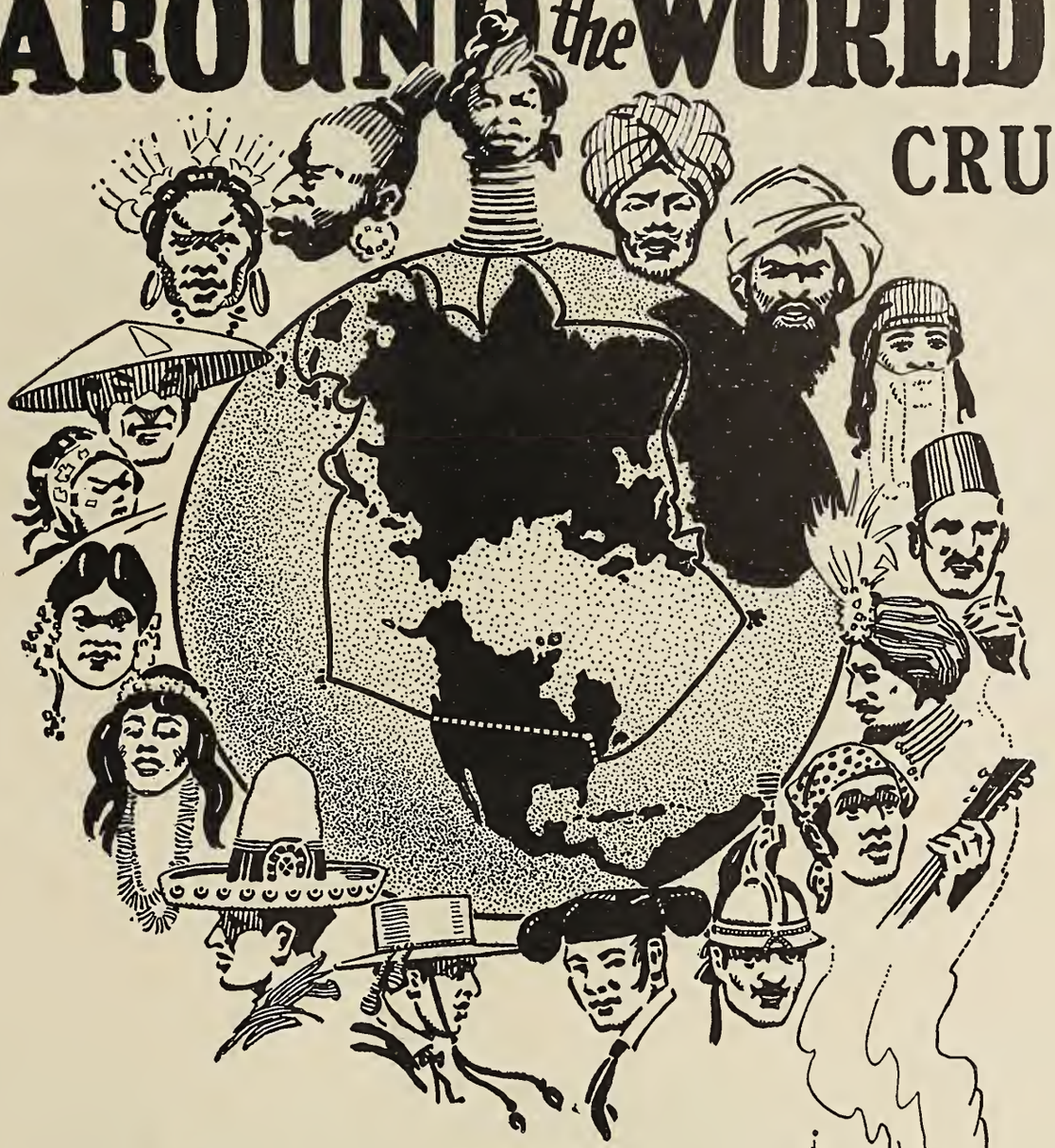
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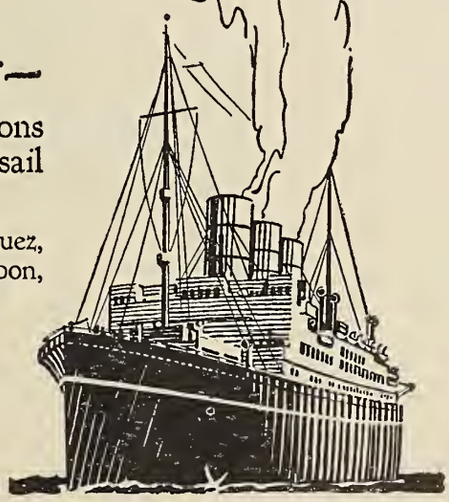


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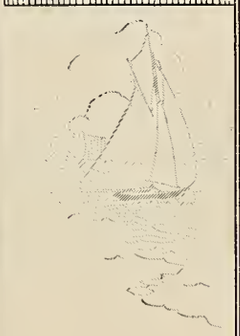
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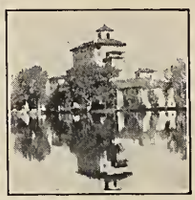
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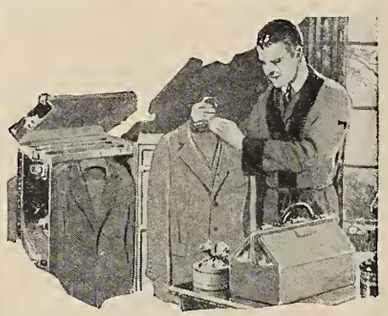
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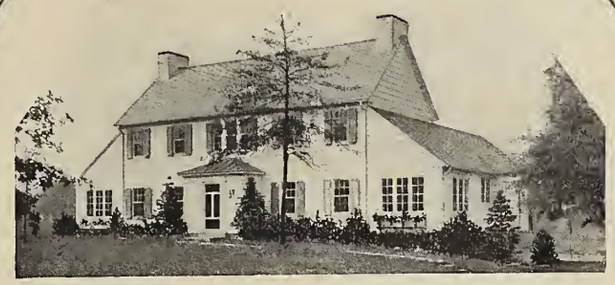
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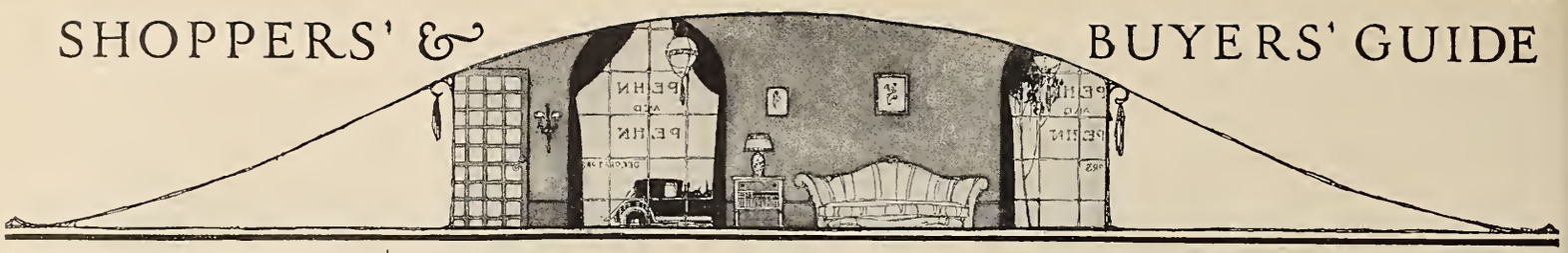
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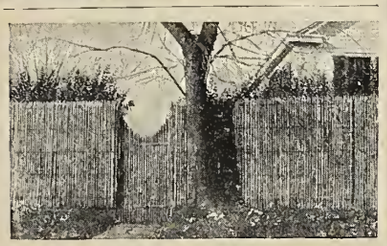
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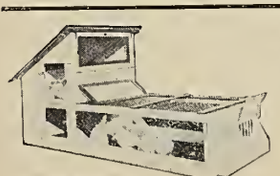
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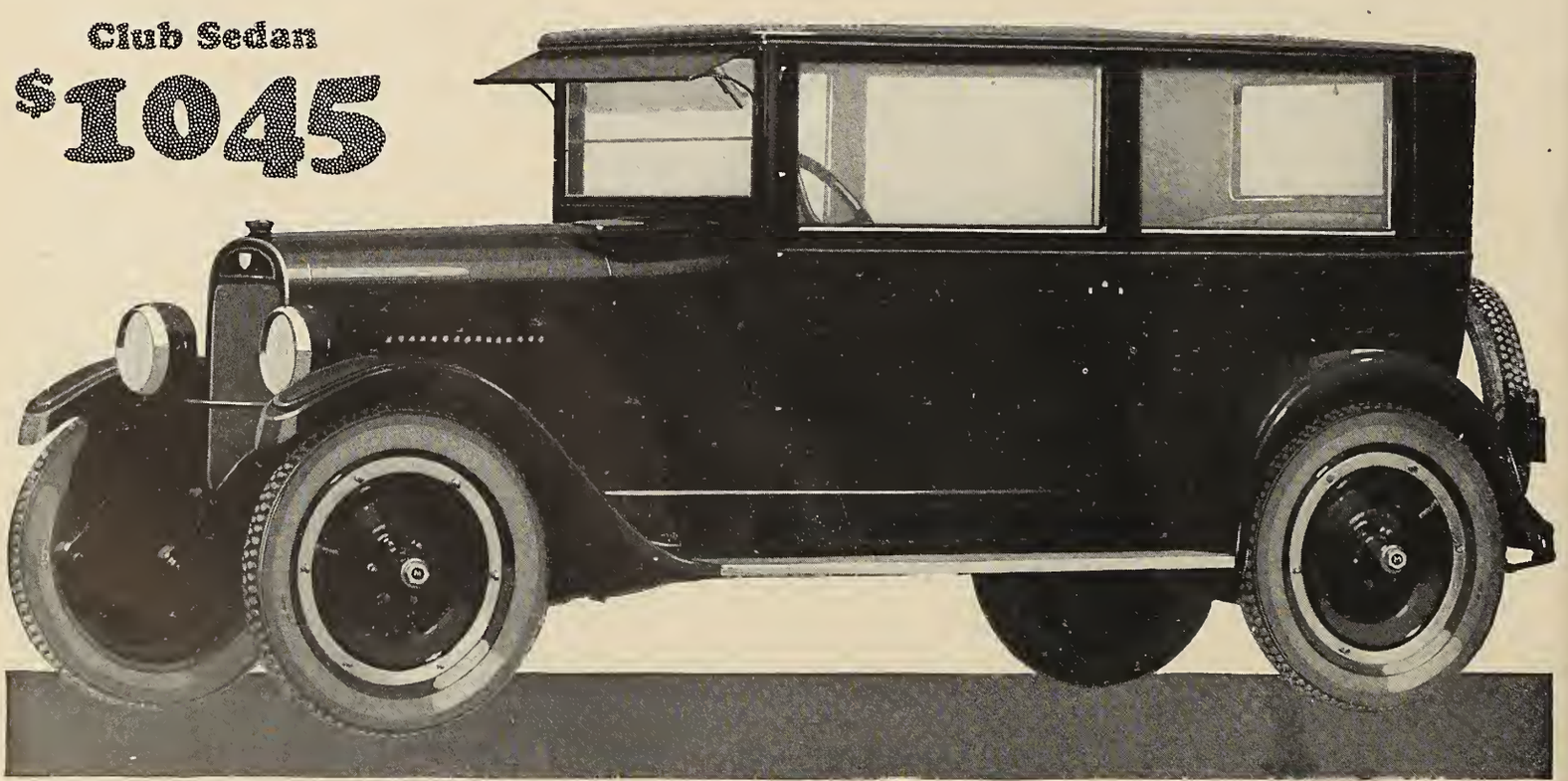
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House & Garden



The dining room in a remodeled New York home, to appear in December

IN the September number, on the Contents Page, we tried to describe some of the photographers whose work helps make HOUSE & GARDEN so interesting a magazine. This month let us take a look at the artists who do the covers. Now artists are notoriously temperamental people; you expect them all to look poetic, to be queerly dressed, to be as whimsical as a prima donna. Such are the artists of fiction. In reality these cover artists are a hard-working, business-like group. You'd never suspect them of being artists. They send their work in on the date when it is due. They are all fastidiously attired and if they have a whimsical temperament they must keep it reserved for private occasions. They number six, of which one is a female of the species, so we will start with her.

ETHEL BETTS BAINS. We owe a deep apology to Miss Bains. We can never associate her with the name Ethel. In the October issue, for which she made the lattice cover of asters and dahlias, we called her Elizabeth. We did it once before. Can't say why we do, only she seems an Elizabeth sort of person, with all the sweetness that an Elizabeth ought to have. Her original painting for the August, 1918, HOUSE & GARDEN was exhibited, and received a prize award, in the Spring, 1919, exhibition of the Pennsylvania Academy of Fine Arts at Philadelphia. She lives in Germantown, Pa., which is a very nice place to live.

HARRY RICHARDSON. In addition to doing an occasional cover, Mr. Richardson makes practically all the black and white drawings for the magazine. A shy, slim young man with tanned skin and coal black hair. Has a most astounding habit of doing everything on time and doing it well. He lives in an old house in Chelsea Village, New York City, within earshot of the Chelsea Seminary chimes and the whistles of the big liners in the Hudson River. Being a sailor by way of amusement, his house is a nautical museum—boat models, old maps, sea chests, binnacles, compasses, marlin spikes and things like that.

JOSEPH B. PLATT might be called The Well Dressed Man of Cover Artists. Tall, blond, quite handsome. You see some of his work in Vanity Fair. He makes stage sets in addition to covers. Also he has done some heroic murals for the Wanamaker store in Philadelphia, and is at present engaged on some notable decorations in Washington. Mr. Platt painted the cover on the August issue.

LURELLE GUILD lives in Stamford, Ct., which is the gateway to a sublime state. His first professional effort, after leaving art school, was so good that it became a HOUSE & GARDEN cover. Mr. Guild also does interior decoration settings and is quite active in black and white drawings.

GEORGE BRANDT. Here's another blond. This one is rotund, however. He is a spasmodic globe-trotter. That is, he is just as apt as not to decide in the middle of the night to go to China, and leave in the morning. You see him one day and call him up the next to find that he has gone to Italy for two or ten months. When home, he lives at Sparkill, N. Y., where with his own hands he built him a house which is said to be unique. The walls are decorated with panels painted by visiting artist friends. Some day we hope to see that house.

BRADLEY WALKER TOMLIN brings us out of the blond class into the brunettes. He is slight of build and, of all our cover artists, the most poetic in appearance. Syracuse, N. Y. is said to claim him as a native son, but for some time now it will have to forego the pleasure of his presence as he is abroad. The reason? He was signally honored by being awarded an important and much-to-be-desired traveling fellowship.

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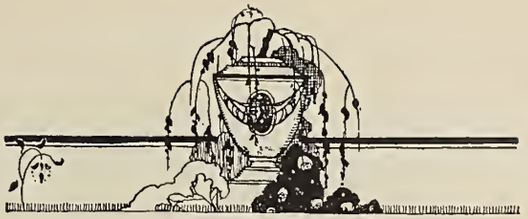
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THE HOUSE & GARDEN BULLETIN BOARD

THE two pages of Christmas gift suggestions that appear in this issue are only an appetizer for seven more to come in December.

December, did we say? Here we are writing of December when September has scarcely begun, thinking of the Christmas Gifts Number while the flowers still bloom. And when December arrives, with its snow and ice, we'll be thinking in terms of April and flowers! That's where an editor has an advantage over other people—he experiences two waves of Christmas spirit, one in late summer and one in late December. And we are genuinely excited about this December issue because it will contain so many unexpected features.

There will be the seven pages of gift suggestions mentioned above, and articles on period furniture and Oriental rugs about which we are running series and in the decorating series Miss Fakes will write on color schemes for hallways. These you'd naturally expect. But you will find something very unusual in the article on private chapels for country homes, a subject never considered, so far as we know, by a popular magazine. You'd be amazed at the number of country houses that are equipped with chapels. There is also an unusual side to the boat model article: it tells you how to make one; all the parts and processes are shown and explained. The subject of imitation flowers and when one can legitimately use them also has its unusual aspect. In addition to these we are quite sure you will find more than passing interest in the greenhouse article, in the description of a remodeled New York City home, in the garden of varying levels, designed by Prentice Sanger, in the illustrations of quoins, in the three houses that are grouped together and in the Little Portfolio of good Interiors.

In fact, as we turn the imaginary pages of this Christmas Gifts Number we have a feeling that people will want to keep that issue, keep it for its beautiful illustrations, for its wealth of practical suggestions, for the things found here that are not to be found elsewhere.

This issue will be coming to you on the 30th of the previous month, instead of the 25th as heretofore. The slight change in publication date, we hope, will not confuse you at first. It should only add a sharper edge to the appetite.

QUAINTNESS has been the curse of much of the architecture of the last twenty years. The cottage idea has had the most baneful effect on the modern mind. Too many of the younger generation have been brought up to believe that the best architectured house is the house with no architecture at all, the country cottage that has just spontaneously grown out of the ground.

The sophisticated imitation of unsophisticated work has led to the horror of quaintness. The same spirit which induces confectioners to call their refreshment room "Ye Olde English Bunne Shoppe" causes builders to put up little chaotic houses, all nooks and crannies, with microscopic windows and an inordinate roof, and induces other misguided people to inhabit them.

Of recent times there has, however, been a certain reaction away from the quaint towards a more definite, a more consciously artistic and (in the truest sense of the word) classical style of architecture.



AS this is the House Planning Number, it is natural that its pages contain a great deal of architectural material. It comes from quite a variety of sources. The work of no less than eighteen architects is shown. Those whose houses illustrate the article on "Why English Houses Are English", of course are British architects. The same is true of Charles Wade whose garden is shown on pages 56 and 57. Of the others, Aymar Embury II, Patterson-King, A. R. Hennell, Lewis Bowman and Prentice Sanger practice in New York; R. Brognard Okie in Philadelphia, and Koch & Armstrong in New Orleans. Mrs. Olive W. Barnewall, who contributes to the Little Portfolio, is a New York decorator. Wadley & Smythe, who designed and executed the rock path shown on page 59, are also in New York. The photographs of balconies on pages 65, 66 and 67 were collected by Harold Donaldson Eberlein.

THERE is undoubtedly a popular bias in favor of furnishing the small country house with farmhouse furniture. It is generally believed that antiques must be obtained at all costs, since the right atmosphere can only be conveyed by a complete equipment of old Colonial pieces or reproductions of them, Toby jugs, brass warming pans and old glass.

It is easy to see how this convention has developed. The first owner of a country cottage doubtless saw Colonial furniture, jugs and old glass galore in the kitchens of the farmhouses around, and immediately decided to furnish in similar style. He forgot, unfortunately, that the circumstances which had evolved the typical farmhouse interior might not apply in his case, and that a room which was in every way right for the every-day use of a country farmer might be less suitable for the enjoyment of a city man transplanted to the country. This passion for the primitive gets a bit tiring after a time.

In some respects country precedent may be safely followed. Farmhouse furniture has for centuries been made for hard wear, and is durable, simple and beautiful with the beauty of perfect fitness for its purpose. The owner of a modern small country house will find that, for him also, furniture that requires the minimum of attention, is necessary, and, as far as the essential pieces are concerned, he cannot do better than follow on farmhouse lines, leaving the decorative features to be suitably filled in as need arises.

On the other hand, not all our small country houses belong to the Colonial era. Many date from the Neo-Greek revival, 1800–1850. Primitive Colonial furniture looks out of place in them. Why not try the simpler Directoire pieces or furniture of the Normandy farmhouse type? It is quite refreshing now and then to find a remodeled or restored old country house that is furnished with English oak, late Italian or Directoire pieces.





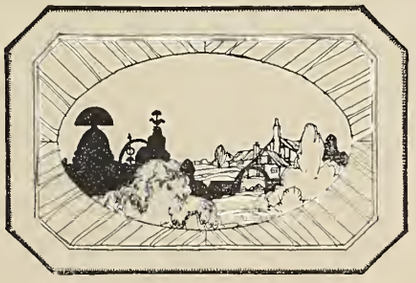
EACH year we find more and more people who become convinced that a crowded city is no place in which to live. And when we hear them express their new-found convictions we think of what George Gissing once wrote: "I should like to add to the Litany a new petition: For all inhabitants of great towns and especially for all such as dwell in lodgings, boarding houses, flats or any other sordid substitute for home which need or foolishness may have contrived. . ."



ANYONE who has sniffed the sweet fragrance of nicotiana or stocks in the dusk of a summer evening must feel that there is something cleansing and health-giving in sweet smells. So thought old John Evelyn, the famous 16th Century gardener and author of "Sylva" and other horticultural writings. He had a plan to make London the healthiest as well as the happiest city in the world by surrounding it with borders and hedges of sweet briar, jasmine, lilies, rosemary, lavender, musk and marjoram.

A FREQUENT error made by prospective house builders is to give insufficient attention to the design prepared by the architect before getting estimates from builders and starting work. There is no more ruinous course than to tinker with a house while it is being built. The only wise policy is to study the design carefully before a brick is laid and to discuss with the architect every detail not excluding the arrangement of windows and doors so as to get as much light and air as possible, and the fittings, which should be of good design.

The great temptation which besets the builder of a small house is first costs. A house is intended to last not for months, but for many years, and cheap things as a rule soon wear out. A well-built and well-equipped house is an investment which does not as a rule depreciate in value. Cheapness, on the other hand, usually results in a heavy bill for repairs year after year and when the cheaply built house comes to be sold, the owner generally finds that he has been indulging in extravagance.





Gillies

A NEW HOUSE IN AN OLD STYLE

Both the methods and manner used in English 17th century houses have been followed closely, skilfully and sympathetically in the construction and treatment of this house, built almost entirely of local materials, at Bronxville, N. Y., designed for Henry N. Morris by Lewis Bowman, architect



WHY ENGLISH COUNTRY HOUSES ARE ENGLISH

The Result from Four Principal Factors which are Difficult to Reproduce Satisfactorily in America

MATLACK PRICE

ARCHITECTURE has about it a curiously deceptive way of being the simplest thing in the world or the subtlest thing in the world. If you recognize that it is the second, it will reveal itself to you as the first. In other words, if you think that an architectural style, or another man's house can be duplicated by merely copying the forms, architecture will forever elude you, as all arts elude the copyist.

But if you think that architecture is a living thing, a creative essence, full of inflections and instinct with the personal equation it will begin to do things for you, almost of itself. It will seem, sometimes, almost a vehicle of magic, expressing your innermost secret imagination in terms of form and color and texture. It will paint a picture in three dimensions, with the clear blue of the sky above, the living green of growing things, and the warm, friendly red of brick that no painter has ever been able to mix on his palette.

Nonsense, says the materialist. Brick is brick and stone is stone, and if I could get hold of a set of Lutyens blue prints I would build me a house as picturesque as anything in England.

But the thing is not so simple. The very intention of copying, even before the act, has driven away the true spirit of creative art, and foredoomed the copy to esthetic failure.

It has seemed, no doubt, to a good many people that it should be a fairly easy trick to design and build a country house which would look just like the illustrations of English country houses. Casement windows, a few odd chimneys, picturesque



A garden terrace in a vine-covered angle of an English country house in a manner thoroughly typical of English country architecture. The house is built of local stone and roofed with local tiles. It is Thackeray Turner's house at Godalming, designed by himself for his own occupancy



Even a modern house may have a fine flavor of old age if it is designed by Sir Edwin Lutyens, the greatest of English architects



This remodeled English house is an ancient house with additions in keeping with the old work. E. G. Allen, architect



A traditional local style rendered in the traditional local stone are seen conjoined in "Drakestone", Darsley, typical of the English country house manner. Oswald P. Milne & Paul Phipps, architects

roof line, anything available in the way of textured building materials—simple enough. But when you come to do it, it is not simple at all, and the house has not only completely missed being "English"—it is not even a good American house, which it might otherwise have been.

What is the answer? In essence it is quite simple, and lies in the fact that English country houses are English. If this seems like a trick answer, I hasten to amplify it by saying that the things which make for the real character of the English country house are not things which can be copied. They are not plans or roof lines, or bricks or slates or stone or anything so definite. It is true that the English have a good many local and peculiar building materials which we have not—but the difference does not lie in these.

We have all kinds of brick, plenty of rough, shaggy slates, we can do anything we like with stucco and plaster, and oak timbers can be hewn by us as well as by any other builders. We can make and install casement windows—in fact we are up to anything, and up to a lot of things that some of the other countries are not on to at all.

The difference comes in the spirit of the thing, and that is the very point seldom recognized by the materialist, and scornfully discounted by him when someone points it out.

What, then, is the spirit of the English country house? What makes it different



from everything except itself? Without going into a maze of detail, I will touch on four things which make the English country house what it is. If these things, or factors, can be duplicated in any other country, it would be possible to duplicate the English country house, as, indeed, has been done. In the neighborhood of Philadelphia, notably, where two, three and even all four factors are found duplicated, we also find country houses which very closely approach in kind and at times excel the ideal English country house.

The first essential of the English country house is the man for whom it is being built. The Englishman is not so self-conscious as we are. He does not feel that he must build a house as nearly as possible like the houses to the right and left of him. It is his house, and he will have it the way he wants it. He is not afraid that his friends will think it is "queer". What if they do? Does it matter? Not at all, and much less the possible comments of passers-by along the road.

By this I do not mean that the Englishman wants, or builds a freak house, one that would be an affliction to his neighbors. There is a wide range between this and the commonplace. To build a house which is pleasingly interesting because it is unusual is to do a favor to the whole community.

The builder of a country house in England, then, stands a chance of having a

(*Continued on page* 110)



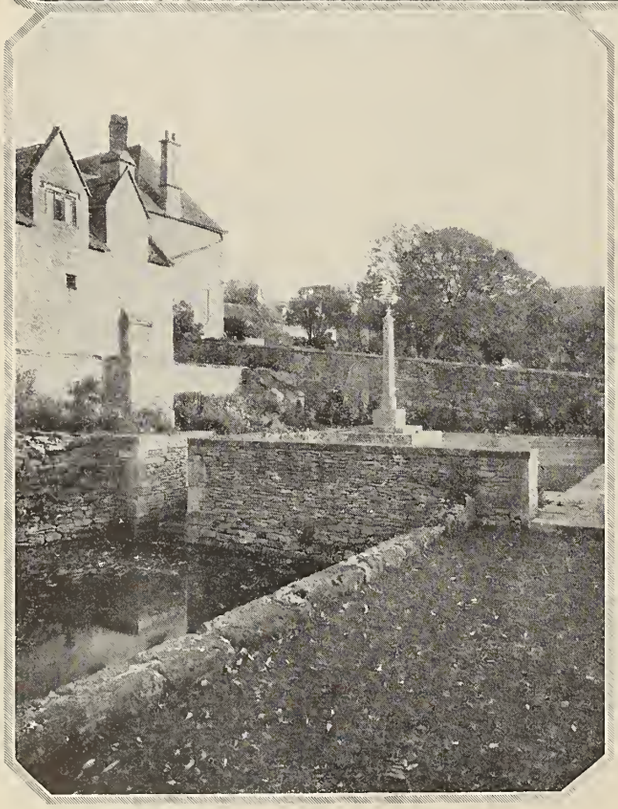
This detail of the entrance of the house (below) shows a splendid bit of weathered clapboarding and timber work; roof of thatch

In this house built by an architect for himself there is an interesting demonstration of formal gardening done on a small scale



A small modern English country house with a roof of straw thatch and walls of stucco. It is simply designed, but at little cost and no ostentation it achieves distinction. Basil Oliver, architect





This lovely and unusual garden scheme at Snowshill, Gloucestershire, England, was lately a forlorn and squalid space, full of rubbish and overgrown weeds

From the terrace of the upper garden, steps lead down into a bathing pool which has been set in the stone walls of former farm buildings by its architect-owner

In the steps connecting the terraces, in the walls, paving and elsewhere, as much as possible of the old, cream-colored stone is left in its original shape



THE GARDEN THAT WAS ONCE A BARNYARD

CHARLES WADE, *Architect*

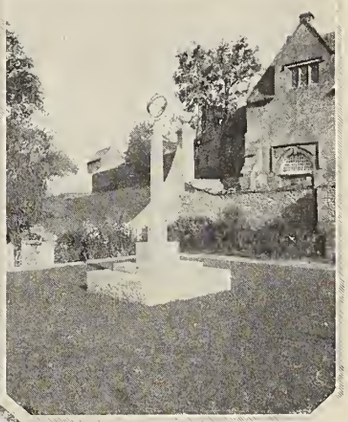




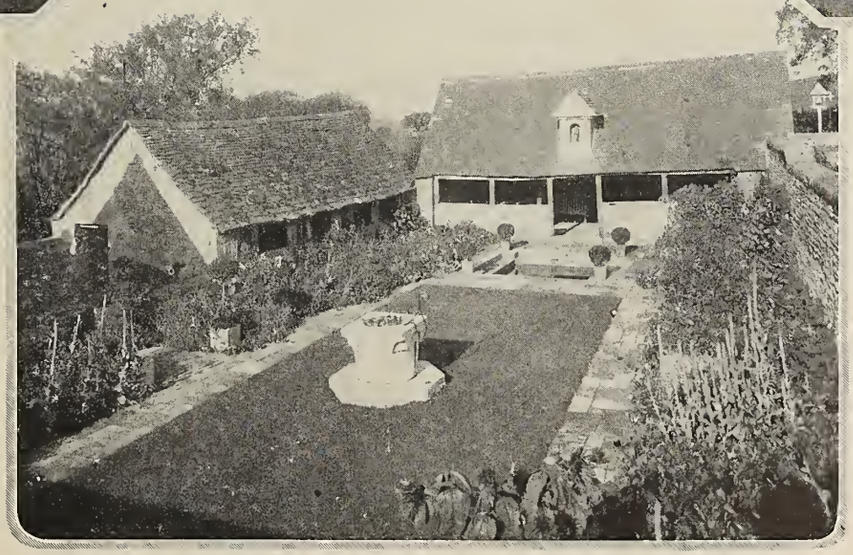
At the left of the dove cote a stone-pierced gateway gives upon the garden (shown at the right) from the grounds lying upon the lower slope

Over the sloping wall one gets a fairly comprehensive view of the gardens and their outbuildings. The old sheepfold and cow barn in the far corner have been stripped of their stalls and converted into the pleasantest kind of shadowy loggias

The garden, sheltered by the erstwhile farm buildings, is a veritable sun trap, and its design is a splendid example of directness and restfulness; a lily tank at one end and an Italian well head set effectively in the center turf panel



On the upper terrace stands an ancient sun-dial supported on a tall stone shaft, the focus of architectural interest at that point



THE CHANCES FOR FATHER

In the Modern House Some Provision Should Be Made for a Man's Hobbies

SOME years ago there could have been seen, driving around the streets of New York, a bakery wagon that bore the sign:

FATHER'S BREAD

GIVE THE OLD MAN A CHANCE

Doubtless inspired by the fact that Mother and Grandmother were then enjoying extensive advertising as breadmakers, this mention of Father came as a stimulating contrast. It reminded people, however vulgar the parlance of its phrasing, that the breadwinner ought to be accorded some respect for the bread he won. It may also have been a reaction to the song which assured us that everybody worked but Father. In short, at this time Father did not figure very prominently in the scheme of things; he was considered after everyone else had been given his or her share. And yet even in those days Father had a room to himself in the house. It was called his "den", as if the old gentleman kept bones there. But he didn't seem to mind what it was called so long as he had the room. Today, if we judge by the plans of houses which appear in our popular magazines, he hasn't even the room.

EACH issue of HOUSE & GARDEN contains many views and plans of recently erected houses, ranging in size from the smaller types to the larger. They are pleasantly laid out; you usually find an adequate living room, a serviceable kitchen, perhaps a library, bedrooms aplenty, often a nursery and always the necessary quota of bathrooms. As issue after issue appears we look at these plans, study them for the house that we intend to build and make notes on the things we want that house to contain. In only the rarest of instances, however, have we found any room definitely allotted to the head of the family as his very own. This, we feel, is a serious matter. We make every provision for children, for making sure—or as sure as we can—that our boys would rather be at home than anywhere else, but we apparently take it for granted that Father will stay put without any especial accommodation.

JUST why should the head of the house have a room to himself? What sort of a room should it be? And just what should the rest of the family do about it?

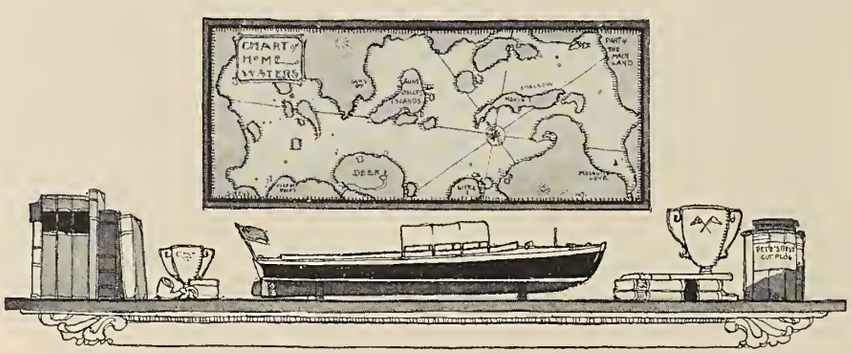
Every intelligent man has, in addition to his business, a hobby which he rides when the mood strikes him and when he feels a need for change from the routine and exactions of his business. He may have the carpentry complex and want to work with tools, or he may build ship models, as many men are doing now, or he may want to write or study or just sit still and think. The kind of hobby will decide the kind of room. Plenty of men are taking up gardening; for such men a small greenhouse would be the ideal sort of private room. The carpenter will want a workshop, the literary man a library and the chap who just wants to read and think, a room away from the noise and confusion of the house.

Practically every man has some few possessions that he treasures, possessions that the other members of the family simply can't appreciate. What, for example, is a man to do with his framed college diploma? With his college photographs? He worked four, hard, long years to get that sheepskin; and the photographs remind him of the times when he didn't work. Things of this sort don't fit into any other room of the house, and yet it is a pity for them to be relegated to the attic, just because they aren't accommodating to a scheme of decoration. Certainly the man should be permitted to furnish and decorate that room according to his own tastes. They may be atrocious tastes, and his room may be a junk pile, but if he is happy with it, let him have it.

BEHIND this desire for a room to himself lies a phase of male psychology which few women understand or attempt to understand. It is because of no lack of affection for the members of his family that a man wants occasionally to crawl off by himself. There are times when he craves solitude, when he hungers for the chance simply to be by himself, to do what, for the moment, pleases him. Reading, writing, wood-carving, fussing with plants—all these are innocuous and engaging hobbies. A man might be worse occupied—far worse—than in puttering around his room with them. Fortunate is the household whose head is so inclined that he takes pleasure in these things.

But if he is thwarted in his effort to enjoy them, he may either go to the dogs or the drama queens, become short-tempered, sullen, grouchy and eventually feel that, in a way, he is a failure. The sense of being thwarted is the most ruinous one that can come to a man. He may have a bad day at the office. Everything has gone against him. Let him come home, put on old clothes and slip into his greenhouse for the evening. At least the plants aren't against him—that's the way he thinks about it. He may have failed at business that day, but the strip of linen-fold paneling he carves that night proves that he is no failure. He may have been thwarted all week long in his business, but the story he reads over the week-end leaves him triumphant.

NO man is defeated so long as he has hobbies and is permitted to ride them. But he must be given a loose enough rein to ride them within reason. That is why he should have a room somewhere in the house that is absolutely his. That is why the other members of the family should respect his privacy while he is there. That is why, if he likes a mussy desk, he should have a mussy desk. And if he enjoys gazing at his diploma and photographs of himself in running trunks, for all that is good and true in life, let him gaze upon them without scorn from his family.





Gillies

THE ROCK PATH

Between the rose garden and the spring garden, on the place of Carl H. Pforzheimer, Purchase, N. Y., are these rock stairs connecting the two levels. Low growing sedums and other plants at home in a rocky environment were used to give color and greenery. The gardens were designed and executed by Wadley & Smythe



Eddy

The living room, 17′ by 30′, serves both for living and dining, the living end being shown above. The exposed beams, plaster ceiling and simple wooden walls make a dignified background for this splendid room

The dining end is close to the kitchen and pantry. A Welsh dresser is placed between the pantry door and the door leading to the sunroom. This double use of a large room is an economical solution for a small family





The residence of Dr. E. G. Cady, Southern Pines, N. C., is mainly a one-story structure with shingled walls and roof. The history of its plans, with Dr. Cady's permission, is related in the text by the architect, Aymar Embury II

THE NARROW MARGIN OF PROFIT

One Architect's Experience in Which He Realized Exactly $3.67 for a Set of House Plans

AYMAR EMBURY II

PEOPLE so often wonder what an architect does with all the money he gets for the drawings for their houses that I am tempted to tell how much I made on the little house illustrated in this article.

The owner came to me and asked me if I would make him a flat fee for designing a little winter cottage with just two bedrooms and a living room, and a garage attached; his idea was that there would be no kitchen or servants' quarters in the house, but he would take his meals in a nearby hotel. A house of this kind can be built in North Carolina for three or four thousand dollars and I told him a price of $500, which is outrageous if figured on a commission basis.

I made some little sketches for the building. Then he decided to add a kitchen and a man's room and bath upstairs, and to improve the quality of the house a little. I told him these changes would cost $150 additional so that my fee for making his drawings was $650. If anything I did my work more economically than in many jobs of this kind; no water color perspectives and no elaborate sketches were submitted, for my client understood these things cost more than the size of the job justified. The drawings were made in pencil on tracing paper; the specification was, of course, thorough, and full sized details for all molded or decorated parts of the building were furnished as well as for all windows and doors.

An abstract from the books reads as follows:

Dr.	
265 hours of time	$248.83
265 hours of overhead	397.50
	$646.33
Cr.	
Agreed amount	$500.00
Extra	150.00
	$650.00

In other words I made for about ten days of my own time $3.67, throwing in the idea.

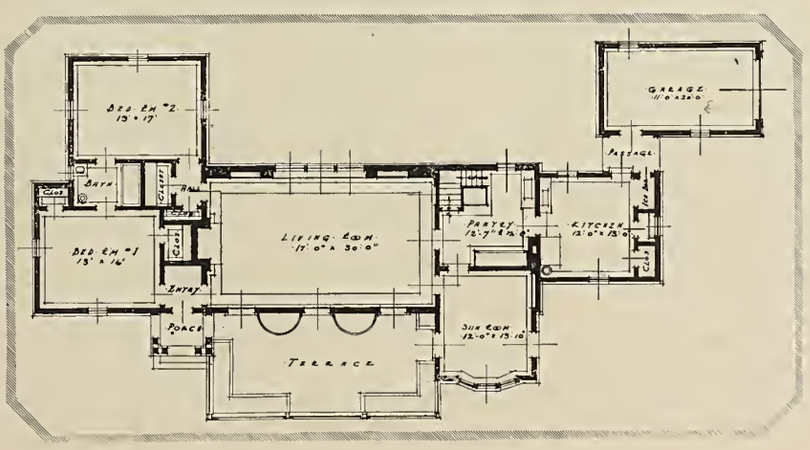
It is quite conceivable that had I had a more difficult client, who would have required a great number of sketches, I might have spent twice as much time on the work as I actually did, but as it was, the job was about an average one in the amount of time spent in making changes, and the cost of the sketches was about the correct proportion for the cost of the house as a whole.

The item of overhead is one which most people do not understand, but in the course of twenty-two years of architectural work I have found that the office expense approximates $1.50 an hour for each hour of draftsmen's time.

It may be well to explain just what this overhead is: salaries of stenographers, office boy, janitor; telephone, heat, light, water, and ice; blue prints, office supplies and photographs; colored drawings made outside the office by professional renderers; insurance, taxes; draftsmen's time for which no money is received.

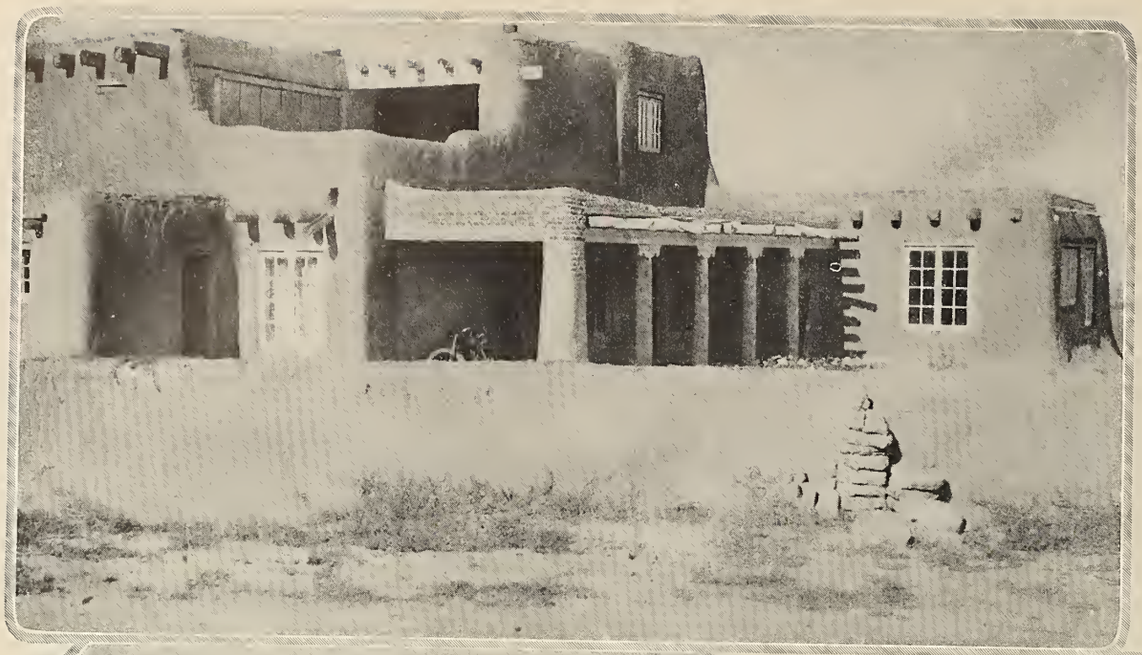
This last item may seem a surprising one but practically every architect has a

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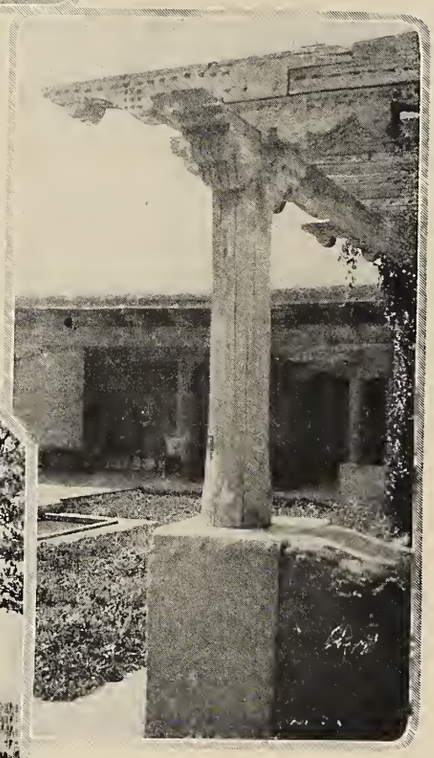
The middle of the house is occupied by a large living room with chambers on one side and service on the other. The plan is notable for simplicity and livable qualities

MODERN ADAPTATIONS *of the* ADOBE





A terraced adobe house at Santa Fé, N. M., built after the manner of Pueblo Indian homes. The "vigas" or ceiling beams are exposed. The windows are an American adaptation



A Spanish home of six rooms, with wings flanking a center living room. The garage joins the house on the left. The house is at Albuquerque, N. M.



The arched openings on the front porch, the tile covered gate and the walled courtyard distinguish this Spanish house at Albuquerque, N. M.

A detail of timbers carved by Indians for a New Mexican mission in 1729. These are now used in the patio of an artist's home in Santa Fé



The pueblo house, built in adobe or sun-baked clay, is native to New Mexico. Its revival as a style for homes in that section is noticeable



M. E. Hewitt

A beautifully carved Tuscan bed of the 16th Century and a piece of brilliant Spanish embroidery are the dominant features of this bedroom furnished with an interesting array of old Spanish and Italian pieces. Decorations by John Wanamaker

FURNITURE *from* ITALY *and* SPAIN

Antiques and Reproductions are Much in Demand Owing to the Increasing Appreciation of the Spanish and Italian Interior

MARGARET McELROY

IT is easy to understand the growing demand for Spanish and Italian furniture. Interiors are becoming more simple and there is something about a room furnished after the Spanish manner that is extraordinarily restful—a sense of space, a restraint and absence of useless ornament that make for peace of mind. Italian furniture, while frequently elaborately carved and ornamented, has this same restful quality. Its lines are essentially simple and straightforward and there is nothing flippant or restless about its solid dignity. Because of this sincerity and suggestion of permanence it is a happy choice for many of our modern interiors.

The vogue for Spanish and Italian architecture has naturally created a demand for this type of furniture. Interest in Spanish decoration of all kinds has resulted in some excellent reproductions being made of Spanish furniture of the 16th and 17th Centuries. While differing from the Italian in some respects—notably in the use of Moorish decoration and much wrought iron work, the two styles are so alike in feeling that they can be combined successfully in the same interior.



On two sides of the dining room is a niche painted lacquer red inside—a striking contrast to the gray blue plaster walls. It makes a delightful setting for vari-colored pottery and glass

The Spaniard demanded plenty of room to move about in. Only such pieces of furniture as were absolutely necessary were used, with the result that the room frequently presented an aspect of bareness, almost

(*Continued on page* 124)

THE WISDOM OF MID-WINTER PLANTING

Not Just Another Attempt to Prolong the Gardener's Labors but a Way to Lessen the High Cost and Hurry of Work in Spring and Fall

RICHARD H. PRATT

MID-WINTER planting is a tussle between the gardener and a more or less unwilling season. The plants themselves, being dormant then, are ready for moving, but the ground in the average climate of these States from December to March is generally reluctant to receive them as it should. At one time it is the consistency of rock and at another the consistency of jelly, and it is often under snow. Neither frozen ground nor mushy ground offers a pleasant place for plants, and certainly neither assures great chance of success; for planting soil, particularly in winter, should be friable; it should crumble easily in the hand so that it can sift in readily among the roots of the plant and leave no air spaces or water pockets to give devastating performances. This means that if planting is to be done in mid-winter the ground must be in proper condition to take care of it both during and after the operation. This can be done, and the way it can be done is by covering the planting area with an adequate mulch before the ground has frozen, removing it just before the actual planting, and re-covering the area afterward to prevent frost working too rapidly into the loose ground. Evergreens should be protected from the drying winds after planting, trees and large shrubs should be guyed securely, and while some small ground cover plants can be moved safely, herbaceous things generally should be left for gentler seasons.

In brief, these are the precautions which must be taken for mid-winter planting. While they add something to the methods of spring and fall, the increased difficulty is as nothing to the advantage which planting at this season affords. That is, there is an advantage, and a great one, if your regular planting seasons are crowded, or if the coming of winter finds you with your fall planting uncompleted. And as most enthusiastic amateurs and most landscape architects live through hectic springs and falls, despairing from one minute to the next of their chances for getting their planting done in time, and as much fall planting is carried over until spring just because fall couldn't be stretched out indefinitely, there is much to be said in winter's favor as a time for getting plants in the ground.

EVEN when winter planting is not done to meet an emergency it can still be considered a worth while undertaking. For one thing, large tree moving can be done then more safely, if not more easily, than at any other time; for another, labor is usually easier to get and harder to keep busy; and for both of these reasons some nurseries will sell trees and plant them for less money than during the more popular buying seasons.

Mulch is the most important factor in mid-winter planting; without it, in fact, planting at this season would be almost impossible and extremely uncertain in its results. It is simply a protective covering to prevent frost from entering the ground, consisting of dry leaves or manure, straw, corn husks, salt hay, or any non-conductor of this type. Even a small place should produce a sufficient quantity of dry leaves to take care of its winter planting, but it will necessitate thrifty accumulation—no carting away in bursts of enthusiastic clean-ups nor any pungent fall bon-fires. Mulching with manure on a large scale these days is apt to be an expensive affair, but there is hardly a better material. Corn husks need to be used in greater quantity than anything else because they offer a looser blanket than other mulches. Straw is splendid material, and a bale of straw will go a long way and not add greatly to the cost of the planting.

THE mulch should be placed over the entire planting area, extending slightly beyond the actual limits to prevent frost creeping under the edges into the ground which is to be dug up later. The thickness of the mulch depends altogether upon the severity of the winter in the locality of the mulch itself. Where the winters are not unusually violent and frost does not penetrate usually to greater depths than 12″ or 18″, heavy manure will serve very well at a thickness of 6″; light straw manure at from 8″ to 10″, and leaves, straw and salt hay at from 10″ to 12″. The mulch can be held in place by a guard of chicken wire fixed on short stakes, by brush, boards, or by a small quantity of earth thrown over it.

If the work is to be single plantings of trees or shrubs it will be necessary, of course, to cover only the circles of the prospective holes; but it must be kept in mind that even the smallest evergreen or deciduous tree should have a hole prepared for it at least 3′ in diameter, and that single large shrubs will require holes 2′ or more in diameter. Where the planting is to be done in closely planted groups the most practical method is to cover the whole area; for it is always possible in mass plantings that it may be necessary to shift individual plants from their planned positions, even slightly, to take the best advantage of their size and shape and get from them their most effective composition.

Both ends of the transplanting operation must be mulched; the plant as well as the planting space, for it is necessary to keep all the ground involved in good working condition. The exception to this is the case of the large tree which is to be moved with a frozen ball, and here only the ball itself should be allowed to freeze. Small deciduous trees need not be moved with a ball of earth, but after they attain a trunk diameter of more than 3″ or 4″ it begins to be a wise precaution. Evergreens, with their fibrous roots, and such deciduous trees as the Liquidambar, Tulip, Beech, and Dogwood, should always be moved with their roots encased and undisturbed in their original earth. There will always be root ends and rootlets which extend beyond the ball, and as these are extremely important parts of the tree's anatomy they should be protected and preserved. Therefore a trench should be dug around the tree just before freezing weather sets in and the root ends disengaged at a time when this can be done without damage. This trench may be filled with loose earth and mulched, or it may be merely mulched; the object being to keep the earth from freezing around these sensitive rootlets and also to make transplanting easier. In some cases where trees have been moved with frozen balls it has been found possible to do away with digging a trench around the ball in advance by simply mulching the ground about this same circumference. This makes for easy digging where easy digging is necessary. The new holes for large trees might also be prepared in advance of freezing weather with a considerable saving of labor.

WHEREVER the solidly frozen ball is not used in transplanting trees and shrubs, the earth, as stated before, must be of a fine enough texture to allow it to enter all the crevices of the roots and compact firmly. Planting anything in frozen clods of earth is inviting almost certain disaster to the plant. Then, after the plant has been put in its new position, the earth packed about its roots, and guy wires attached (if it is of any size), the mulch which has been removed for the planting operation should be replaced. For the freezing which takes place in this lately disturbed ground is dangerous. It causes a heaving which lifts the plant, creating air pockets about the roots which sooner or later are bound to do irreparable damage.

Tree and shrub transplanting by these methods in mid-winter can be quite as successful as it would be in the spring or fall. Discretion is more necessary, perhaps, but no greater skill is required. Certainly, not nearly so much skill is required as in mid-summer planting, where great carefulness and high speed must be combined, and

(*Continued on page* 148)



The wrought iron balcony gives the one necessary finishing touch to a front of chaste and satisfying composition in this house, La Lanterne, at Versailles

BALCONIES

At Times

A Saving Grace



Just as a sense of humor saves many a difficult situation so a balcony saves many a façade. In the old Read House at New Castle, Del., for example, the note of lightness in the balcony mitigates the austere dignity of the arch doorway below it



Balconies became a vogue over a hundred years ago in England and even cottages sported them. The little square wrought iron balconies on this house at Hampstead supply the only note of frank ornament to the severely plain stucco front





The lattieed baleonies or grilles on this house in Viroflay, Franee, serve as purely decorative notes of interest and balanee

(Below) Among the many interesting baleonies still to be found in Charleston is this example of wrought iron with a projecting semi-eircular bay



These baleonies of Regency houses at Clifton, England, are so eontrived that neither their floor projections nor roofs darken any of the windows. The attenuated pattern of the wrought iron aceords with the spirit of design of the period



Baleonies of semi-elliptical plan and graceful Regeney design give this house front in Cheltenham, England, unusual faseination. They also serve as a protection for the full-length windows



The baleonies in Charleston, one of the noted architectural marks of that famous city, were executed both in wrought iron and in east iron. The example shown is of cast iron. It originally had a roof



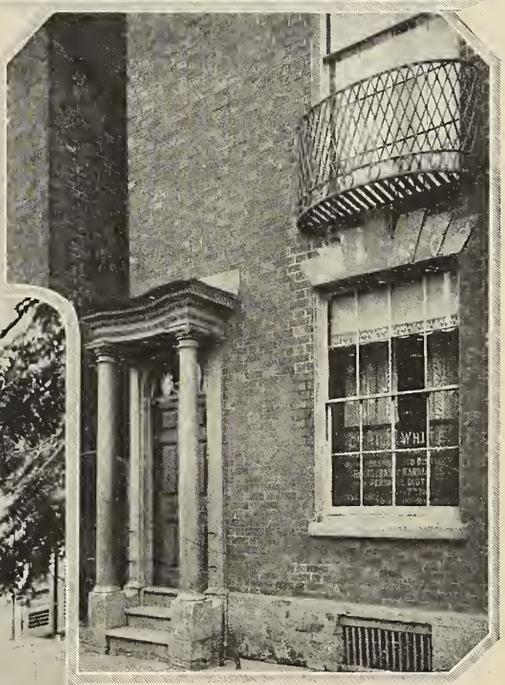
(Below) A sense of airy lightness is given this house at Exeter, England, by the Regency balcony. It might be applied to town houses here

This treatment of a pillared verandah with two tiers of balconies above it might well be used for warm climates





Roofed balconies with wrought iron in a great diversity of patterns were one of the most fascinating characteristics of the Regency period. Apart from their usefulness they proved to be an economical method of giving decoration





Without the wrought iron latticed balcony this house front at Pershore, England, would be rather heavy. It offers contrasting line and material and makes an interesting play of light and shadow

Imagine this Charleston house without its balcony, and you would have a stern and rather dull façade not in harmony with either the hospitable climate or the old city's picturesque air



Among the Staffordshire platters made in the 19th Century by J. & R. Clews was this, showing a White House view with a portrait of Washington

WHY NOT COLLECT PORTRAIT CHINA?

This Subject Presents an Easy and Romantic Field for Lovers of the Antique and Curious

GARDNER TEALL

THAT which history can give us, said Goethe, is the enthusiasm which it raises in our hearts. The enthusiasm which lovers of old china show in their indefatigable searches for historical pieces but adds another proof to the fact that if we would seek the most interesting romance we should go to history for it.

The old blue Staffordshire plates, platters and other pieces with decorations depicting historical scenes and views are dear to the hearts of collectors and none more so than those which bear portraits of heroes in the annals of the American nation. Perhaps of all the portrait "china" which has come down to us, plates are the favorite pieces with collectors. It is interesting to trace the story of portrait plates to its origin.

Throughout the history of keramics portraiture, imaginary and actual, has been applied by potters to the decoration of their wares. We have Sappho on an ancient Greek cylix, an effigy of Caesar on a Roman jar, Confucious on a K'ang Hsi Cowl, Ona-no-Komachi on a Japanese dish, Dante on an Italian Renaissance piatto, William of Orange on a Delft plaque, Voltaire in Sèvres, all giving testimony to the use of portraits as decoration in keramic wares long before the Staffordshire potters turned their attention to the galaxy of American immortals.

When Benjamin Franklin wrote home to his daughter during his third sojourn in Europe, where he found himself as first American ambassador to France at the court of Louis XVI, he referred to the medallic and other portraits of himself which were being so profusely issued in France on medals, enamels, and keramic wares as follows:

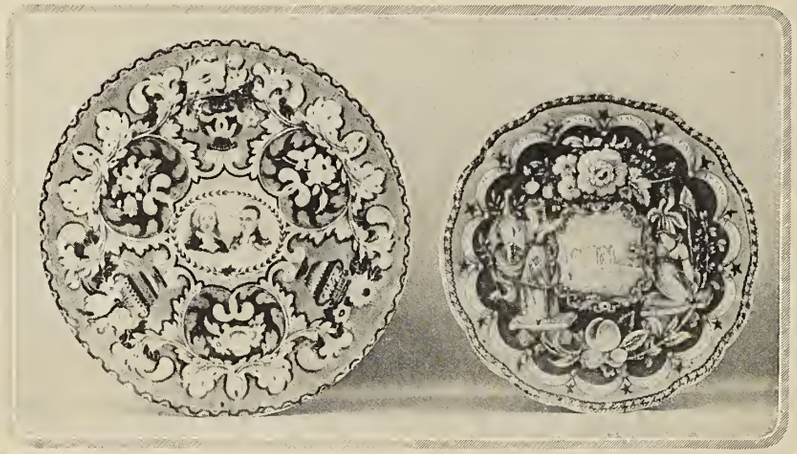
"A variety of other medallions have been made since of various sizes; some to be set in the lids of snuff-boxes, and some so small as to be worn in rings; and the numbers sold are almost incredible. These, with the pictures and prints (of which copies upon copies are spread everywhere) have made your father's face as well known as that of the moon, so that he durst not do anything that would oblige him to run away, as his phiz would discover him wherever he should venture to show it."

But this had not been the first time Franklin had seen his portrait on pottery. When in England in 1757 his visit there was coincident with the invention of the transfer printing process applied to pottery and introduced by the Liverpool potters. A portrait of Franklin soon appeared on a bowl, a photographic reproduction of which may be found in Edwin Atlee Barber's "Anglo-American Pottery". Franklin's popularity was immensely extended by the publication of his "Poor Richard" writings, and the English potters found these a convenient quarry of moral maxims suited to using on their "motto" plates, mugs, etc., which were thought excellent exemplars

(Continued on page 98)



A Washington portrait plate of English Liverpool ware made in the 18th Century



To the left is a Washington and La Fayette portrait plate, these two being favorite subjects; and to the right an example of the States pattern. Both are in blue Staffordshire and were made by J. & R. Clews



Even makers of Italian maiolica ware pictured Washington on their portrait plates, as in this 18th Century Cantagalli



Franklin was another favorite subject as his European visits and ambassadorship made him well known. Here he is in maiolica

A LITTLE PORTFOLIO OF GOOD INTERIORS



Van Anda

An Adam feeling has been attained in this breakfast room by the two doors at one end—the mirrored door to the kitchen and the china cupboard door, both treated with delicately carved trim and overdoor decorations. The walls are cream and the floor is of deep blue tiles. The room is in the home of C. C. Bolton, Jr., Cleveland, Ohio. Prentice Sanger, architect



Harting



The photographs on these pages show three of the interiors of an old farmhouse which has been converted into a delightful guest cottage. Although tiny, a charming sense of formality has been created in the living room

In the tiny dining room the sun filters through curtains of sheer orange gauze. The simple peasant furniture is painted cool green and braided rugs carry out the note of simplicity. Olive W. Barnewall is the decorator

Harting

The color scheme of this delightfully modern living room in a converted farmhouse is blue, rose and yellow. The hangings are of striped satin in these tones and the chairs are in linen and chintz in harmonizing colors



A tiny bedroom in the guest cottage is done in blue and gold The quaint wall paper with its diamond and tassel design and ruffle-edged, glazed chintz curtains are unusually smart. Olive W. Barnewall, decorator

A BREATH *from the* VIEUX CARRÉ

The Colonial French Quarter of New Orleans, Whose Architecture is the Most Romantic in America, is Drawn Upon for a House of Today

LYLE SAXON

SOME day a book will be written on the architectural history of New Orleans. It should be an interesting book, for there is no other city in America whose old houses have the same peculiar charm. Especially is this true in the French Quarter, developed during the Spanish regime, shortly after the great fire which destroyed the city in 1788. Here one finds high walls and barred windows, long passages and simple arches of heavy masonry, quaint old courtyards with their parterres of flowers and their broken fountains, crumbling pink stucco façades, and wrought iron balconies, like raveled black lace, clinging to the moldering walls.

But in the modern New Orleans this old charm is lacking. There are many fine houses, many modern dwellings of old types; but there is little of the individuality which these old houses possess to such a marked degree. And there is not that severe simplicity which marks the older houses and makes them distinctive.

In the residential districts of the new city, one finds a conglomerate of houses, which is most surprising. A few years ago the bungalow craze swept over the city and transformed it; but that is passing now. There is another change. It seems that the city is groping its way back to that type of architecture which was its own particular possession, and which it had abandoned and left to its fate.

The photographs on this and the opposite page show a house that is typical of the best in this renascence of New

(*Continued on page* 96)



A walk of old flagstones leads from the loggia, past the French windows of the living room, entered between palm-filled jars, to the rose garden beyond

The house from the garden, simply designed, pink-walled, vine-covered, shows its Creole origin. Mrs. J. C. Lyons, owner; Armstrong & Koch, architects



Odiorne





Odiorne

Simple wall surfaces and the severity of flagstone flooring in the living room are relieved and made effective by richly carved Spanish furniture and colorful decorations

In the courtyard, banana trees make fantastic patterns against the soft pink stucco of the wall

From the courtyard, one can see the street through the wrought iron grille of an arched doorway

The wall of the opposite end of the living room is covered with bookshelves and cabinets, and is pierced on either side by doorways leading to dining room and loggia







Canterbury Bells are best seen at close range, with their sturdy stems almost covered with blossoms. In a long border they can be allowed to break the line of edging plants



The semi-double Canterbury Bell, or "cup and saucer" is preferred by some although other gardeners consider it clumsy



Campanulas last well in water. This group includes Telham Beauty, Moerheimi and some others of the persicifolia group

SOME MEMBERS *of the* CAMPANULA FAMILY

ONE of these days some enthusiast is going to form a Bell Flower Society, and a genus that has been neglected, save in a few particular instances, will spring into popularity. Once you take a liking to Campanula you will never rest satisfied until you shall have grown more than are found in the average seedsman's catalog.

Of the hundreds—and there are literally hundreds of kinds—a good dozen will give satisfaction and a succession of interest and bloom, culminating in many of them flowering with the roses in June and July. Practically all of them enjoy a rich loam, plenty of leaf mold in the soil, and a sunny spot. Most of them are easily raised from seed. If seed of some special varieties is not available in American seedsmen's lists, they can easily be procured from English or Continental growers or your own seedsman may find it or import it for you.

The campanula family, with all its numerous species and varieties, may be roughly classed under three heads.

There are the tiny alpines, not more than a few inches in height, which are the most precious of the summer-flowering plants for the rock garden, and generally have a preference for lime in the soil. Many of these are woolly-leaved, which gives an indication of their need for protection against winter damp. On the other hand, many campanula will rot, if covered too heavily during winter. These smaller types will flourish in cracks along tops of walls and in sunny pockets of the rockery.

In this alpine group would come:

Tufted Hare Bell, *C. caespitora*, a little tufted plant 4″–6″ high, with bright blue flowers in May and June.

Blue Bells of Scotland, *C. rotoundifolia*, grows 6″–12″ high, in white or violet drooping bell on a wirey stem. Its season of bloom is from June to September.

The second group is a little taller in habit and is excellent for the rock garden, but some of its members, Carpathian Harebells, *C. carpatica*, for example, are also delightful border plants doing well under average conditions. *C. carpatica* grows 15″–18″ high, with erect, cup-shaped violet or white flowers blooming from June to August.

In this second group might also fall the Spotted Bell Flower, *C. glomerata*, 1′–2′ high, a purple or white funnel borne on stiff erect stems.

Finally there are the tall kinds which have been much developed of late years with other old-fashioned garden flowers. There is still a need for discrimination in choosing them for the border, for many, although greatly improved in form and color, are still best suited to the wild garden and have only a short blooming season. They are hardy, doing well in most soils, and are especially useful for shady places although they do not dislike sun. *C. punctata*

(*Continued on page* 142)



The Bay of Naples, part of an old set of Italian views, has been mounted on the walls of the music room in Villa Pazzi near Florence

CARING FOR OLD WALL PAPERS

The Methods Whereby Antique Wall Papers Can Be Removed, Mounted and Preserved Are Described in This Article

HAROLD DONALDSON EBERLEIN

THE late 18th Century and the early part of the 19th may safely be regarded as the Golden Age of wall papers. Although wall papers of admirable quality, fascinating design, and intriguing combinations of color were produced before the period mentioned, and all sorts of wall papers with all sorts of designs, colors and patterns have been prolifically manufactured since then, there has never been a time, either before or since, when the *art* of wall paper design, and the mechanical processes that entered into the making of wall paper, have been so highly developed or practiced with such discriminating judgment or such sympathetic understanding of this important branch of interior decoration.

Thanks to all the intense activity of designing and manufacture that went on in that Golden Age, we now possess a rare wall paper heritage which it is well worth our while to cherish and preserve. A great many of

(*Continued on page* 150)

After being used as silk patterns, these 18th Century French papers were used as wall papers





Two strips of the "Bay of Naples" paper printed by Dufour in grisaille. This paper is susceptible of being treated either as a continuous subject or in the way shown here

Another 18th Century French "silk pattern" paper, with birds of different species and plumage



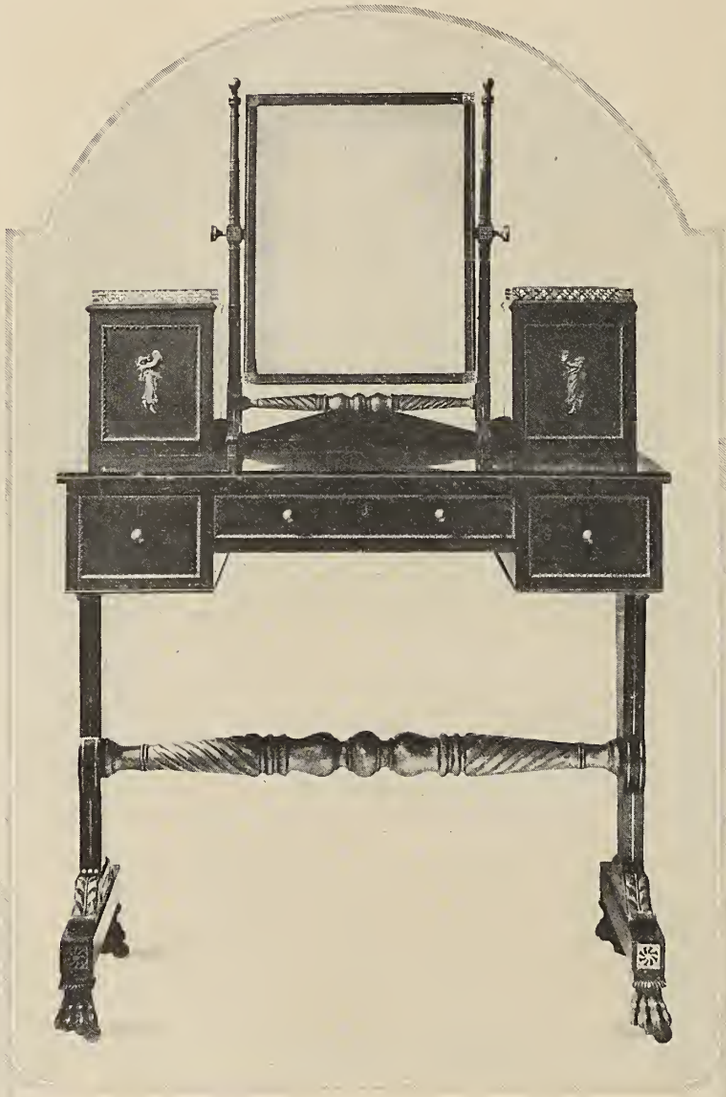
THE STORY OF REGENCY FURNITURE

Many Pieces of This Period Have Interesting and Beautiful Designs Which Fit Them for the Modern Home

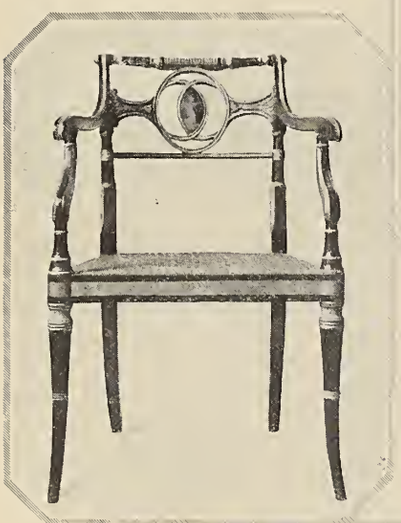
A. T. MILNE

THE finest specimens of Regency are, to all intents and purposes, museum pieces; that is to say they cannot be "picked up", and when they change hands it is at a price. The smaller, lighter pieces which were made for private houses and domestic utility, are neither scarce nor dear in England, though the prices have advanced since the war, and are still advancing to meet the modern revival of interest in the period. Chairs are probably the most plentiful; the painted and ebonized dining room chairs, such as were illustrated in the last article in the September HOUSE & GARDEN, can still be found in sets of six or a dozen; these, with their delicate scrolls and brass inlay are typical, and remarkably graceful examples of the period. Some of Sheraton's "Empire patterns for eating-rooms" have become standardized, passing down through various minor changes to our own time, though all which have the wide incurved top splat and the outward curving legs are not Regency any more than are all round-topped tables standing on one leg with three carved "animal" feet. One must be wary.

The most interesting and the safer pieces to collect are those which passed out of use and fashion. The narrow little shaving-table, of which quantities were made for the dressing closet of the day; this fits nicely into our sophisticated modern apartment. The circular mirror, wreathed and standing on a single foot; the little marble-topped pier table for a sideboard; a dumb waiter to help at luncheon, and the narrowed Regency book-case-secrétaire for



This dressing table, with its detachable mirror, is made of rosewood, which often replaced mahogany. The mounts and moldings are of brass and the stretchers gilt



This elbow chair, painted black and gold, is one of a set. The oval panel in the back has a figure painted "en grisaille"

This is the second of a series of three articles on the Regency now so popular in England and destined to find an eventual vogue here. The first was published in the September number. The next, which will appear in a forthcoming number, will consider Regency architecture and gardening. The reader is also referred to some examples of Regency balconies on pages 65–66–67



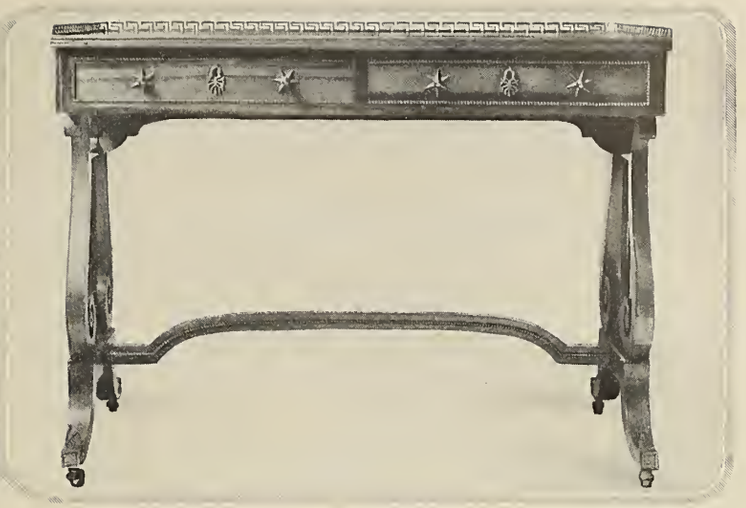
A set of painted and gilt chairs is finely carved with honeysuckle and other ornament. The seats are blue and silver



The framework of this Regency couch is painted in imitation of rosewood and outlined with gold. The sphinx and scroll ornament on the front is painted in tones of gray



Elaborately carved leopard's head ornaments appear on the cross stretchers at each end of this mahogany and ebony writing table



This beautiful little snakewood Regency table, with its finely chased and gilt mounts, would look well in any living room

the drawing room—these may be picked up today. The big circular library table with brass handled drawers all round is not very accessible; it has proved too good and useful to part with.

In contemporary catalogs of furniture it is most interesting to note that many of the descriptive names are new, an outcome of the time. We have the Trafalgar chair and the Nelson chair, with their decorations of anchors, cables, dolphins, and other nautical emblems. A Sheraton chair pattern was known as the Curricle; armchairs were Herculaneums or Chariots; the Carlton table remains a Carlton to this day. Mr. George Smith—"already appointed upholder extraordinary to his Royal Highness the Prince of Wales"—sponsored the Chiffonier or Chiffoner, a corruption of the French for a lady's work table, which described singularly ill the little cabinet-sideboard that bears the name; even now English dictionaries



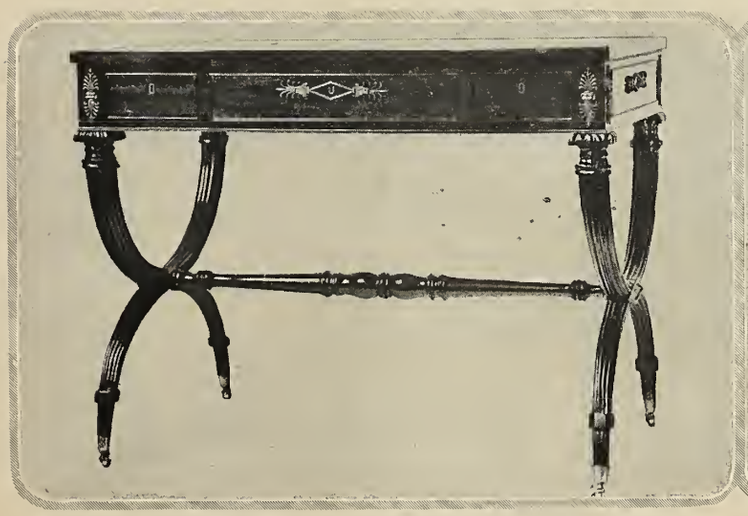
A Regency secrétaire of rosewood inlaid with lines of satinwood has a bookshelf above with finely pierced brass panels and a useful shelf below

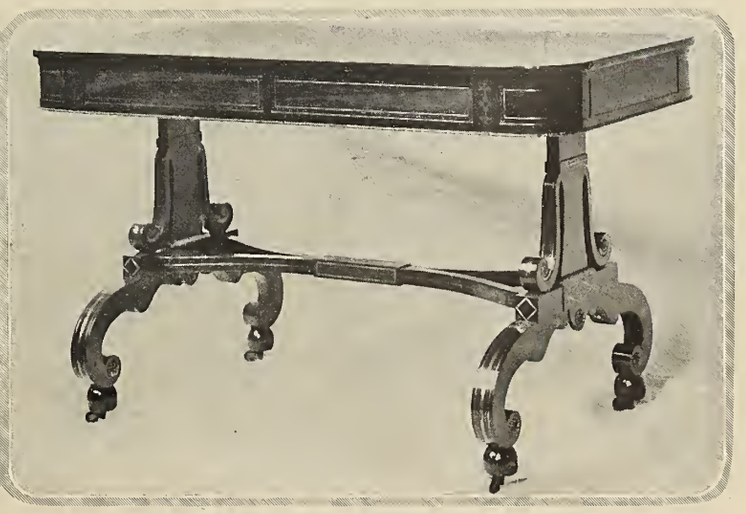
are uncommonly shy about including the word. What Mr. Smith called a "chaise-longue" we should speak of as a sofa or couch. Then there was the Dejune table, the Jardinière, a double-tired stand for the drawing room, and the Escritoire, spelt according to fancy. The "tête-à-tête" was a comfortless, backless affair, "in dimensions calculated for two persons to sit on." The popular "Secrétaire" of that date was a square solidly built chest of drawers with the top drawer made extra deep, fitted up with pigeon-holes and compartments for writing materials and finished with a pull-down front which served as a desk; a bookcase with latticed glass doors formed the top. All these were typical of a well-furnished house of the period, though that is not to say that all chiffoniers, for example, are to be cherished as Regency; many of the typical pieces were Victorianized. Of these some early copies are well worth

(*Continued on page* 136)

A fine example of Regency games table is in mahogany with inlaid ebony lines and green morocco leather top

The tables on this page show the variety of designs produced to fill the many purposes for occasional tables









If one has a dining room furnished after the English manner, this silver coffee set and candlesticks, patterned on the dignified lines of William and Mary furniture, would be charming additions. From Rogers, Lunt and Bowlen

SILVER *in* PERIOD DESIGNS



Aside from the suggestion of permanence which a piece of silver always gives, it is a striking and decorative note against dark, polished wood or with old crystal Georgian flower bowl from the Gorham Company, furniture from Darnley, Inc.



Flowers, fruit, lovely old linen and above all gleaming silver make up the charm of a perfectly appointed table. The silver above in an effective modern design is from the International Silver Company. Decorations by Margery Sill Wickware

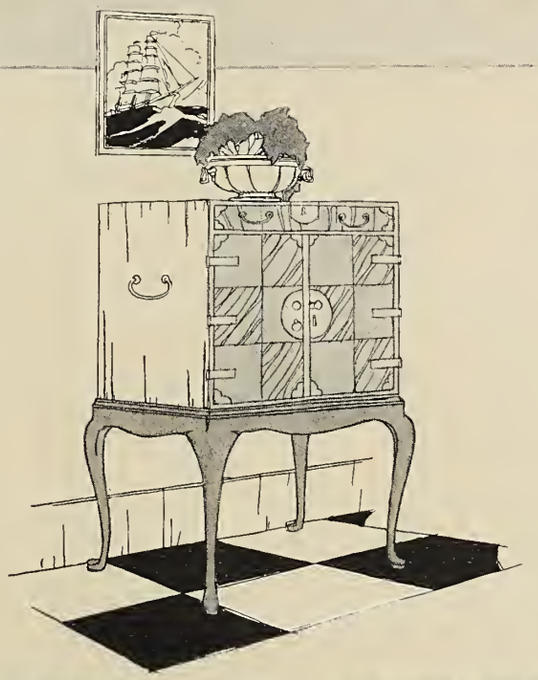
The one thing necessary to complete this charming corner of an 18th Century morning room is silver as distinguished and lovely as its surroundings. Louis XVI tea set courtesy of Black, Starr and Frost. Furniture from John Hamilton, Inc.

M. E. Hewitt



M. E. Hewitt

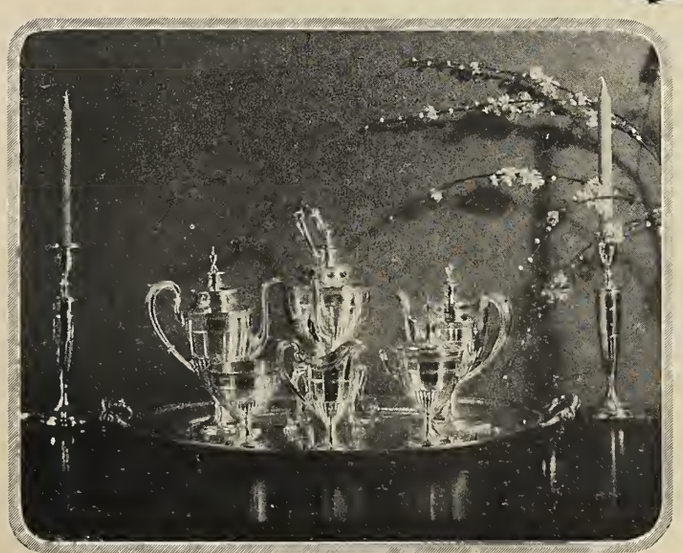
The grace of 18th Century English silver has never been surpassed. It is here beautifully silhouetted by an old tapestry and reflected in the polished surfaces of a Sheraton sideboard. Silver from Crichton, decorations by John Hamilton



A delightful group in a hall or man's room might consist of an old carved chest and this graceful octagonal silver flower bowl, a reproduction of an old English peony bowl, sturdily beautiful in design. From the Towle Company

Because of the lovely simplicity of its fluted pattern, and the grace and delicacy of its lines, this coffee and tea set, pure Georgian in design, is unusually desirable. Shown by courtesy of Dominick and Haff

In spite of the richness of its decoration —its elaborate and intricate design—the effect of the Louis XVI after dinner coffee set below is one of great delicacy and lightness. Courtesy of the Gorham Company





Bradley & Merrill

"A QUARTER OF AN INCH EQUALS ONE FOOT"

Herein Are Explained the Mysteries of Scale Drawings For Those Who Would Attempt to Make or Read Them

ALWYN T. COVELL

OFTEN all has gone happily enough on the projected house until the first look at the plans, on each of which appears the legend, modestly lettered in one corner "¼ Inch = One Foot", or ¼″ = 1′ 0″, the latter employing the architect's and builder's symbol of (′) instead of the word, "foot", or "feet", and (″) in place of the word "inches".

"What does he mean, 'a quarter of an inch equals a foot?' A quarter of a dollar doesn't equal a dollar".

The whole thing is simplified if you read it "represents" instead of "equals".

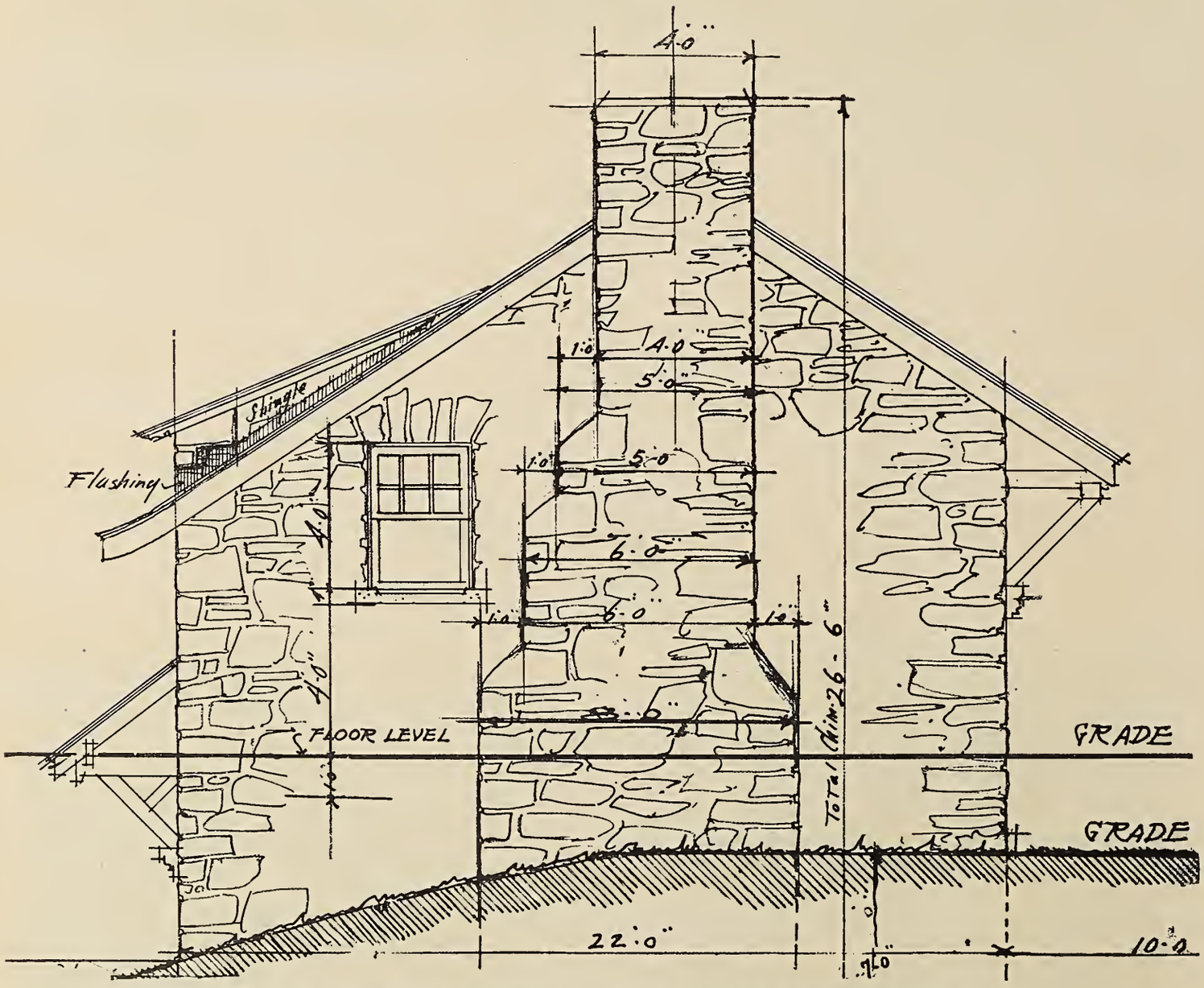
On the architect's drawings, that is on the scale drawings of plans and elevations, every quarter of an inch represents a foot on the actual house. The adoption of a quarter of an inch to represent a foot, instead of a half an inch, is simply a standardized form of procedure, a convention, used by all architects because its customary use makes it easier for contractors and the men on the job to "read" the plans.

This "quarter of an inch" which represents a foot is the "scale" at which the drawing is made. Other scales are used for other drawings, but the working plans from which the blue prints are made, are always "¼ inch scale drawings".

What happens if you try to make a set of plans, even roughly, without making them "to scale"? Everything is guess work. The hallway which you mean to be 4′ wide is nearer 6′, compared with some other guessed-at dimension, and a room which you mean to make 14′ x 20′ may be nearer 10′ x 18′. Nothing will work out on such a guess-work plan even closely enough to determine the possibilities not to speak of the actualities of the proposed house. The amateur planner, too, has the utmost difficulty in getting the upper floor plans to correspond with the first floor plan.

It is a simple enough matter to make a set of preliminary plans to scale, and simpler still to read scale plans. But no one should make the mistake of thinking that "scale" is all that's needed on a set of actual working drawings from which a

(*Continued on page* 156)



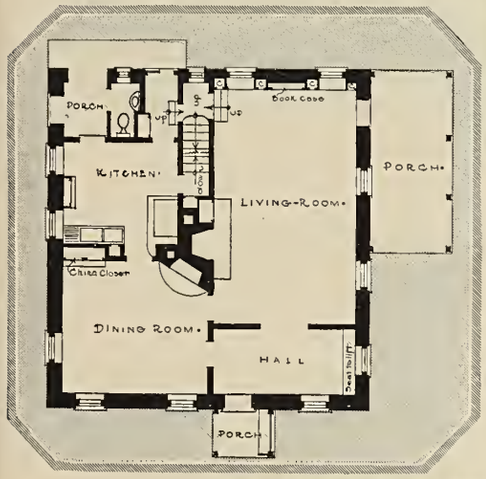
This is an exact reproduction of a quarter-inch scale drawing, showing the side elevation of a simple house. By placing an ordinary ruler on any of the indicated dimensions it will be seen that one quarter of an inch on this drawing is equal to a foot in the finished building



A small house which is really small, while entirely fulfilling its requirements as a dwelling. Its exterior is thoroughly in character with the local colonial types



The details of the porches and shutters follow, with an unusual degree of architectural fidelity, the precedent of early farmhouses in eastern Pennsylvania



FIVE PAGES SHOWING FOUR SMALL HOUSES



The plans are necessarily compact, yet adequate in the accommodation of a large living room. Conservation of space is the secret of planning so small an area



The second floor plan provides a surprising number of bedrooms. The architect is R. Brognard Okie, and the owner, Miss Mary C. Gyger at Bryn Mawr, Pennsylvania

The sleeping porch has been contrived in a manner not too incongruous with the early Pennsylvania farmhouse type which was used here as the architect's model



Gillies

The garden side sparkles with a fine variety of materials: weather stained marble masonry in the lower walls and piers, tile arches in the loggia, half-timber and stucco in the main gable, and brick-filled half-timber in the living room wing at the right



The garage gable is weatherboarded in wide elm planks which tone to a silver-gray and whose edges are not finished off but left in their natural irregular shape with only the bark removed. A bird house sits jauntily at the peak

The entrance is set within the interior angle of the building and its treatment is more severely Tudor than the rest of the house. The stone here is a local marble that has been exposed to weather in an old foundation for near a century with splendid effect

A HOUSE IN STONE *and* TIMBER

AT BRONXVILLE, N. Y.





The timbers in the walls of the hallway are not a mild deception and a merely pleasant decoration, but are actually working members in the structural scheme of the house, a fact which gives them a more than superficial beauty



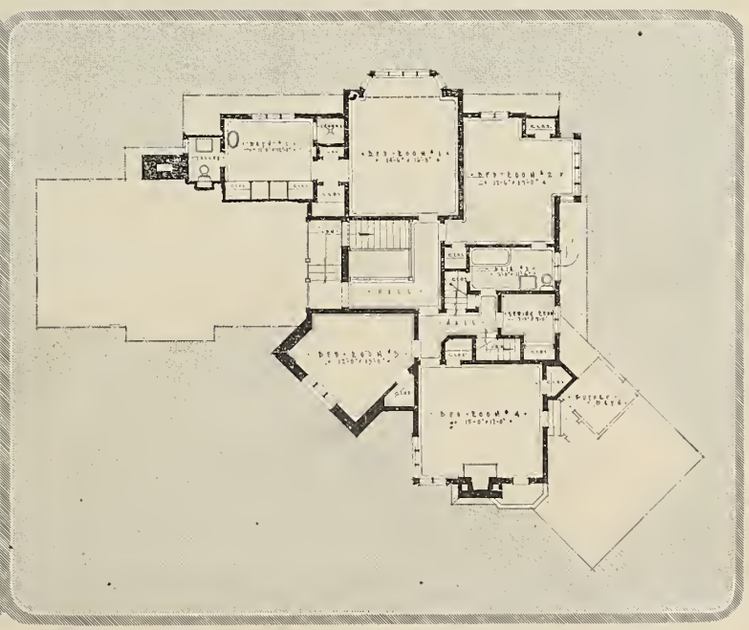
Like the timbers in the hallways, these beams in the living room, though they are made more consciously decorative by discreet carving, are not fake, not tacked to the ceiling, but form most of the framework which supports the roof

AN EXAMPLE OF AUTHENTIC DESIGN

LEWIS BOWMAN, *Architect*

The plan of the house was made roughly y-shaped in order that it might fit snugly the topography of the site. Such a general plan has resulted in an unusually interesting room arrangement and a departure from complete rectangularity







Lee

Here the characteristics of the modern English country house are transplanted to New Jersey by an English architect. Although lacking adequate shrubbery and the hand-wrought materials of its English model, it will improve under the softening touch of age



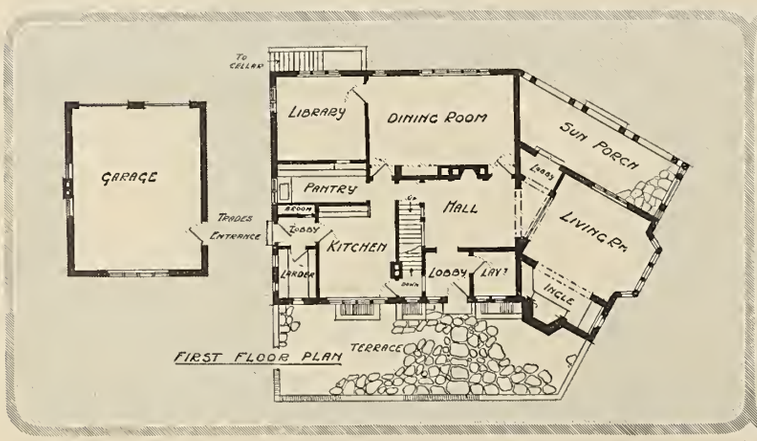
A detail of technique true to type is the diversity of materials employed in the different portions of this house. Stucco, brick, stone, half-timber and clapboards are interestingly mingled, and the casement windows are a necessary detail

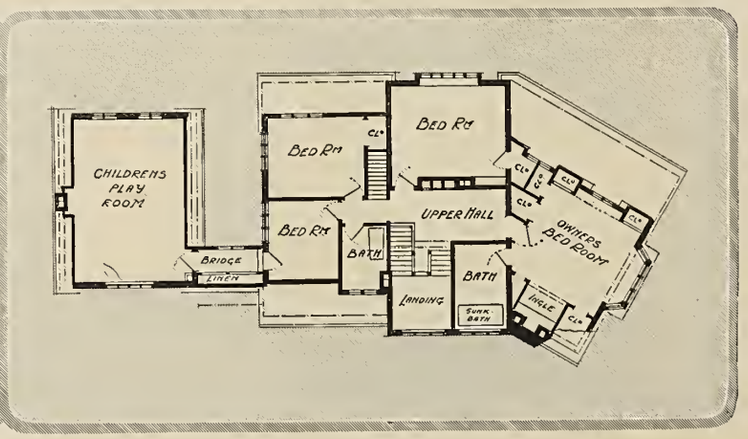
A HOUSE AT CRANFORD, N. J.

A. R. HENNELL, *Architect*

The plan, with semi-detached garage, expresses many of the picturesque and unsymmetrical traits of the English cottage. The splayed wing is an effective element in planning the picturesque house that is seldom utilized by American architects

The device of the splayed wing adds to the interest of the upstairs plan, as it does on the first floor, and the chimney at the right of the entrance affords the unusual luxury of an ingle nook. The bathroom has a sunken pool







Duryea

This house was so designed and placed as to command a panorama view of the Hudson River. Its one story has been found advantageous in that all rooms are well ventilated and the attic affords storage space

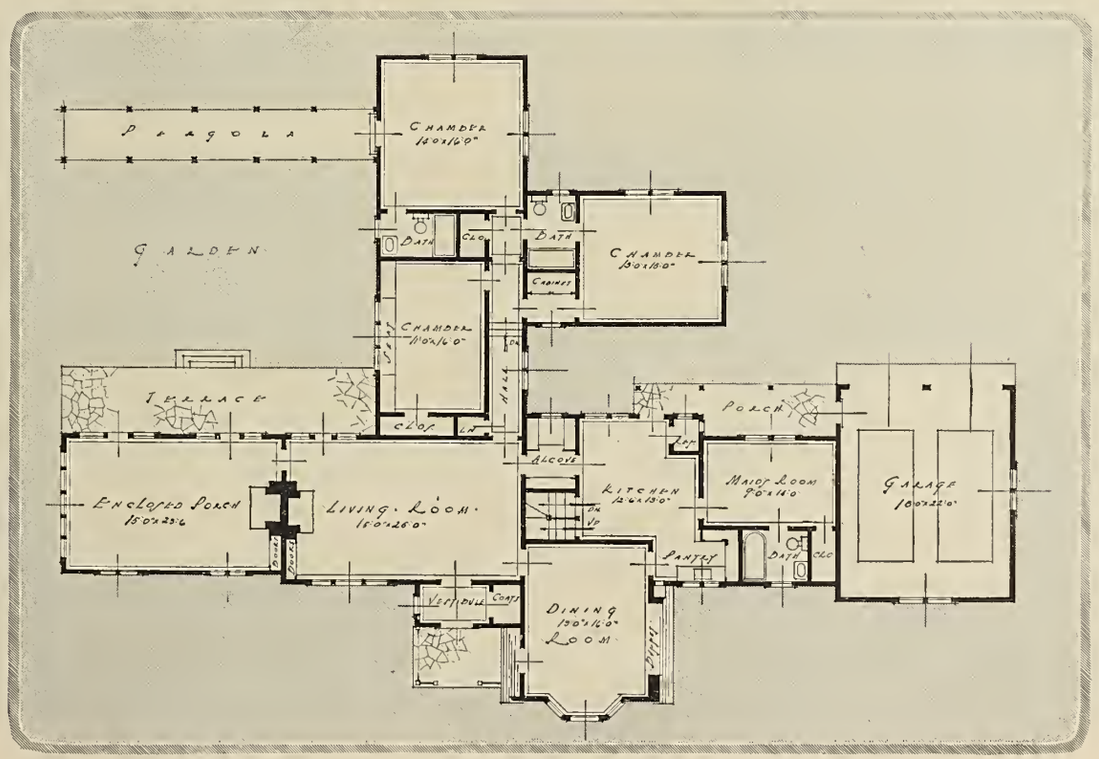


Shingle walls painted white, roof of dark tobacco brown, blinds and entrance door painted Wedgwood blue, and window boxes filled with flowers make this a colorful little house. The chimneys are of white stucco

THE HOME OF EARL BEYER, SCARBORO, N. Y.

PATTERSON-KING, *Architects*

Cross ventilation and light are found in all rooms. The garden is enclosed by a wing of the house and a pergola of corresponding length. The garage is part of the house itself. The house is equipped with all modern conveniences



THE TRADITION *of the* KIRMAN RUG

Owing Little to Outside Influence, the High Standard and Individuality of Kirmans are Well Maintained

A. T. WOLFE

OF all rug-making centers in Persia, Kirman in the South has been the least subject to outside influences. This is largely due to its geographical position; the deserts and mountains which of old protected Kirman from the constant invasion and pillage that disturbed industry in the North also put a bar on the *va-et-vient* of commerce and made export and import difficult. Working on steadily in the old tradition of color, fabric, and design, the weavers of the Kirman highlands have been famous for at least a thousand years for their rugs and shawls. Marco Polo noted their beauty after his visit in 1270, and Chardin, the famous French explorer, added his testimony in the seventeenth century. But few travelers penetrated so far; even today Kirman is well off the beaten track. This accounts for the marked individuality and conservatism of Kirman rugs, and although modern products have not wholly escaped commercialism, still in no other Eastern rug is the old tradition so well maintained.

Another contributing cause to the fame and tenacity of this Kirman industry is the quantity and peculiar excellence of wool in the district. This wool, which is remarkably fine in texture and brilliantly white in tone, comes partly from the native sheep that feed by the salt lake Niris, and partly from the hair of an indigenous breed of goats which inhabit the mountain ridges. There may be something in the lake water that accounts for the snowy whiteness of a Kirman fleece, at all events the wool takes dyestuffs with a cleanness and purity unrivaled elsewhere; the Kirman yellow, for example, is amazingly golden and pure. The admixture of white goats' hair helps to give the pile its lustrous and soft quality that suggests silk, especially in some of the old pieces, but though silkworms are cultivated, and the produce woven into some of the rugs, such are exceptional. Weft of wool and woof of cotton is the general rule in Kirman.

This uniformity in the Kirman fabric has been maintained through the centuries by weavers of remarkable diversity in faith and race. Wandering Afghan tribes are steeped in the tradition, Moham-



This fine example of a Kirman shows the Tree of Life motif with flowers of various kinds blossoming from its branches

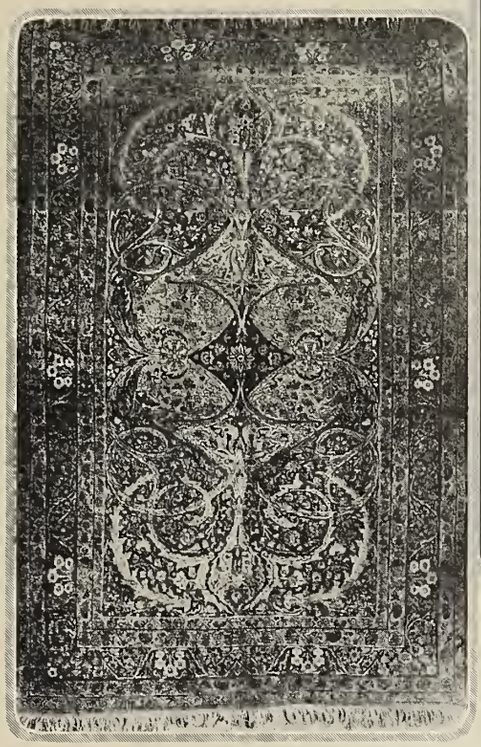


This design was a favorite flower motif among makers of Kirman rugs. Four other kinds are shown opposite





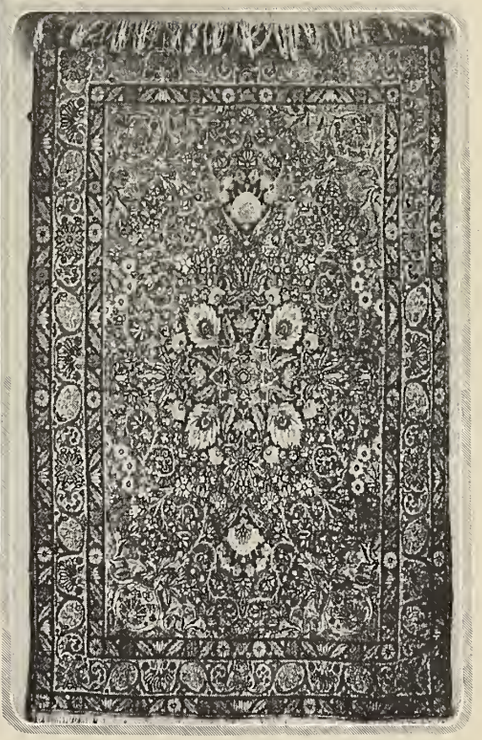
(Left) The narrow flower border is typical. The ground of the rug is coral with the pattern traced in various colors. (Right) Arabic inscriptions in black against a pale ground have their decorative place in this design



A beautifully conceived design, in which small flower shapes are subordinated and woven into a flowing pattern by the long curving and serrated leaves



A vase shape was frequently used as a basic motive for an elaborately interwoven pattern of symbolic birds and flowers in a great variety of colorings, among which the famous Kirman yellow is conspicuous



The variety of flower shapes characteristic of Persian design, and the artistry with which they are combined reveal the fertility of the weaver's invention

medans work along with the descendants of the old Parsees, themselves perhaps still fire worshippers in secret, and the Turkoman element contributes a share. Upright looms are used for the weaving somewhat after the fashion of the old Gobelin tapestry looms. For each rug the master designs a painted pattern which is hung in the factory for reference, and the boy who sits nearest to it chants or intones the variations of designs and color for the benefit of the other



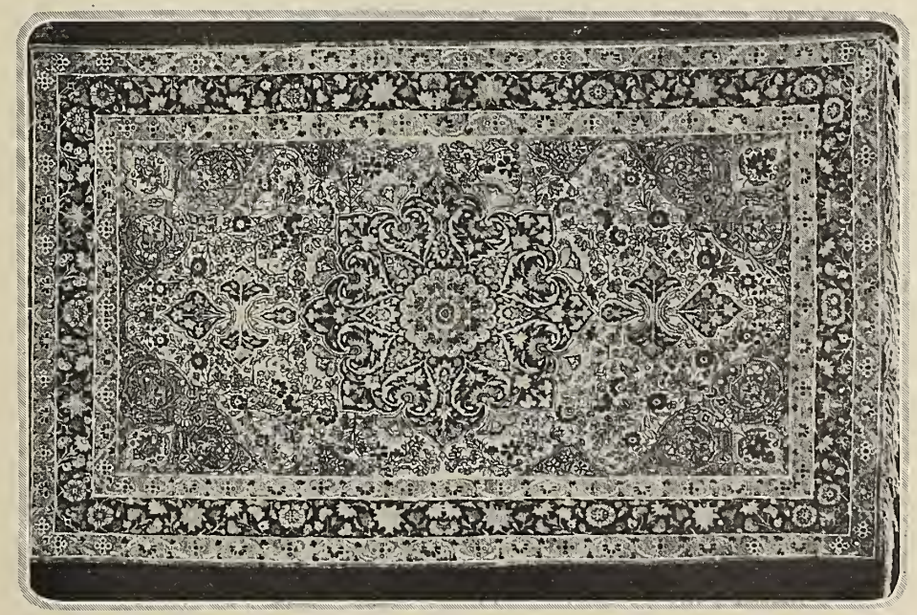
Flowery devices, characteristic of most Persian rugs, prevail in the Kirmans. Even living forms are reproduced—birds, animals and human beings

workmen. The sehna knot is always used, and the weaving is exceptionally fine; the men use little wooden mallets, and hammer every three or four stitches together as they go along. Only men are employed, and this partly accounts for the fact that Kirmans are the firmest and closest knotted of all. With a pile soft as velvet the underside is like a deal board. In many Kirmans a thick brown shag is attached to the underside in

(*Continued on page* 100)



These floral motifs were generally made without regard to the botanical relationship of the flowers





(Left) A pattern chiefly carried out in pale colors, salmon pink and green against a buff ground



An Irish Chippendale side-table, of mahogany, dating from about 1750. This and the other photographs are from the Metropolitan Museum of Art



A chair in the Chinese manner of the Chippendales. Of mahogany with crimson bracade seat. 1755–60



A carved mahogany ribbon-back Chippendale chair with dolphin head, feet, and upholstered seat

THE FURNITURE OF THE CHIPPENDALES

THE Chippendales were cabinet-makers, father, son and grandson, the son the most famous of the three. They worked in the reigns of the Georges in England and excelled in all they touched, but their especial glory is their wood carving.

Mahogany came into general use in England about 1720 and reached its apotheosis with the Chippendales. Thomas Chippendale has been called by some "the high priest of mahogany". We know from records that in later years the Chippendale shop worked with the architects, the Adam Brothers, on satinwood furniture made on classical lines. In fact, the Chippendales, in addition to being artists, were very enterprising business men. Experts venture to suggest that some and perhaps much of this furniture thought to have been designed by Heppelwhite and Sheraton really came from the Chippendale shop. It is certain, however, that pieces designed by Adam were executed by Chippendale.

The books of furniture designs published by Thomas Chippendale in 1750, issued ostensibly to be a help for designers, but in reality serving as a catalog of his designs, show his versatility. The one exotic touch is the Chinese; but this was already current in England under William and Mary, when many a lacquered garden scene echoed the verse of the 18th Century poet, Ch'en Hao-tzu:

"If a home has not a garden and an old tree,
I see not whence the everyday joys of life
are to come."

This Chinese "taste" might be called the English cabinet-maker's great venture into the exotic. In the design books of Chippendale and his contemporaries, you can find this style displayed. It is an odd mixture of flowers, shell, figures and curves and the "Chinese" part of the designs seems mainly evolved from the inner consciousness of the designers.

The Chippendales worked in many styles, Gothic, Chinese, Early Georgian—resembling the Decorative Queen Anne, and French or classic; but they are best known by their

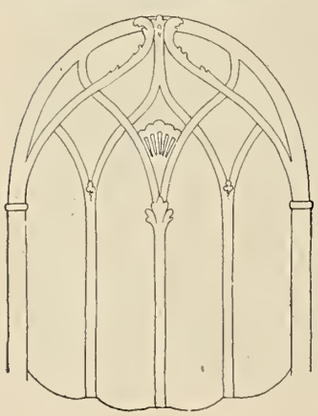
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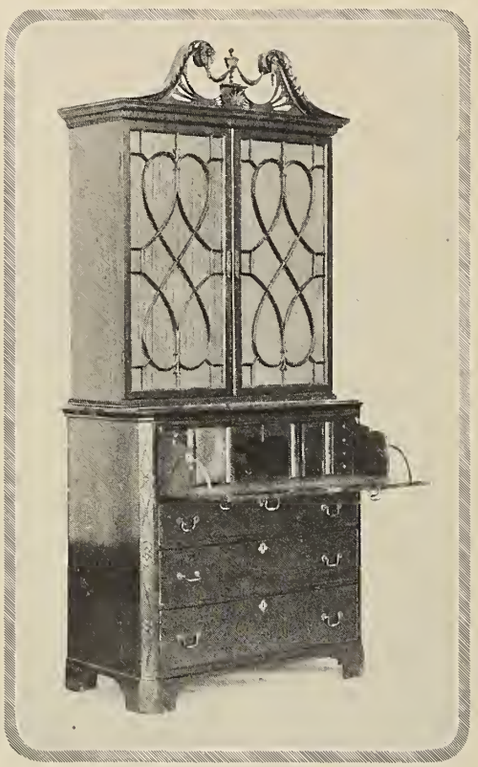
A brass mount and handle from a Chippendale piece



A simple mount and handle



The Gothic influence is shown in this Chippendale chair back



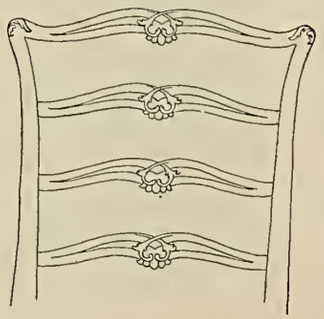
Both the late Chippendale and early Sheratan styles are seen in this secretary, made about 1760-90



A brass mount, key plate



A foot and bracket from a Chippendale secretary



The ladder back is found on Chippendale chairs, with variations

THE PASSING *of the* PANTRY

Beautiful Kitchen Equipment, Servant Shortage and Economy of Space Have All Conspired to Relegate the Pantry to the Past

ETHEL R. PEYSER

IN old times the house without a pantry would have been as poorly equipped as a home today without a stove. Yet today the pantry does things quite unthought of in days gone by; sometimes it does not even figure in the architect's plans for the smaller house.

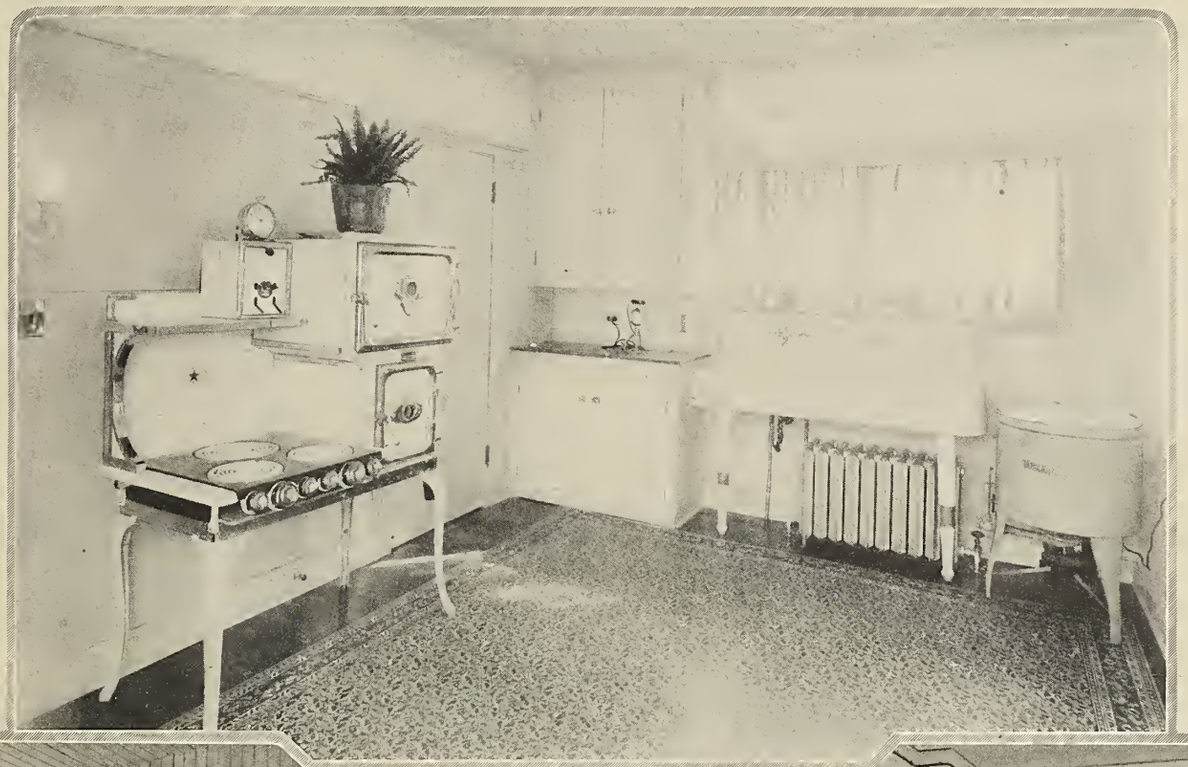
The reason for this change is threefold: First, space today is so valuable that the room occupied by a pantry is needed for other things (usually if there is an extra room it is the laundry); Second, an extra serving place means extra work which signifies more servants; Third, the manufacturer has so contrived to house the pantry materials in a *multum in parvo* state, that, except in the larger house, the pantry is unnecessary.

So we see that although a house may have a well-equipped laundry, even a place wherein the lady of the house can take care of her flowers, the pantry, as the pantry, has not gone but is swiftly giving up the throne to more democratic, utilitarian and important uses.

A kitchen equipped with modern labor-saving devices and fittings is not only a pleasant place in which to work but, on some occasions, in which to dine. From the Westinghouse Electric Co.

The pantry in other times boasted of its salad days with triumph, for it was here that the salad was prepared and the fine glass washed, which was never to see the kitchen, because in the culinary dark age there was a time when kitchen sinks were none too lovely and safe. It was here in the pantry, too, that much of the fine china was housed; that the cocktails were mixed, etc. But now only the largest homes have refrigerated pantries, because, so well are the refrigerators made today, that if backed up against the stove in the kitchen they would still make frigid the contraband spirituous

(*Continued on page* 102)







A combined china cupboard and breakfast table for this guest house decorated by Olive W. Barnewall



For the pantry dining room this serving shelf is useful. The shelf and the cupboard doors both close



2001. A charming painting of an old-fashioned garden filled with hollyhocks and delphinium is framed in gray-blue wood; 19" x 22½", $50.50. 2002. A graceful Italian pottery urn has flower decoration in green and yellow, 8" high, price $5.75



2003. The Directoire lamp painted lacquer red and gold is unusually smart. The parchment shade to match has a decoration of gold leaves, 20" high, $30.50. Other colors. 2004. Old colored flower prints framed in harmony, 8" x 11", $8.25





2005. A reproduction of an old English silver tea caddy is $38.50

2006. (Below). This Chinese sweet-meat dish is both unusual and decorative. Of green and white china with four trays, it is priced at $9.25



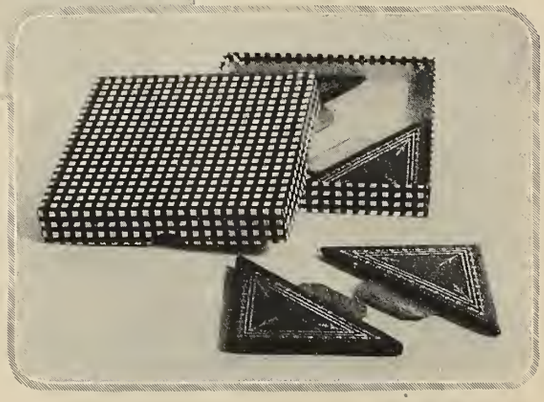
2007. An English flip glass makes a delightful flower holder, 6" high, $7.75

2008. These blotter corners might be used with the pottery inkwell above. In brown with gold tooling, $6.25; plain in different colors, $5.25



2009. Colorful Italian pottery inkstand, $16.50. 2010. Cream colored flower vase, $2.25. 2011. Italian paper portfolio decorated with old map, $9.25. 2012. Set of four pottery ashtrays, $3.50

CHRISTMAS SUGGESTIONS



Bradley & Merrill



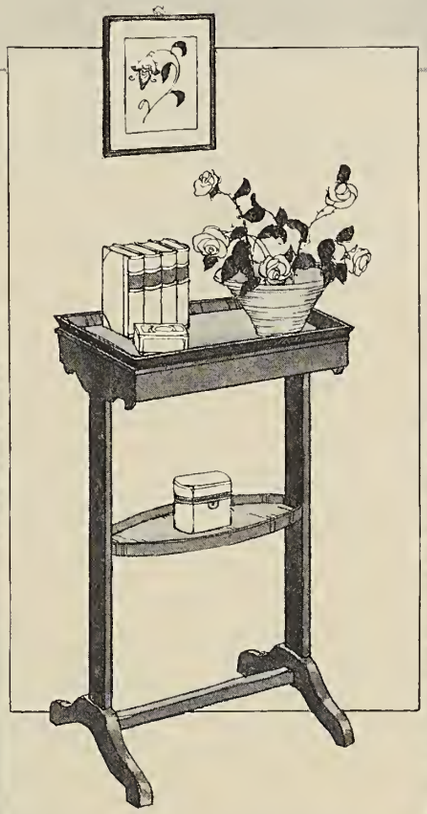
2013. This Quimper pottery figurine makes a quaint lamp for a child's room





2013. This amusing lamp made of a gaily colored figurine is 12½" high, $15.50

2014. An unusual black and gold metal lamp with Chinese red parchment shade, 16" high, $30.50. 2015. Colored prints with harmonizing frames 18" x 13", $15.50. 2016. Green or yellow bowl, $2.25



2017. (Center) Reproduction of a charming French walnut tray table, 28" high, top 10" x 15", $65.50. 2018. Pottery bowl in gray blue, turquoise, yellow, lavender or white is $2.50. 5" high



2019. All rooms are enhanced by a note of white. The vase above, a reproduction of clear white Bristol glass holds long-stemmed flowers, 10" high, $4.75



2020. For long stemmed flowers comes a graceful glass vase, a copy of an early American design with a raised pattern of grapes and leaves, 9" high, $3.25



2021. A quaint Wedgwood breakfast set, cream colored with a picturesque design of black birds is attractively priced at $12.50. 2022. Tray, $3.75

FOR EARLY SHOPPERS

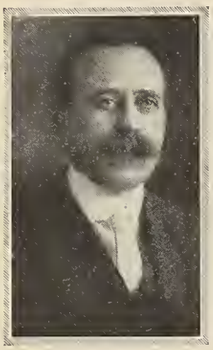
Directions for purchasing the gifts will be found on page 148

The GARDENER'S CALENDAR *for* NOVEMBER



U. P. Hedrick

The Chief in Research at the New York Agricultural Experiment Station, Mr. Hedrick has done notable work in plant breeding and has written some very important monographs on many fruit varieties



Samuel Fraser

Mr. Fraser's work with fruits has been chiefly along economic lines in connection with nursery management, growing and distribution, and with his splendid, energetic studies in marketing and transportation

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is planned as a reminder for undertaking his various tasks in season. It is designed for an average season in the Middle States, but its suggestions should fit the whole country, with few local exceptions, if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced, as the case may be, from five to seven days				1. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	2. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.	3. Poinsettia, limes and other heat loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.
4. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep consistent trenching.	5. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	6. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	8. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	9. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	10. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.
11. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.	12. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	13. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	14. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	15. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	16. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	17. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.
18. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.	19. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manure is very helpful to their continued success indoors.	20. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	22. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	23. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	24. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.
25. At this time all hard-wooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.	26. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	27. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	28. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	29. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.	30. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	*All things have something more than barren use;* *There is a scent upon the briar,* *A tremulous splendor in the autumn dews,* *Cold morns are fringed with fire.* Alexander Smith

This month it is a page of pomologists. Pomologists are men who occupy themselves with all the various problems which concern fruit, from its earliest propagation to its final distribution, and there is little else in horticulture more fascinating or more practically important to human welfare. The work of the six men shown here constitutes something which, now that it has been achieved, could scarcely be spared. Without Mr. Powell's efforts in the remedying of the transportation of oranges, for example, there might still be the enormous waste which formerly bewildered the fruit growers. Without the energy devoted to the problems of marketing and distribution by Mr. Fraser, who is one of House & Garden's valued contributors, there could hardly have been realized to the consumer the great benefits that have come of recent years



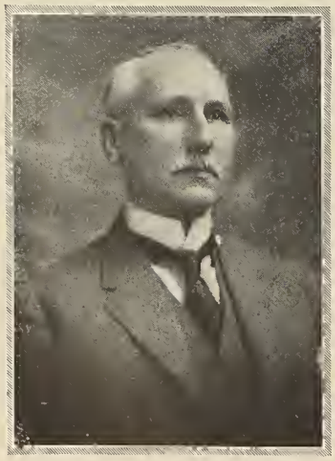
Spencer A. Beach

The late Professor Beach of Iowa deserves a place in the front rank of contemporary American pomologists. His "Apples of New York" was a great conception and has made a very valuable volume



W. H. Chandler

Now professor of pomology at the University of California, Mr. Chandler has made a name for himself in his studies of orchard management methods, pruning, and many other details of fruit production



W. T. Macoun

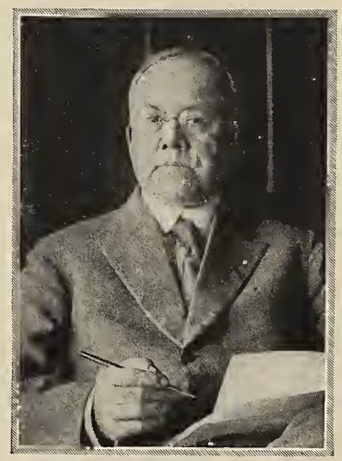
Prof. Macoun, Horticulturist of the Dominion Department of Agriculture, is the outstanding figure in Canada in plant breeding, as well as in research into other phases of fruit growing

He bids th' ill-natured Crab produce
The gentle Apple's Winy Juice;
The golden Fruit that worthy is
Of Galatea's purple kiss;
He does the savage Hawthorn teach
To bear the Medlar and the Pear,
He bids the rustik Plum to rear
A noble Trunk and be a Peach,
Ev'n Daphne's coyness he does mock,
And weds the Cherry to her stock,
Though she refus'd Apollo's suit;
Even she, that chast and Virgin-Tree
Now wonders at herself to see
That she's a Mother made, and
blushes in her fruit.

Abraham Cowley (1666)

G. H. Powell

The late Mr. Powell, the son of George T. Powell, a distinguished agriculturist, more than any other man was responsible for the safe shipping of citrus fruits, a service of inestimable value





"Direct from Whitman's"



THE store that sells the Sampler sells also the ten separate packages represented in the Sampler.

It sells the QUALITY GROUP of candies, Whitman's Pleasure Island, Salmagundi, Standard Chocolates and other well-known assortments.

It sells a variety of the other packages put up by Whitman's to suit every taste.

It is a *selected* store, usually the leading drug store, and it is protected in the sale of Whitman's in order to enlist its whole-hearted co-operation in serving you these perfect candies in perfect condition.

Such stores receive every package of Whitman's *direct*—not through a jobber. Frequent shipments are made them by express.

They are pledged to care for Whitman's candies carefully and are deeply interested in your continued satisfaction with WHITMAN'S.

There is such a store in nearly every neighborhood in the land, an almost perfect system of candy distribution, on a national scale.

Any package of Whitman's that does not entirely please you, for any reason, will be taken back by either the Whitman dealer or by the makers—

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.
Also makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip
New York Chicago San Francisco



This booklet illustrates and describes the Whitman candies and packages. Helpful in selecting gifts and planning Christmas lists. A special service for Americans abroad and in the Army and Navy. Write for booklet.

Whitman's
Chocolates



JOHNSON'S
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POLISHING WAX

You can give every room in your home that delightful air of immaculate cleanliness by using Johnson's Polishing Wax occasionally on your furniture, woodwork, floors and linoleum. It imparts a beautiful hard, dry, glass-like polish which will not show finger prints or collect dust and lint. Johnson's Wax cleans, polishes, preserves and protects—all in one operation.

$4.35 Floor Polishing Outfit for $3.50

With this outfit (consisting of a $3.50 Weighted Brush *with Wax Applying Attachment* and a 1 lb. (85c) can of Johnson's Polishing Wax), you can easily keep your floors and linoleum like new. The Johnson Brush is a welcome back-saver—answering a three fold purpose. It *spreads* the wax evenly, *polishes* the wax easily and is an *ideal floor duster*. This Special Offer is good through dealers—or send $3.50 direct to us. (Price $4.00 West of the Rockies.)

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City & State .....

The FURNITURE *of the* CHIPPENDALES

(*Continued from page* 88)

earlier types developed from Queen Anne and Dutch models and adapted with such consummate skill that the name of Chippendale is better known than that of any other English cabinetmaker.

These are the noteworthy characteristics of Chippendale furniture:

Construction: Solid and well built with good proportions and grace. Rectangular in Chinese types. Curving lines in chairs, and in front and sides of chests of drawers—bombé.

Ornament: Carving pre-eminent, bold and lavish, yet delicate and intricate; Gothic, Chinese, Georgian and French styles; acanthus leaf, fret work and fillets; the mouldings are architecturally designed. Upholstery: Brocade, embroidery, leather. Mounts plain or open-work; elaborate ormolu on French models.

Top: Slightly arched, straight, swan-neck pediment, scrolled; chairs bow-shaped or slightly curved, pointed in Gothic or Chinese.

Back: Shaped to the body; openwork central splat is characteristic, whether flat or elaborately carved; Gothic or Chinese fret designs, ladder and "ribband" back; triple chair-backed settees. Upholstered.

Arm: Joins back at an angle, straight or shaped, canted—flared outward.

Seat: Flat, occasionally dropped; square corners, tapering straight toward the back; large Dutch seat characteristic. Upholstered.

Leg: The cabriole is characteristic but others are straight and square; tripod table leg.

Foot: Claw and ball especially characteristic, term—spade, club, hoof, pad, splay, web, leaf, dolphin.

Chippendale furniture seems to be as accepted a fact with our race as the English language and subject to about as little change or danger of loss. We cannot yet improve on Chippendale. His furniture meets our requirements today as adequately as in the 18th Century.

A Chippendale room gives us a sense of ease in our house. It has dignity and importance but lacks bombast or pretense. It is the furniture *par excellence* of English speaking peoples.

The four photographs on page 88 show typical Chippendale pieces in the various "manners" in which the Chippendales designed their furniture. The mahogany chair in the Chinese style dates from about 1755–1760. Its seat is of crimson brocade. Note the characteristic broad splat in the back in fret work design; the characteristic bowed top varied by curves suggestive of Chinese style; the arm canted—leaning outward, ornamented with elaborated fret work giving added support. The straight leg is carved to simulate rods bound together at intervals. It also has the characteristic block foot, carved with a geometrical design.



A Chippendale carved chair leg

The mahogany secretary bookcase, 1760 to 1790, is in Chippendale's later style, approaching that of the early Sheraton models. Note the beautifully carved top with the vase ornament, swags and pendants; the design of the glass doors; the fine carving on the corners of the lower section; and the characteristic bracket feet.

Another type of chair is the one with the ribbon back. It dates from the 18th Century. Chippendale's "ribband-back" chairs were his especial pride. The carving on this chair is superb. The broad splat in the back is worked in a bow-knot of ribbon with streamers and carved scrolls with acanthus leaf motifs. The carving on the seat rail is very fine. The legs represent a lizard-like animal ending in a dolphin's head for the front feet. The back feet are decorated with an acanthus leaf design.

Still another example of the Chippendale taste is found in the mahogany side-table, dating about 1730 to 1750, in the so-called Irish Chippendale style, a style thought to have been in use before the time of Chippendale. Note the very wide drop of the apron below the table top with the scrolled acanthus leaf carving on a delicate latticed background. This table is especially fine. In his books Chippendale gives a great variety of table designs, side-tables being a feature, with carved swags and highly ornamental legs and supports. Such highly ornamented pieces should be kept in good company, with others highly ornamented, lest they appear too ornate in the average room. In fact, that is true of most of the Chippendale designs. They appear to better advantage when the room is carried out in its entirety in pieces of equal taste and design.

In creating a Chippendale

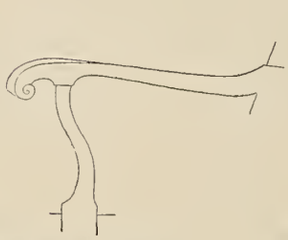
(*Continued on page* 96)



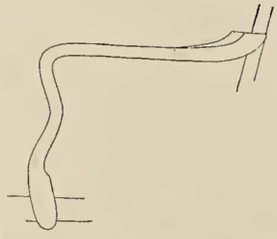
A decorative key plate



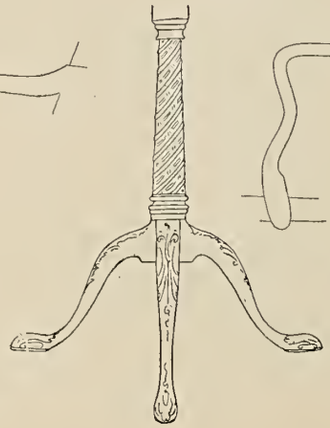
A leaf scroll table foot



Silhouette of a characteristic chair arm

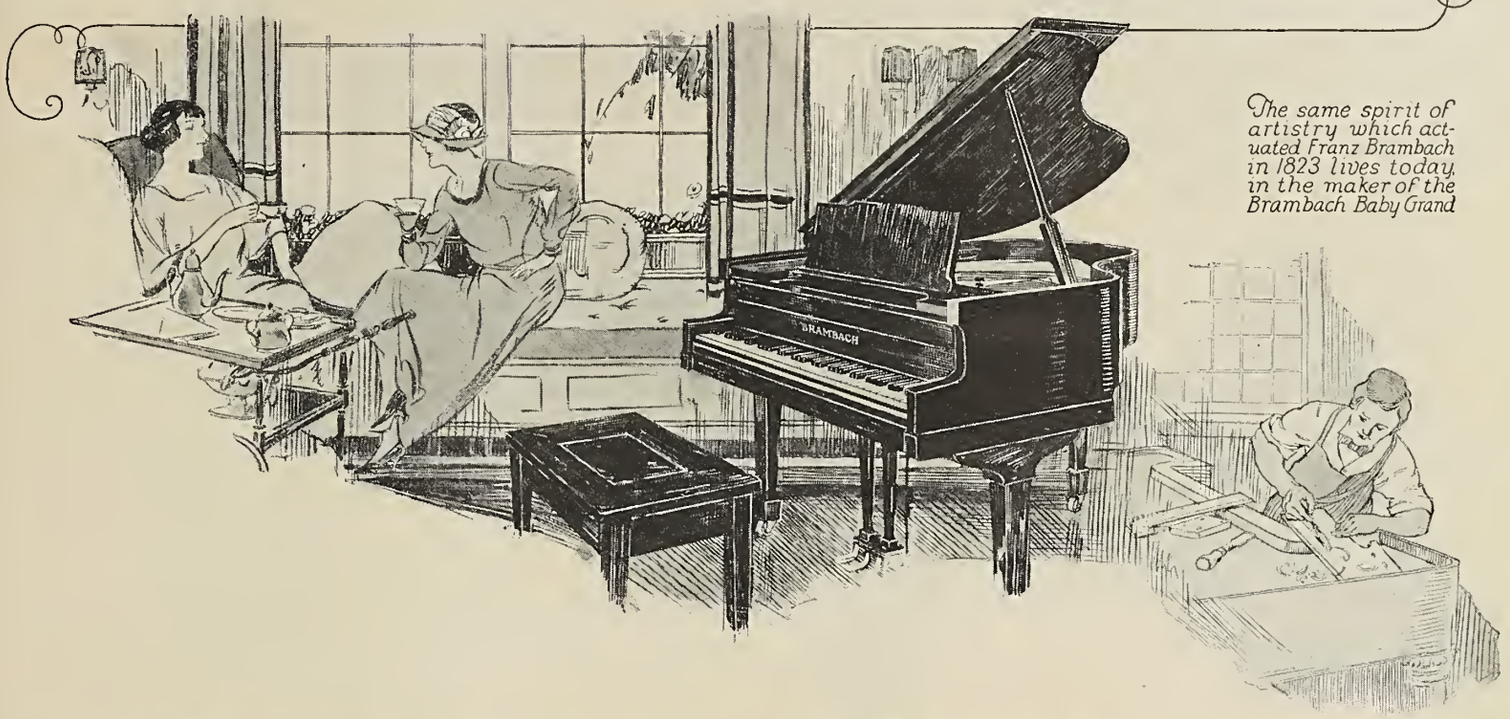


A typical Chippendale canted arm



A carved tripod table support and legs

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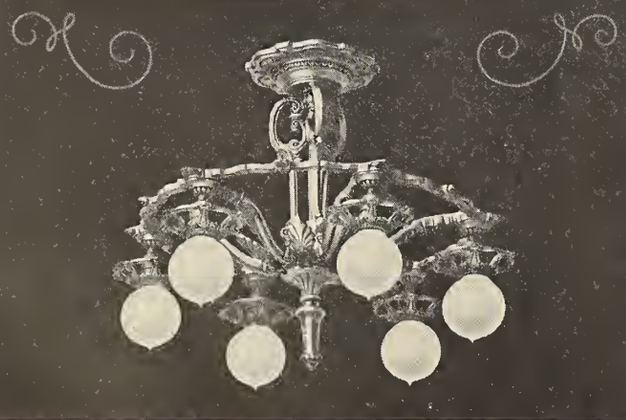
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213B RIDDLE BUILDING
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The FURNITURE *of the* CHIPPENDALES

(*Continued from page* 94)

type of room it will be remembered that the background architecture of the room was in the classical taste we associate with Georgian work, but this classicism manifested itself in the furniture only in those pieces which were made architectural features—bookshelves, large presses and such. The arrangement of the furniture was formally dignified, each piece having its appointed place. Silk was used both for curtains and for draping the walls. Tapestry panels are found both on the walls and on the furniture. Silk damask was the favorite upholstery fabric. On the floors were laid large squares of carpet. By the middle of the 18th Century wall papers had become a favorite method of covering the walls, especially Chinese painted papers, which formed an excellent background in Chinese Chippendale.

The Chippendale style includes a great variety of subjects—chairs of various types, tables, both card and dining tables, writing tables and bureaus, bookcases and beds. The dining tables of this era were usually made in sets of two or more, each having sides that let down. These put together made a long table accommodating many guests. Fine boards of mahogany were selected for the top. The tip tables on tripod stands were very popular in this era. When not in use these tables were set against the wall.

The bookcases of the period were imposing affairs, sometimes with glass paneled doors, with shelves above and cupboards below. Hanging book shelves, now so much the vogue, were designed and made by Chippendale. Many of them were in the Chinese manner and were designed to hold a few books, a clock, or a piece or two of ornamental china.

Extreme beauty characterized the beds, four-poster, of course. The cornice was usually quite ornate, the poster carved and polished, a head board but no foot board. Valances, testers and such draperies were used.

Among the illustrations will be noted some furniture mounts. These brasses show pierced decorative back plates, small escutcheons and simple drop handles.

MR. AND MRS. G. GLEN GOULD

A BREATH FROM THE VIEUX CARRÉ

(*Continued from page* 72)

Orleans, a house which seems a forerunner of better times in architecture. It lies at the end of a short street, a cul-de-sac, leading off one of the city's most fashionable residential thoroughfares. From the avenue one can see its soft pink stucco walls and its purplish-gray slate roof above a row of large palm trees which grow before the door. It is almost hidden by the verdure around it.

The French Quarter offers wonderful material in ideas, and the house has been built accordingly. The architects made a study of the old dwellings of the Vieux Carré and evolved this house therefrom by combining some features with those of the typical Spanish house. And, like the buildings of the old quarter, this new house is one of distinct and definite personality, and it is eminently suited to the semi-tropical climate of Louisiana. The house is placed directly on the street line to give it a garden space as large as possible. The garden, set against the house, is surrounded on three sides by a high wall, and is planted with large trees and shrubbery, thus receiving absolute privacy. In looking out from the windows of the house, one gets no hint of a surrounding city.

The center of the garden is an open lawn, irregularly oval in shape. The planting carries out the tropical effect of the house, there being large clumps of banana trees, oleanders, Spanish daggers, and century plants. There are roses, too, and jasmine and honeysuckle—a typical Southern garden, fragrant and beautiful.

The building is of a soft pink stucco, and it is covered with a roof of a sort of mauve slate. The coloring recalls Italy, and it recalls, too, the French Quarter of the old New Orleans where houses were tinted in vivid colors. It is almost screened from the street by a row of large palm trees growing along the sidewalk.

One enters through a door of grilled iron work. There is a square entry, paved with flagstones. The house forms two sides of the square, but the third is an open arch which gives into a small courtyard where banana trees grow amid a tangled mass of green shrubbery and flowers. From the entry one looks across this court to the garage, also of pink stucco and quite a charming little building in itself, with its heavy batten doors of soft green, and its sloping roof, half buried in the tops of palm trees.

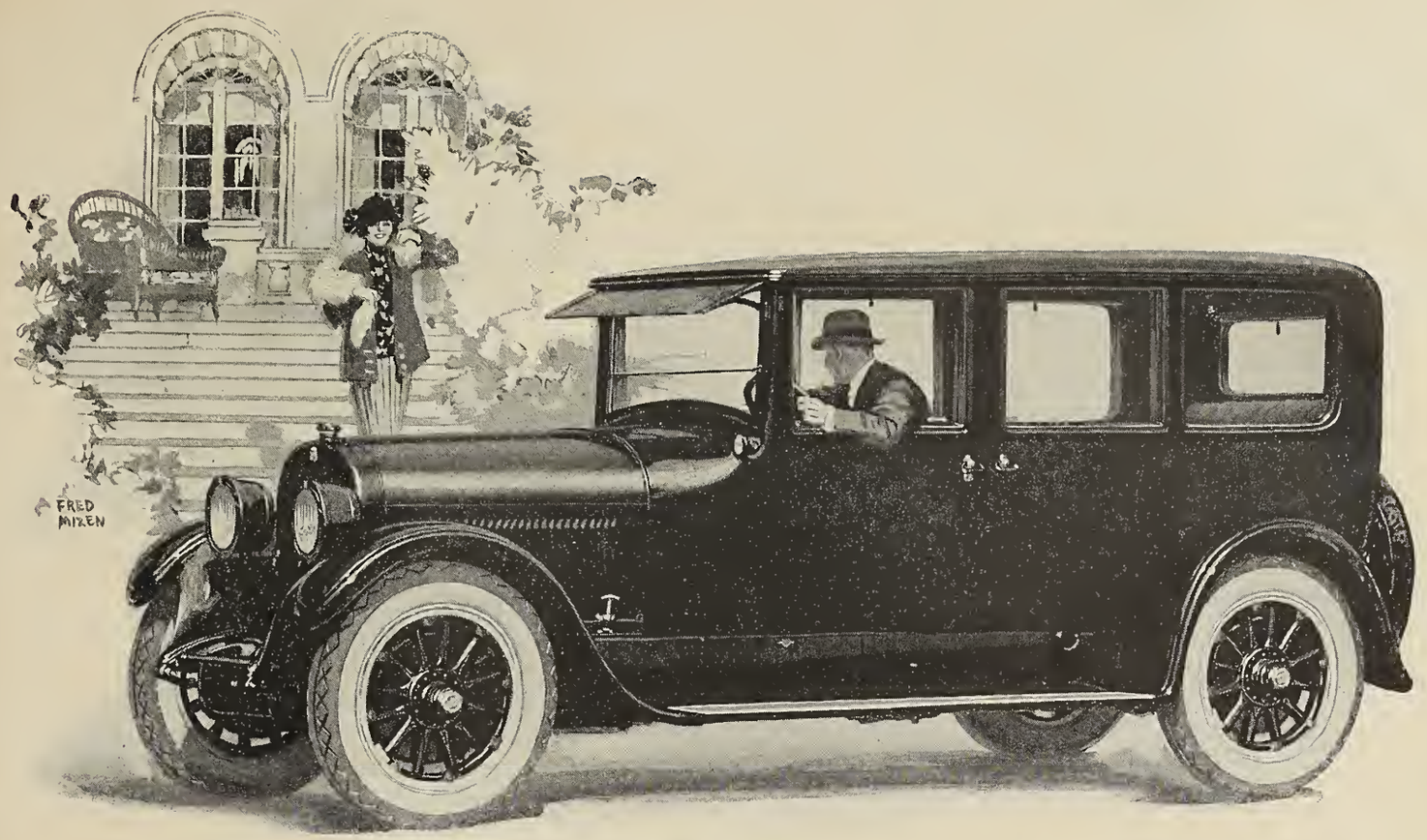
The main door of the house opens into a short hall which is parallel with the street outside, and in which the stairs rise to the second story. These stairs have a hand rail of wrought iron, very simple and austere in design. From this hall are doors leading into the main sitting room, and into the service quarters.

The drawing room, or main sitting room, is rectangular, with dimensions twenty by thirty feet or approximately that. It is one step lower than the hall, and the floor is paved with very beautiful flagstones taken from an old house in the Vieux Carré; they are soft mauve in color and have been worn smooth by the tread of the many feet which have passed over them for more than a century.

The side of the sitting room opposite the door has three large French windows which open directly onto the garden. One end of the room is completely covered with built-in bookshelves, filled with rare old books. There are doors at each end of the bookshelves, one opening into the dining room, the other into a loggia, paved like the sitting room with flagstones. The fourth side of the room has a large open fireplace, set flush with the wall, and flanked on either side by casement windows opening into the courtyard already described.

The room is fascinating in color. It is all subdued and perfectly blended. The walls are of a soft gray plaster, as they are throughout the house, and the woodwork is dull oak. The floor is that peculiar purplish color which only old stone can give, and the draperies are dull in tone. By day the room is flooded with sunlight, and by night it is lighted by candles and electric lights concealed behind soft parchment shades. The room is severe in furnishing, but comfortable. A wide, deep sofa of soft mulberry color stands against the wall opposite the windows; another large sofa is near the fireplace. Old Spanish chairs, covered with tooled and gilded leather, stand about; and beneath a window there is a large early 18th Century chest, richly carved, and surmounted by a quaint old painted wooden statue of a saint, and two dull brass candlesticks.

The dining room, which is reached by going up one step, is equally charming, with its quaint old Welsh dresser, its pewter, and its old dishes in rich colors. One whole side is of glass and opens upon the loggia which, in turn, overlooks the garden. Seated at the dining table, one looks out, through Spanish arches, into a riot of tropical foliage.



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Danersk Early American FURNITURE

represented by such groups as the Pendleton, Danbury, Glastonbury and Salem

Lovers of fine furniture and beautiful homes are more and more using Danersk Early American furniture in their rooms. Whether separate pieces such as the Plymouth Cupboard or the Heath Wing Chair—or, complete Danersk Groups—there is a satisfaction that only the possession of lovely furniture, authentic in its traditions of design, can give.

Among the groups reflecting this spirit that have been brought out recently are the Salem, Glastonbury, Pendleton, and Danbury groups. The Danersk Salem Bed is a definite contribution to furniture design. The headboard has the quaint wings found on an old-time Pilgrim Settle, and the bedtable, which fastens to either side of the bed with ease, is a new departure, based on old traditions; it is of "butterfly" type with a drop-leaf.

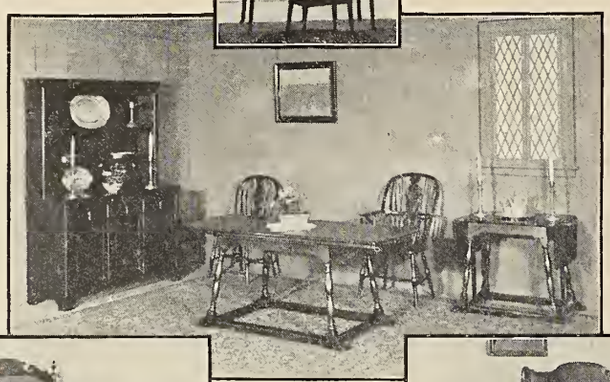
The Pendleton Group is a small collection of veritable treasures—all of old maple and white walnut, finished in the rare tones of old meerschaum with a running frieze of blue, decorated as though inlaid.

Pieces from the Danbury Group are suitable for either living room or dining room. The Danbury Cupboard is after an original Early American Cupboard, made in Connecticut. The pegged joints and beautiful amber tones are preserved in the Danersk model. The Danbury Butterfly table, when open, may be used as an addition to the side-draw dining table.

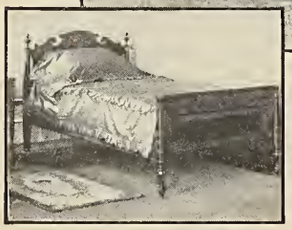
The Glastonbury Group is authentic in detail of design. The mahogany posts of the bed are delicately fluted and carved in the leaf design; the headboard is of choicest curly maple, toned with a mellow glow that is in complete harmony with the mahogany posts.

Comprehensive selections of these and other Early American, as well as decorative groups, may be seen at our salesrooms in New York City and Chicago. Call now. Decorators and their clients always welcome.





The dressing table and stool are from the Pendleton Group. Tables, chairs, and cupboard are various pieces from the Danbury Group



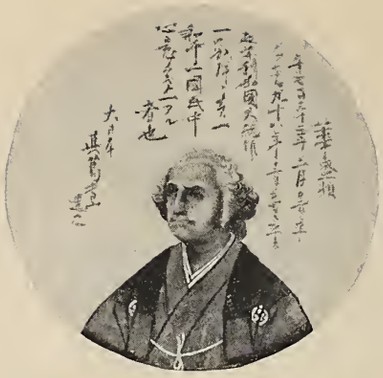
Danersk Glastonbury Bed



Danersk Salem Bed

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2 West 47th Street, New York City 315 Michigan Avenue, North, Chicago



A 19th Century Japanese portrait plate of Washington

COLLECTING PORTRAIT CHINA

(*Continued from page* 68)

to set before the young at table.

After the War of 1812 there was no question in European minds but that the young American Republic was firmly established. England, late enemy though she had been, found praise, after the cessation of hostilities, for the naval exploits of the vigorous new nation. England also was quick to see the advantage of extending commercial relations with America and the English manufacturers of pottery who, through the Colonial and post-Revolution period, had long enjoyed the patronage of Americans, sought by every means in their power to strengthen the market for their wares across the Atlantic. It seems a bit strange to us that one of the means chosen of interesting American buyers of pottery and porcelain could have been that of employing as keramic decorations views, incidents and portraits of historic import connected with the two wars in which their own country had suffered such signal defeat. However it must be remarked that the Englishman has ever found himself able to recognize and express admiration for true heroism, and such exploits as those of Bainbridge, Decatur, Preble, Perry, Hull, Pike, and Macdonough. Indeed not only was blood thicker than water, and racial kinship deeper than the sea which separated the new world from the old, but such incidents were not to be forgotten as that of Captain Macdonough, victor of the Battle of Champlain, who returned their swords to his defeated adversaries with the famous speech: "Gentlemen, your gallant conduct makes you worthy of your weapons. Return them to their scabbards."

Howbeit, the potters of Liverpool and the potters of Staffordshire were soon producing quantities of historical "china" of definite American appeal. Portraits of Penn, Franklin, Washington, Jefferson, Adams, Clinton, Harrison, Jackson, Clay and others came to be placed on plates, platters, plaques, dishes, and all sorts of pieces. Nor was Lafayette overlooked, since he was regarded as almost American, surely America's noblest foster-son.

The black transfer printed yellowish wares of Liverpool set the pace, and the blue Staffordshire wares quickly followed. Enoch Wood, Stevenson, Clews, Phillips, Tams and other well-known potters turned attention to the increasing demand for historical portrait, scene and view plates and other keramic forms. Naturally the early Colonial incidents furnished subjects for their artists. We have for instance, a landing of the Pilgrims plate from Enoch Wood's pottery, showing young John Alden stepping foot on Plymouth Rock and being welcomed by the Indian chiefs, Samoset, and Squanto. A scroll and eagle border with four cartouches, two of which contain inscription, surrounds the scene. The portraits are, of course, fictitious, and do not claim to be otherwise. Thomas Green's "William Penn's Treaty with the Indians" plate and his Treaty platter (different examples of which show the scene in variations) portray Penn as his painted portrait shows him in feature. This Penn subject appears to have been the only one which Green turned out.

One might make a large collection of old china decorated with portraits of Washington, portraits imaginary in some instances, but for the most part after the well-known types painted by Gilbert Stuart, Trumbull, Savage and Peale. So great was Washington's fame early in the 19th Century that even the Oriental potters of China sent to Europe and America keramic pieces decorated with portraits of Washington, though highly imaginative ones depicting the Pater Patriae in queue and mandarin garb! The Italian maiolica potters and those of France and Holland also produced Washington plates of interest to the collector of historical china. There were, in all probability, more Washington portrait plates made by the European potters than plates of all other American portrait subjects put together. Black printed Liverpool Washington subjects and the rich deep blue Staffordshire Washington plates are the most sought by collectors holding the hobby of portrait plate collecting.

Lafayette is so close to the hearts of Americans that Lafayette plates were produced in abundance. Lafayette's visit to America in 1824 was in the nature of a prolonged triumphal sojourn. He was the idol of Americans, feted everywhere, the guest of a grateful and unforgetful nation.

(*Continued on page* 100)

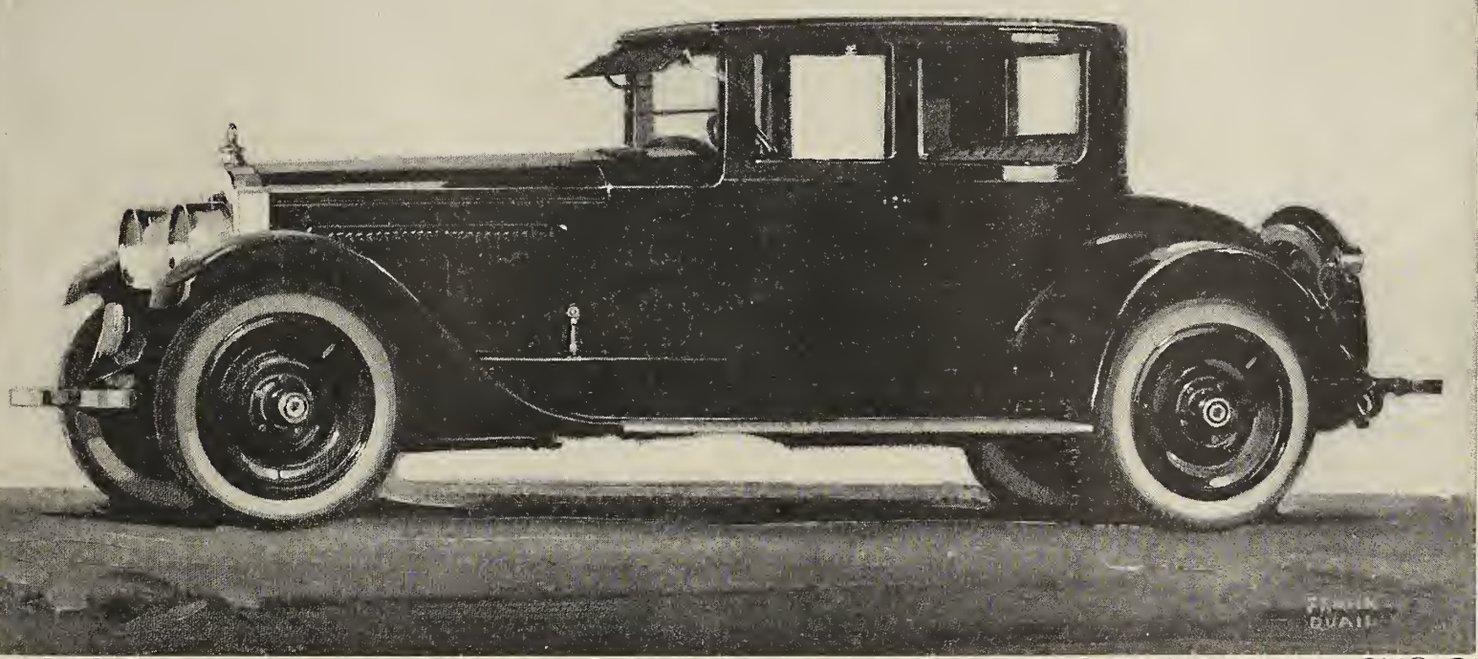


A Franklin maxim plate made by Meakin in the last century

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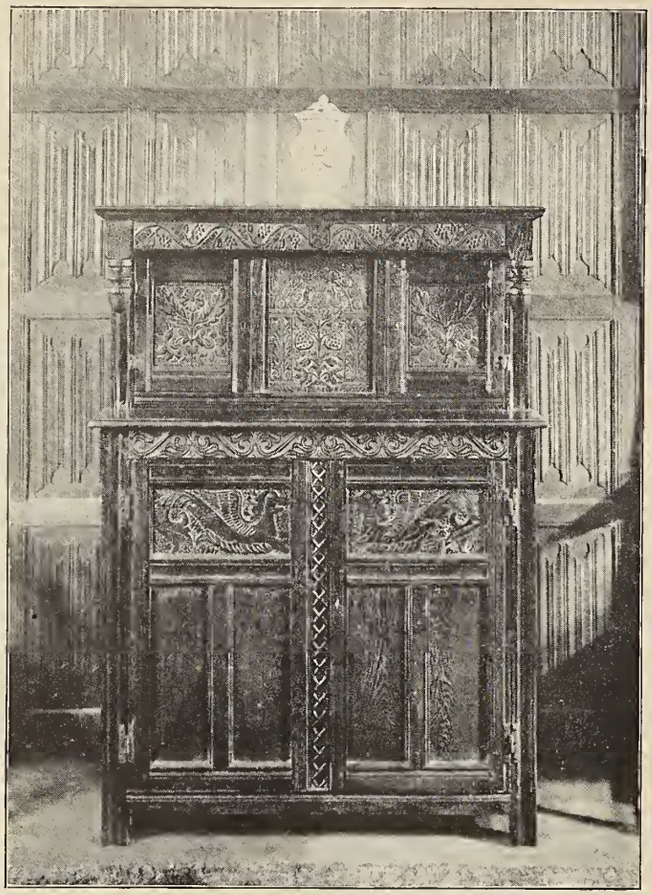
Principles never before applied to a motor car have made possible a luxury of riding, control, and performance beyond anything heretofore recorded.

It is significant that this great undertaking was in the hands of Packard engineers. In the minds of American motorists this establishes, once and for all, the high character of the achievement.

But, naturally, an advance into the higher realms of motoring so pronounced and unprecedented is difficult to describe. It is best understood only after you have had the unique experience of riding in the Single-Eight.

Packard Single-Eight Furnished in Nine Distinguished Body Types, Open and Enclosed
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Early 17th Century English Oak Court-Cupboard, by Kensington

With characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times. Even in the 17th Century his work possessed an extraordinary individuality, and it is this quality, combined with great "livableness," that gives to English furniture of this period its enduring hold on the public fancy.

Because of the old-time hand processes of the Kensington craftsmen, Kensington reproductions of this furniture retain the character and the decorative quality that are the charm of the old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

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COLLECTING PORTRAIT CHINA

(*Continued from page* 98)

The English potters did not overlook this golden opportunity to perpetuate Lafayette's progress by means of Lafayette plates and American purses were more than ready to buy everything of the sort which the American merchants imported. One may recall that when Lafayette visited West Point a platter of Staffordshire blue, bearing as its decoration a View of West Point, was placed on his table. Before leaving America Lafayette had visited towns and cities in some twenty-four states in the Union, but it is not recorded that any of them adorned their festive tables with plates projecting their hero's physiognomy, although it is more than probable that Washington and Franklin and other American hero portrait plates adorned the tables which Lafayette honored.

Coincident with Lafayette's visit was the opening of the Erie Canal, and between the Lafayette receptions and the Erie Canal celebrations hospitable and ingenious America found herself almost entirely given up to holiday doings. What the Staffordshire potters did for Lafayette's fame they also did for the Erie Canal's. Immediately plates with Canal scenes and portraits of Washington, Jefferson, Lafayette and Clinton in goodly companionship appeared in the cargoes of merchant ships from England and needless to say they sold like hot cakes. One of the most interesting of the Canal plates is the Clinton "eulogy" plate bearing the following inscription: "The Grand Erie Canal, a splendid monument of the enterprise and resources of the State of New York, indebted for its early commencement and rapid completion to the active energies, preëminent talents and enlightened policy of De Witt Clinton, late Governor of the State." These plates can hardly have appeared on the tables of those of Clinton's contemporaries who insisted that the Canal was nothing more than a big ditch which would be filled with the tears of posterity!

One of the most interesting plates to bear Clinton's portrait is that from R. Stevenson and William's pottery. This is decorated with a fine view of St. Paul's Chapel.

The Log Cabin Campaign of 1840 again furnished the Staffordshire potter with an inspiration. John Tams soon brought out his William Henry Harrison plate and his Henry Clay plate. Thence onward souvenir portrait plates of English and American manufacture as well maintained a widespread popularity.

Among the later-day souvenir portrait plates with American subjects are those of presidential candidates, of presidents, statesmen, literary and other celebrities. We have Harrison, Cleveland, McKinley, and Roosevelt plates among others. Then there is a very interesting William Penn portrait plate made by the Mercer Pottery Company in 1901, for the Pennsylvania Society of New York. Following the Spanish War many potters brought forth portrait plates depicting American heroes, and here it should be recorded that a plate was then issued to commemorate the memory of the unknown soldiers who had fallen in battle.

The collector of old china who turns attention to such an inviting special field as portrait plates will be well rewarded by the pleasure derived from a hobby of the sort. The literature of the old Staffordshire wares is rich in allusion to plates with American portraits, and such books as Barber's "Anglo-American Pottery", N. Hudson Moore's "The Old China Book", Prime's "Pottery and Porcelain", W. P. Jervis's "A Pottery Primer", S. Shaw's "History of Staffordshire Potteries", Arthur Hayden's "Chats on Old Earthenware" give much detailed information which the collector will wish to consult. Although historical plates of the finer sort are by no means common, they are still to be had and the collector turning to them now for the first time may still hope to gather a sufficient number without undue discouragement.

THE TRADITION OF KIRMAN RUGS

(*Continued from page* 87)

order to mitigate this hardness, a feature which is shared by no other Eastern rug. For all its hardness and durability the Kirman is not heavy in weight: no rug is more prized, but as the making is extremely tedious and slow, the cost is necessarily high.

Of the most ancient Kirman fabrics, but few have survived to show the patterns and colors of the early chef d' œuvres. These lovely pieces were nearly all made for the South Persian Mosques, and it is only within comparatively recent years that specimens have reached Europe at all. Even the tattered fragments, for which dealers in the Constantinople bazaars used to ask such exorbitant prices, are no more to be had. Still from what has been saved and collected, a good idea of the patterns can be formed. As in most Persian rugs the flowery devices prevail; but the Kirman designer has none of the Arab scruples about reproducing living forms. Birds, animals, even human beings, are incorporated in many of the rugs and carpets. One curious fragment of high antiquity has a red field dotted over with the detached heads of all manner of beasts, cut off at the neck, and ending in a cornet. The Tree of Life appears with fruit of various kinds hanging from the branches, and the small birds in the border each full of symbolic meanings. The Knop and flower pattern is seen, and there are representations of native Persian flowers: violet, anemone, pink, crocus, sunflower, cypress, and rose, above all the rose.

About the year 1600 the idea was introduced (probably from India) of enclosing the flower devices in a kind of arabesque framework, repeated regularly all over the field. The Kirman designer took very kindly to this frame, but as time went on its elaborate ornateness decreased and settled down, towards the end of the 17th Century, into a rhomboidal square more or less adorned. This framework, in one form or another, appears in a great many Kirmans of various periods. Sometimes immensely elongated and serrated leaf-forms are used to surround the little flower-devices, and except on the Kirmans these long pointed leaf shapes are rarely seen.

Passing by almost imperceptible degrees the rugs of ancient Kirman lead on to and blend with those of more recent date and, as ever, we find the rose paramount among flowers. In Kirman roses flourish, they are cultivated for attar, and have always been woven into the rugs and carpets. One typical Kirman design consists of a massed arrangement of red roses drawn in perspective with such minute attention to nature's detail that one cannot call them "conventional" in the sense of most Persian flower drawing. The curved petals are shaded, each blossom, every stem, stands out in relief in a way that is rarely seen elsewhere. These red roses are arranged as bouquets, in gorgeous blue vases of antique shape. Two or three full blown blossoms stand upright on their long stems, set about with

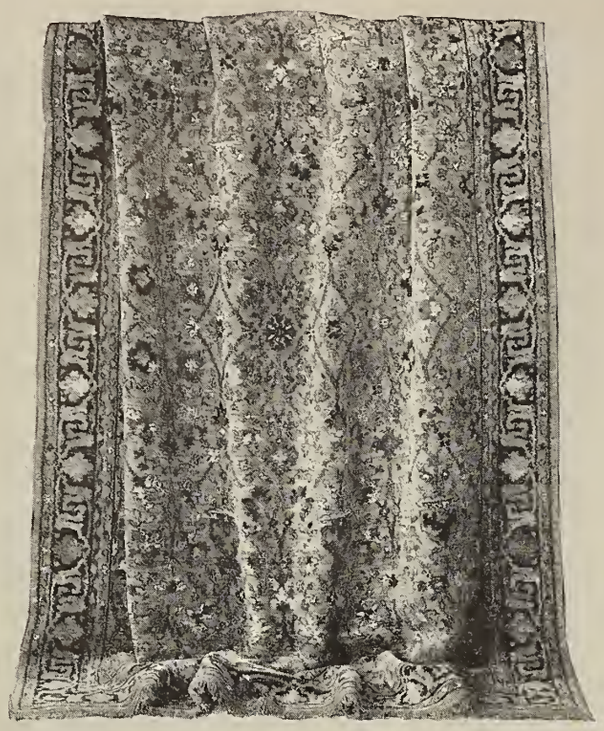
(*Continued on page* 102)



The supreme charm of jewelry is that it has no other purpose than to adorn. For this purpose nature has contributed the product of her supreme moments. Jewels and gems and precious stones are magic words which have appealed to mankind for thousands of years, and have not yet lost their power to charm.

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BENGAL-ORIENTAL RUGS



KIRMAN STUDY

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MANY of the highest grade rugs that are made in America are copies in design and color of fine Oriental rugs. Bengal-Oriental rugs go a step further; they not only reproduce color and design but they actually reproduce the fabric of the Oriental—both in texture and in the art of seamless weaving.

Woven from Imported Oriental Wool

Every Bengal-Oriental rug bears a trade mark label, (woven in three colors on black satin) which contains the Oriental name of the rug from which it was reproduced.

Look for this label sewn on the back of every Bengal Oriental rug.



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"BACKGROUNDS OF ORIENTAL BEAUTY"
by Alice Van Leer Carrick

JAMES M. SHOEMAKER CO., Inc.
16-18 WEST 39TH STREET :: :: :: NEW YORK

THE TRADITION OF KIRMAN RUGS

(*Continued from page* 100)

pale green leaves, and a few delicately drawn buds droop over the edge; sometimes the stiff and starlike henna flowers help out the arrangement. Rows of these bouquets in their vases are repeated over the field, the number varying according to the size of the piece and each group, though apparently alike, shows on scrutiny some tiny subtle variation of ornament and tone. Little of the ground shows through the close massing of the flowers; this is a characteristic of some ancient Kirmans but the shading and the arrangement marks a later period. Still later came a medallion figure, placed near the center of the field, with flowers intertwined; this now comes chiefly from the province of Irak-Ajemi. It is popular but less distinctively characteristic of Kirman than the vase and bouquets. Borders are almost invariably floral; little red roses with a wealth of foliage and stem nearly always appear; the plain stripe, but seldom. Five stripes, as a rule, go to the border, with the chief one just double the width of any other.

In tone and color the general effect of a Kirman is soft, delicate and light. Grays and soft ivory tints predominate. The reds are rosy in hue, the blues, fawns, and yellows are never crude. Greens are pale; a dark green is rare in a Kirman and the peculiar brownish-violet that occasionally appears is most probably the famous Armenian Kirmaz color.

The fine rugs, with their delicate coloring, accord well with 18th Century styles in furniture and decoration. They are charming in rooms of the Adam type and with decorations of the Louis XVI period. Where old oak prevails the Kirmans would be rather overwhelmed; they would be misplaced with the "quaint" and cottagey or the ultra-modern fashions. Satinwood, fine mahogany, and Queen Anne Walnut, with Cresend China and Sheffield plate for ornament, and beautiful brocades rather than chintz and cretonne, willow patter, or "peasant-work" for surroundings.

NOTE: This is the second of a series of articles on Oriental rugs by Mr. Wolfe. In December he will consider Bokharas.

THE PASSING OF THE PANTRY

(*Continued from page* 89)

supply, and so they are placed in the kitchen, or "off" it, in an alcove.

Not for a moment are we frowning down on the pantry; we like the pantry and would have one if space permitted and service was in right proportion. We are only going to give you our observations on this subject.

THE BREAKFAST ALCOVE

The first thing that we notice in new small houses is the breakfast alcove. This is either in what looks like the pantry or in a part of the kitchen made a little larger to accommodate the alcove, which in early days would have housed the pantry, plus the sink and other expensive accessories.

This breakfast alcove is born of the lack of human service in the house. It saves trips back and forth for the lady of the house or the maid of all work. Here breakfast and lunch can be served with the minimum of peripatetics. Of course, were it not for the kitchen aids, this breakfast alcove would be impossible.

For example: were it necessary to use the old-style hideous iron sink, the hot and early types of coal stove, the annoying and ugly old methods of cookery, breakfast and lunch in the kitchen alcove would be untempting and impossible. But now with the white enamel kitchen, white enamel tables and little white enamel benches which close up against the wall, as do the tables, too, in these little spaces there is much charm in the layout. With two or more electric outlets placed near the table, lunch and breakfast can be prepared without using the big stove, the cookery being accomplished with the electric percolator, the electric waffle iron, the electric grid, and the electric table range.

Unless you have sufficient electric outlets for this breakfast alcove, you will not be getting the maximum comfort. For should you put more than two heating devices on the same wire you will surely have a blow-out or some such inconvenience.

In many houses, the space that used to be the pantry, still remains in pantry shape and yet does not serve for pantry. In this case the pantry is a closed space for keeping the better dishes and serves at the same time as a breakfast and lunch room! Here the folding table and little folding benches are in one end—usually in the window end, and here the family eat their informal meals, dining at night in the dining room. This room is usually situated between the dining room and the kitchen. In every way it bears the ear marks of the old room, only it lacks a sink or washstand.

A friend of ours has the sinkless ex-pantry fitted up for a summer porch! The room has the prehistoric location between the dining room and the kitchen but, being doorless on one side, there is hung a curtain which fits in appropriately with porch wicker furniture painted in green. The walls of this room are in gray, very pearlish, and the trim and wainscot are white. Although the room is only supped in by the little boy, there is a charming overhead fixture very much in style of a lantern of olden time. The cupboards have pretty china in them, which makes the room cosy and livable.

SEPARATING THE SUPPLIES

In other pantryless homes we have noted the pantry without the sink, but housing a small refrigerator, shelves and closets. In this case food could be kept apart for immediate use from the general supply; also food could be put in this little refrigerator for the after theater or "movie" collation.

Where the ice box is kept outside or down in the cellar, you can readily see the convenience that this ex-pantry refrigerator could prove. Many a time you forego a nice collation at night and go to bed hungry because you don't want to go to the cellar or in the dark by-way of the kitchen. Yet were there electric switches enough through the house the question of the fear of the dark and of stubbing one's toes or of ruining one's evening dress would be eliminated.

Another real reason for the kitchen alcove and the passing of the pantry is that manufacturers, as was hinted above, have contrived to make the kitchen one of the most refreshing rooms in the house, less formal than the dining room, easier to "pick up" afterwards and altogether jolly.

The white enamel stoves, for example, electric, coal or gas, or oil, come to mean ease and coolness! These stoves have taken the heat thought out of the kitchen. Then, too, the kitchen is ventilated as no other room is ventilated. The very stove while heating forces air into certain currents and, when the electric ventilators are used, the kitchen becomes like unto the beach, breezy, sunny and comfortable!

There is, too, in the modern kitchen

(*Continued on page* 104)

LINCOLN PRESTIGE

The respect the Lincoln enjoys among owners of fine cars is based on no single phase of excellence. Impressive as are its several qualities, these alone could not sufficiently account for the universally high estimation in which this car is held.

This esteem goes beyond the technical excellence of the car itself, striking as that excellence is. It is deeper than any appreciation for beauty of line and luxury of appointment could make it.

It goes, in fact, down to the bed rock of unshaken confidence in the organization behind the Lincoln—of firm conviction that the vast resources available for the purpose are sincerely devoted to making and keeping this car the finest it is possible to build.

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The Town Car

L I N C O L N





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And this dual charm of beauty and comfort is an abiding one, for in construction, "Resthaven" specifications insure enduring service. Oil-tempered steel springs, specially anchored—the finest stretch-proof webbing—imported Italian twine—curled-hair filling, each hair a miniature spring—channeled, dust-proof cushions, which cannot become unshapely—all these make for a lasting worth. The tapestry coverings, with their restrained French motif were specially woven for the "Wentworth" Group.

The occasional table, in its graceful lines, its harmonizing of richly figured walnut with acacia burl, and ebonized stripings, is after the manner of Sheraton. Its convenient shelf and height will especially appeal to the practical minded.

Furniture of such high quality and charm of line is rare enough. But the moderate pricing makes the "Wentworth" Group a truly exceptional value. At the following uniform prices, to which your Berkey & Gay merchant will add only freight costs from Grand Rapids, it is available for every cultured American home.

Sofa . . .	$265.00	Table . . .	$27.50
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A Brochure, illustrating and describing the "Wentworth" Pieces, together with name of your nearest Berkey & Gay merchant will be sent on request.

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Berkey & Gay
FURNITURE



Northend

Enough electric plugs should be supplied if one uses the kitchen dining alcove

THE PASSING OF THE PANTRY

(*Continued from page* 102)

beauty of a real kind. The kitchener of late has the kitchen finished in cool tones of gray and combines with it the pink check curtains of yesterday, the white enamel engines of culinary procedure, the gray of linoleums and walls above the white wainscot, and you have a poem instead of a kitchen and the pantry goes unmissed by the boards again!

In one ex-pantry I saw the same color motif carried into this room which prevailed in the kitchen and the dining room lead off with another scheme entirely. This, though sudden, was pleasant.

With children in the house the dining pantry or the kitchen alcove (a part of the kitchen itself, which folds up like a jack knife and is out of the way) is a great blessing. Children do "mess" up the formal room and here in the newer room there is nothing to disturb, no rugs to spread with mud, no handsome furniture to streak with little fingers which make such broad tracks! No, it certainly seems that the passing of the pantry has made the children, at least, more at home.

In old days the jams and comfitures were stored in the pantry; we are familiar with the old stories of the children stealing jam from the historic pantry shelf. But of late it has become better policy, for many reasons, to have a jam closet in the cellar. This, for many reasons, is a good thing. Of course, to have provisions kept in the cellar it must be a dry and clean cellar. Today, with the concrete floors and walls, and the excellent cellar windows, with the elevation and subterranean conditions well kept in mind, there should be no reason whatever for the cellar not being dry. A good performer in concrete will keep you dryer than the Volstead cohorts!

In one cellar with which we are intimate, there are windows that let in the air and an abundance of light, and here the children play when it rains too hard to be outdoors. This cellar is dustless because oil is burned there and not coal. One of the newer oil-burner furnaces is used, which makes the cellar a charming cool, large place for play and comfort.

And speaking of the oil burner, I learned from a magazine a few days ago that during the six coldest months of the year, a medium-sized hotel in New York City had saved, after installing the oil burner, $25,000! This I pass on to you home dwellers who can save in proportion.

In a kitchen furnished with steel enameled white or wood well enameled shelves and cupboards, such as the ones that close noiselessly and keep closed, whose cleanlin[illegible]s is a matter of wet cloth only, in a kitchen wherein the sinks are white equipped with ample drainboards, where there is no feeling of waste or garbage lying about—eating in such a kitchen is like dining in an Alma Tadema setting! Eating in the kitchen indeed has lost its ancient tang of poverty and becomes for those who do it an actual caste distinction.

If you will look at the pictures with this story, you will see readily that the sort of kitchen of which we speak has decided esthetic qualifications.

The following factors make possible ease of dining in the alcove.

1. The dishwasher into which the dishes are herded obviates the extra pantry sink, consequently why build a pantry when shelves built into the kitchen take the place of the old pantry shelves and when the dishwasher, delightfully enameled, fulfills in miraculous fashion the functions of sink and hand?

2. Cooking glass—which goes directly from stove to table without changing utensils.

3. The immersion heater, which dropped in a bowl or glass, heats water almost immediately.

4. Enough electric outlets.

5. An oil stove in your kitchen in the summer, as it is a cool cooker.

6. Good lights.

For families who cannot afford built-in shelves and cupboards, enameled wood or metal kitchen cabinet can be used delightfully. This can be set in, stationary, like the built-in shelves, or can be rolled to its required place. In this piece of furniture there is everything that is necessary to family cookery. It even includes a table and sometimes a stool. It has a flour bin and pan receptacles, spice rack and even the market lists.

The well-made kitchen cabinet not only is a great utility but when well finished is pleasing to the eye. For the eyes also must be catered to in the matter of food. The eye is the most fastidious food arbiter! Satisfy the eye, and the food and commissary department is a long way to perfection.

Another thing that has forced the passing of the pantry is the fact that the table tops of a generation ago have gone. They are not of ugly wood but of varying and good kinds of porcelain and composition,

(*Continued on page* 106)





Rich in artistic association the history of tapestries is an inspiring one



FOR centuries many artists with reputations for achievement in painting identified themselves with tapestry-making, contributing designs which are now the treasured pieces in museums.

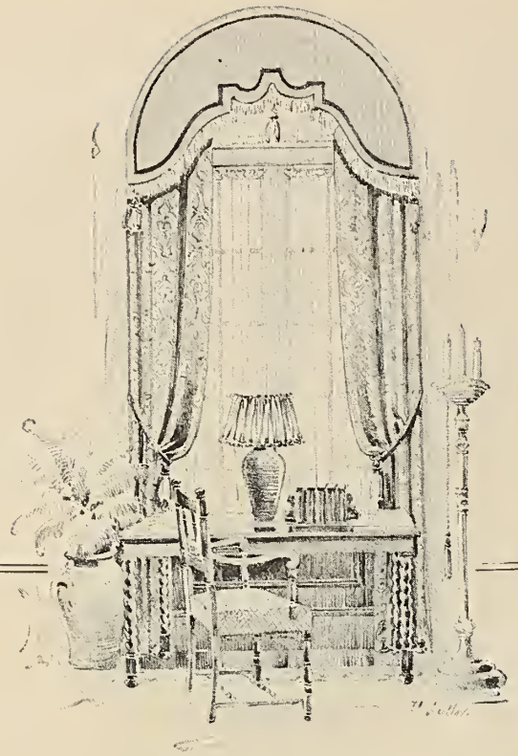
This heritage of design and the high standard of workmanship which prevailed among the hand-weavers of tapestries is a constant inspiration to us today. In recent years the machine-looms have been so perfected that the tapestries now being woven are comparable in beauty and quality if not in antiquity to hand-woven tapestries.

And where the latter, because of their great rarity and consequent value, can be seen only in museums and private collections, the beautiful tapestries being woven today are available to a far wider group.

The Schumacher collection includes skillful reproductions of antique panels, and exquisite designs woven by the yard, suitable for either wall hangings or upholstering. These tapestries are distinguished for their beauty of coloring, their design interest and their adaptability to modern interior decoration.

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THE PASSING OF THE PANTRY

(*Continued from page* 104)

which gleam and which can be rapidly wiped off and become again beautiful and clean. Eating off the kitchen table, even if you have no alcove with folding or non-folding furniture, is no longer a mark of heroism! The unconscious reasoning in this kitchen breakfasting and lunching is: Why not eat in the kitchen and save time and effort when it is so beautiful and so clean?

In most of the kitchens or pantry or ex-pantry alcoves, there is a good light over the table so that eating is pleasurable. Lighting of these informal eating places can be done by an overhead light or by a side bracket or two which go well into the rest of the kitchen or transformed pantry scheme.

The flooring is not to be despised as a factor in making the passing of the pantry a fact of our latterday economic transition. In former days the floors were either of wood or unattractive "oil cloth". Now we have the exquisite linoleums and their cousins and brothers the congoleums, linotiles, etc. Their patterns are now legion. There is so much variety in these floors and so much warmth of color and comfort of design that a real feeling of beauty is attained.

But what have we come to? We are again back to the days of our forefathers when artists painted Dutch kitchens, when artists painted the New England kitchen, when the artist recognized the kitchen as a paintable subject, since the family lived most of its life in the kitchen. Perhaps we will live more of ours. The kitchen is surely coming back into the life of the home.

It is strange that new inventions should bring us back to old methods of life, but it is so. For example, I am very sure, were it not for the incinerator and other means of polite and drastic methods of disposal of waste, the kitchen luncheonette (another name for this impromptu custom of eating) would not be possible. Failing the incinerator, which burns up refuse noiselessly, without odors escaping into the room, you can have the charming, yes, charming, white enameled garbage pail, which you use by pressing with the foot, thus opening the top, and sliding the waste into the receptacle. Another thing you can have made is the work table which has a hole in it so that when you cup up vegetables they slide rapidly and swiftly into the pedalled can awaiting below. In apartments there is often a garbage chute which carries the garbage into the cellar incinerator.

So you see how the manufacturer with his infinite discretion is doing queer and lovely things to the modern home.

The passing of the pantry does not pass understanding as it has roots in the life of today. I have heard people deplore the fact of its passing, people who think that it denotes poverty and better days in the past, yet I can hardly think that. I can't but think that anything as lovely as the new homey livable kitchen is not a come-down but a "come up" to better times.

So, in conclusion, due to the larger kitchens, the ingenuity of the manufacturer, the decrease in the size of the pocketbooks and space and the more stringent immigration laws, the ancient pantry in certain spots on the surface of our globe seems to be dying a very beautiful death, giving place to the intensified beauty of the kitchen, the alcove, the metamorphosed pantry.

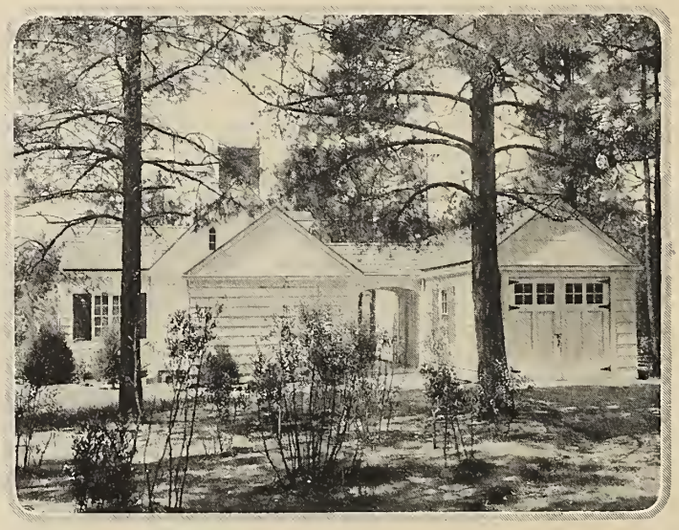
THE NARROW MARGIN OF PROFIT

(*Continued from page* 61)

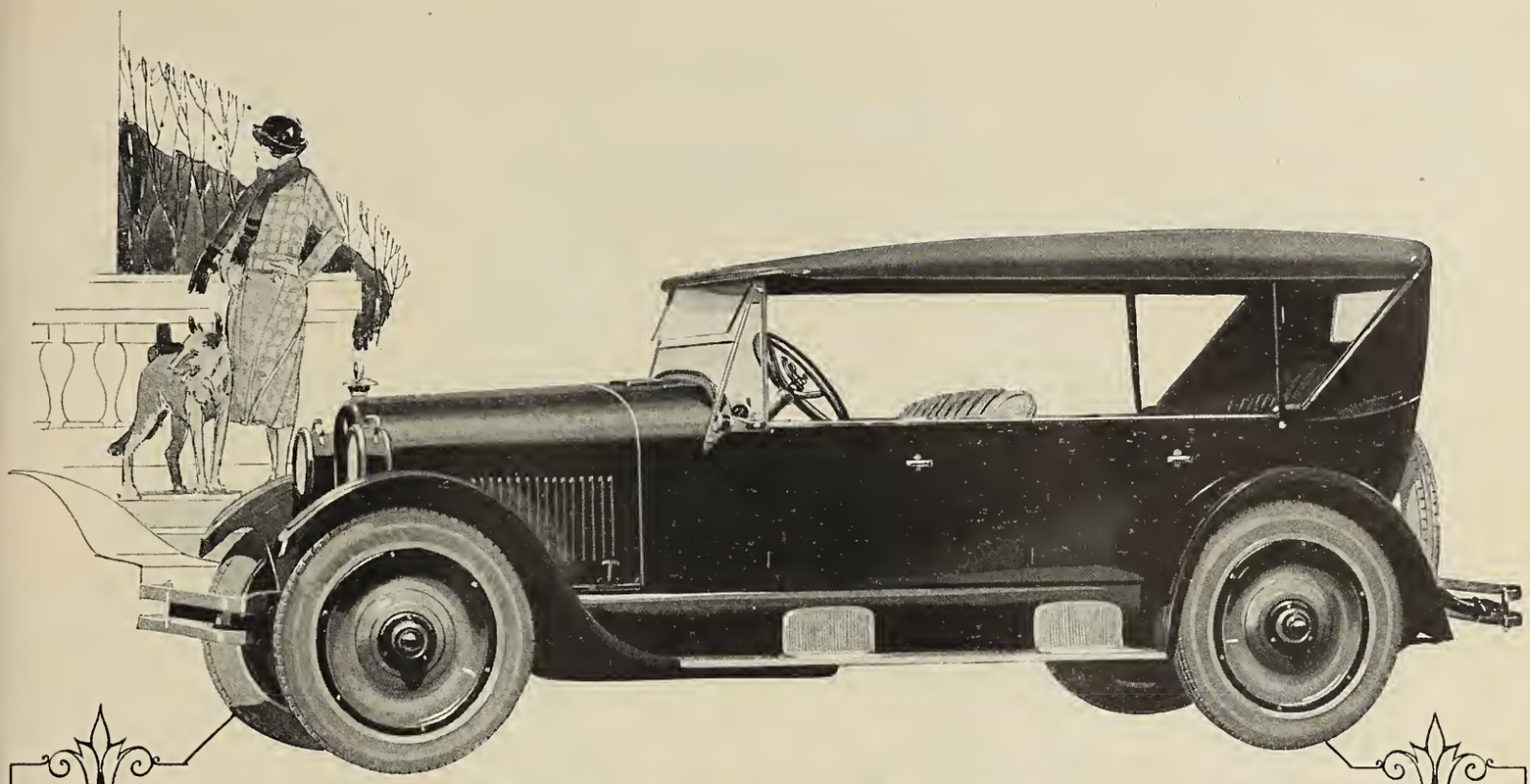
certain number of unpaid debts which cannot be collected because of the failure or death of the people incurring them, and also an architect is continually called upon to do something for nothing. His clients want him to design special furniture or, a year or two after the house is done, to make some trifling suggestion as to change. He is asked to do little pieces of work for charity of some kind, or happens to be a member of the club that wants something done, or some of his relatives or friends ask him to do something without charge, "just a few little sketches, don't you know". At the end of the year these items mount up.

The house illustrated here is neither unique in my experience nor an exception in usual architectural practice. I simply don't dare make a real accounting on most of the smaller jobs. My books would show a loss on too many of them, and I know a very considerable number of architects who say they cannot do a country house under $100,000 without showing a loss. For me a $100,000 house is a pretty big job, and I can make a good profit on it but I do not believe that it is possible to make a set of drawings for any house under $15,000 and show any money for the architect, providing the work is completely done.

Yet there is apparently a feeling on the part of many people that an architect's charges are excessive and that he does little to earn his money!



The garage is connected with the kitchen wing by an arched passage and its roof repeats the kitchen gable



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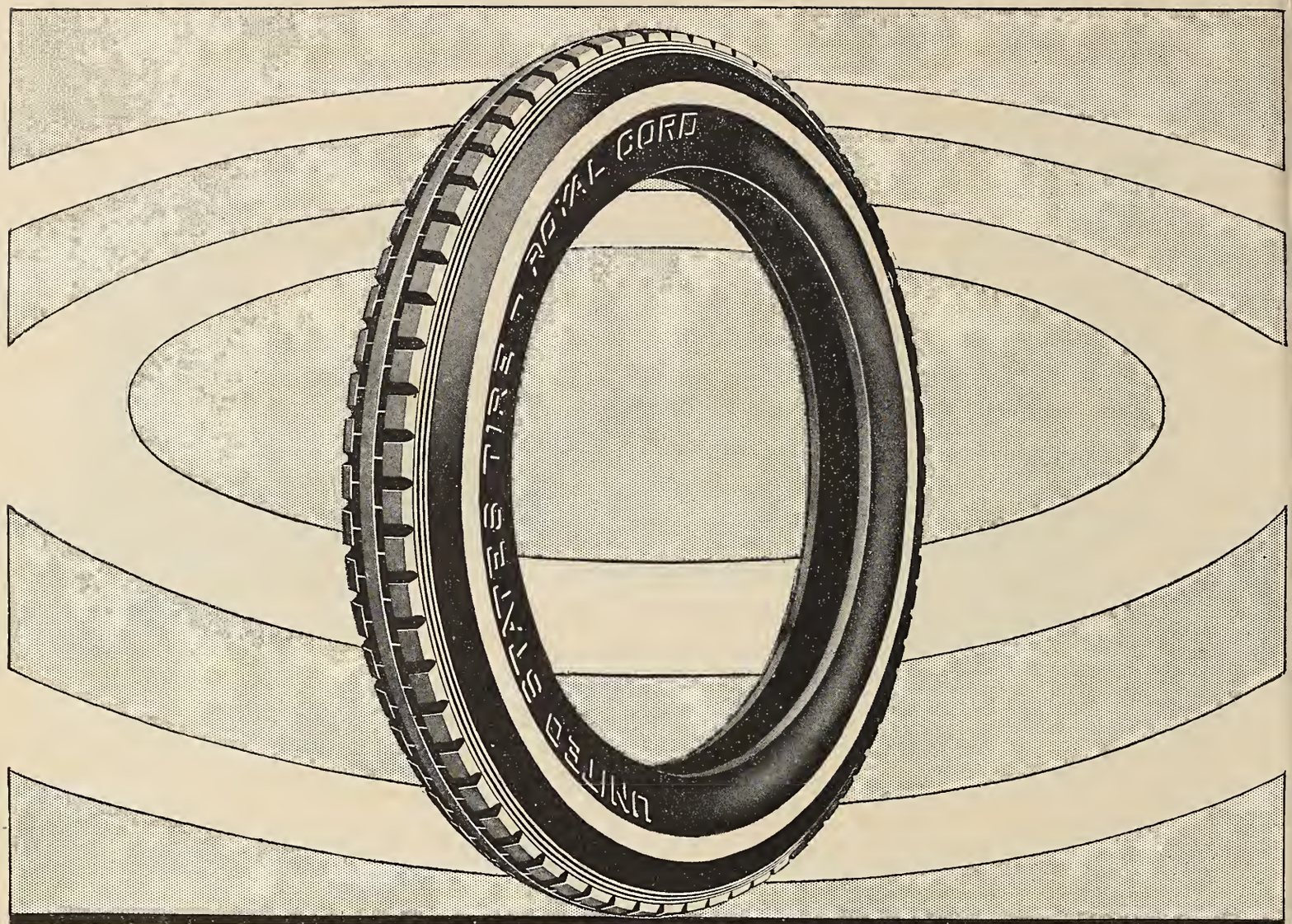
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For the Thanksgiving Table

Quality Linen

The happy feast-time approaches, so look to the essential setting for a successful dinner—fine napery. A snow-white linen napkin and a table cloth of evident quality leave a decided impression on the guest and add zest to the well-served meal.

Is your linen worthy of the occasion? Visit McGibbon and replenish your supply from our notably large selection of attractive patterns—in some instances exclusive with us. McGibbon linen has achieved a reputation for highest quality in almost a century of service to the best families Here are two very interesting values.

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Tablecloths—2 yds. x 2 yds.	9.00	each
" 2½" x 2½"	11.25	"

Shamrock Pattern

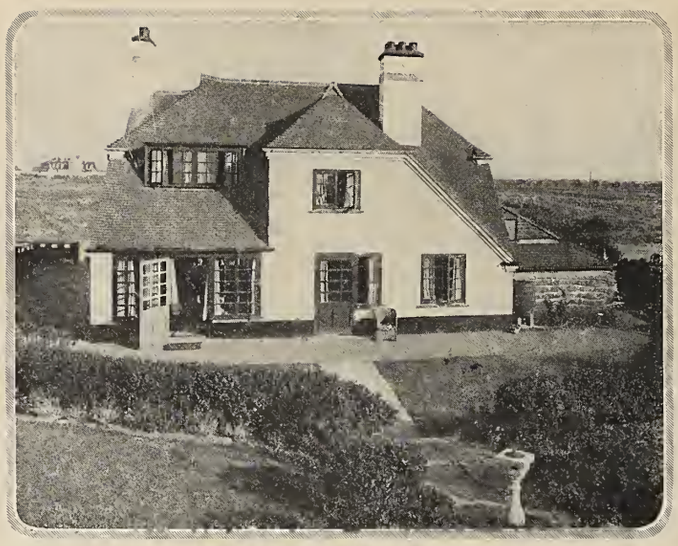
Napkins—22 x 22 inches	$14.00	dozen
" 24 x 24 "	17.50	"
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"Thatched Cottage", Llanwern, is built of the local stone and is a charming example of modern cottage architecture in England. Oswald P. Milne and Paul Phipps, architects

ENGLISH COUNTRY HOUSES

(*Continued from page* 55)

truly individual home because he does not try to please a host of personal as well as invisible critics. To attempt to please everyone is a losing game in any human enterprise, and most of all in building your house. Women especially, and men but little less, are unduly governed in this country by the spoken advice, warnings, recommendations and criticisms of their friends. And as most of this gratuitous aid is negative, not positive, most of our houses are a cautiously contrived fabric of "dont's". Worse still, we are far too much governed by unspoken criticism—by what we think people will think. If we are within the bonds of ordinary propriety, and are building a decent house —why care what they think?

I have enlarged at some length on this first essential of the English country house because it is in many ways the most important of the four. One of the thoughts that should go along with it is that no chronicle of architecture in this country can ever record the countless fair projects and the really ideal house which architect and client might have built without the vicious and destructive advice of the client's friends and relatives.

The second essential is not entirely unrelated to the first. In England the tradition of the ancestral home is still a vivid and real thing. It is a part of the country, and has its effect even upon those who build a relatively small house. Of course there is speculative building, and there are rows of stereotyped, jerry-built houses, just as we have here. Theirs are much better designed, and whether ours are worse built than theirs is immaterial in this connection.

The kind of speculative builder who is all too common here and very rare in England is the man who builds his own home (as he calls it) with more than half an eye to the speculation of selling it, someday . . . perhaps. No matter how

(*Continued on page* 112)



It is the manner in which the English country house is designed and built, rather than the actual materials used, which gives it a character that is difficult to transplant



Paderewski Playing the Recording Piano in the Studio at Aeolian Hall

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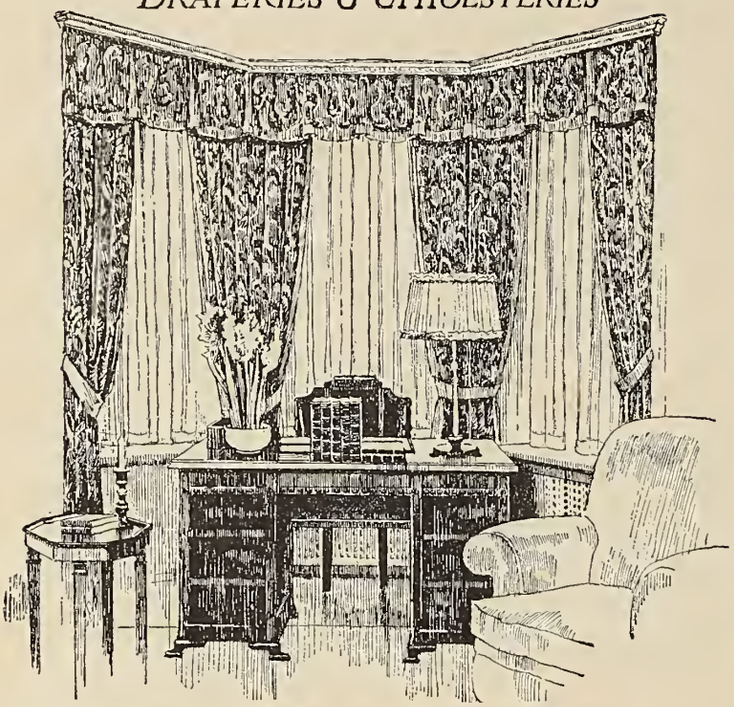
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An English seashore house of interesting diversity in its garden front, and a roof line which is both pleasing and well related to the site. It is at Sandwich Bay, and Deane & Braddell are the architects

ENGLISH COUNTRY HOUSES

(*Continued from page* 110)

vague his "someday" or "perhaps" may be, no man who builds his house, the home for himself and his family, with the thought of selling it and building another, can build a house of any character or individuality. He must keep within all the most ordinary conventions of the commonplace, "standard" house, or the future buyer will not like it. No greater travesty on building a home could well be enacted.

Certain it is, that if a man builds a house for himself, and means it to be his home always, he will build so much of himself into it that no money could buy it from him. It will be full of personal expressions: if he is wise, much of the history of his growing family will be recorded in details and additions as the house grows old with him.

English country houses are like that, and they are like that because they are not built to sell at a trifling profit to the first buyer who knocks at the door.

A third essential of the English country house concerns itself with the deeper connotation of that superficial thing called style. In England the style is deep rooted in the traditions and precedent of the land, either locally or nationally. In this country, the English house must be transplanted with the utmost care, and more real feeling for its racial meaning than generally exists. Most often the living spirit of it goes in the transplanting, and the owner and his wife wonder why they thought that old house in Surrey was so ideally charming. In such cases the usual procedure is to blame it on the architect.

The third essential is the essential of workmanship, or, more accurately in this application craftsmanship. Without a love for tools and materials, and for the results (for their own sake) of work well done, the actual superficial appearance of the English country house will always elude those of us who wish to build a like

(*Continued on page* 114)



A portion of the entrance front of an English country house at Willingdon. Although it is perfectly symmetrical, there is a distinctly informal character in the architectural manner of this house



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The Taste of American Women is Evident Everywhere

BY CHAMBERLIN DODDS, DISTINGUISHED NEW YORK DECORATOR

TO form an accurate opinion of people, it suffices to look into their homes. There you will see unmistakable evidence of taste, good or bad—indications of genuine cultivation, or the lack of it. It is not necessarily a question of cost. All of us have seen interiors as atrocious as they were expensive, while many unpretentious arrangements are utterly charming.

The reason we rarely encounter an impossible interior is that most American women possess true artistic feeling. This they express unconsciously in everything they acquire, from their clothes to the furnishings of their drawing rooms.

The perennial vogue of Seth Thomas clocks results from the national instinct for fine and well-wrought things. Recall how many of these clock master-pieces you have seen in rooms that were delightfully livable and tasteful.

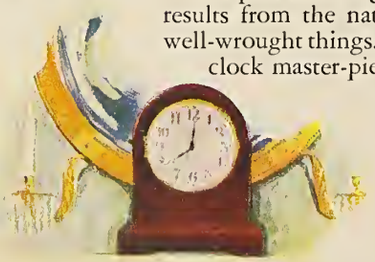
Because so many women wish to have a Seth Thomas in every room, the New England designers have developed beautiful models to harmonize with any interior treatment.

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As always, the mantel demands the stately presence of a goodly clock. But other sites for Seth Thomas clocks find equal favor. A welcome innovation is a special wall-bracket for the timepiece. This Seth Thomas accessory serves to relieve the monotony of too spacious wall area.

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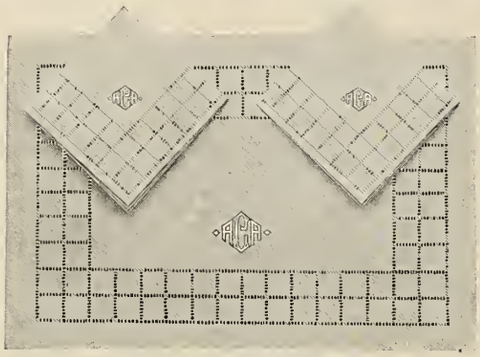
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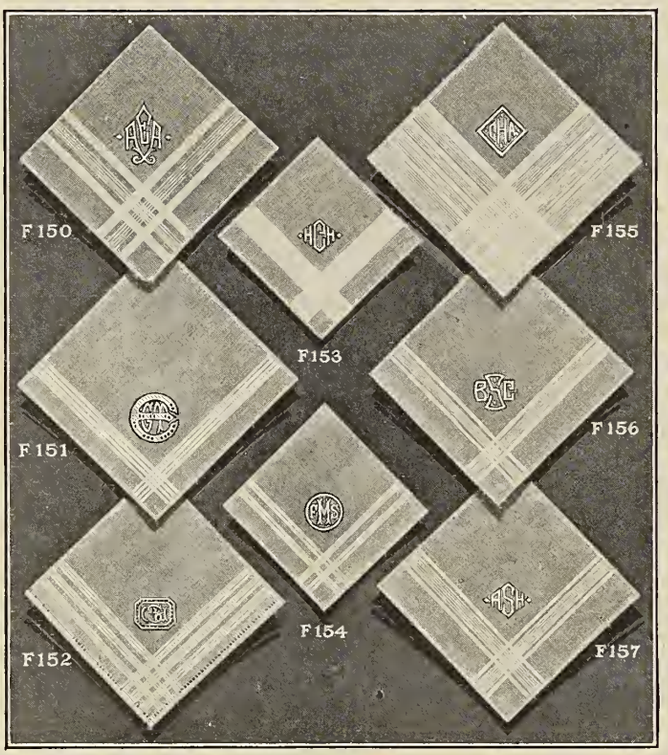
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ENGLISH COUNTRY HOUSES

(*Continued from page* 112)

dwelling in this country. As labor stands today, here is a major obstacle, to be overcome only by that painstaking type of architect whose usual thanks is to be called "fussy". He will insist, and pick materials and workmen, insist, supervise, and insist some more—and the thing will be done.

The fourth essential would involve a sociological essay in itself, for it concerns itself with the different mode of living, about which has grown up the English country house as it is. We adjust an English exterior with more, but usually with less feeling for its true inward character, to suit our own scheme of living—and wonder why our house is different, somehow, from our English intention.

We may build country houses externally "in the English manner", but because of these four essentials of type of house built by English architects as the homes of Englishmen, we in America will not ever build English country houses. And, indeed, why should we expect to?

NOTE: This is the first of a series of articles, to appear from time to time in HOUSE & GARDEN, on racial architectural styles. In each article Mr. Price plans to get beneath the superficial aspects of these styles, which are often deceptive, and state the real spirit of each type.

MUSHROOMS *in the* CELLAR

DR. E. BADE

MUSHROOMS, because of their content of spices, are articles of food, although they consist of from 80% to 93% of water. They are often called the meat of the forest since their meat value is equivalent to that of animal meat, and their protein content is much greater than that of cereals. They are also especially rich in food salts, mannite, and sugars. All mushrooms are hard to digest, much harder in fact, than meat, therefore they are considered more of a delicacy than a staple article of food. As the former they are appreciated everywhere and the edible mushroom, *Agaricus campestris,* is now world wide in distribution.

Since all fleshy umbrella fungi are very delicate, a few degrees of an unfavorable cooler temperature will quickly kill them. For the growth of a fungus, at the period of fructification, nothing is so essential as plenty of moisture and a constant, unchanging temperature. If these conditions are satisfied, and if plenty of organic material is offered to the underground network of branching, hairlike threads, the fruiting body of the mushroom will appear above the surface of the soil in an astonishingly short time, for the fungus proper grows under the soil.

In the food supply of a fungus, the ferments, which play such an important rôle in the decomposition of organic material, are essential factors. The absorption of the food is accomplished by diffusion of the soluble constituents. These are then manufactured by the ferments within the cells, into other substances. These ferments, of which the *enzymes* are the most important, do not enter into the composition of the food, but only act as an accelerator, carrier, or catalytic agent, by whose presence the change is accomplished.

Of all mushrooms, the edible mushroom *Agaricus campestris* is the easiest to cultivate. It is found wild in eight different species all of which are edible, *Agaricus sylvaticus* excepted, which, although not poisonous, is not palatable.

It is quite a simple process to cultivate mushrooms almost anywhere. Beds can be successfully made in any shaded part of the garden in summer, even the hot-bed can be used for this purpose if it is kept shaded. Light is not injurious to mushroom cultivation, but dryness and the direct heat rays of the hot summer sun act unfavorably upon the development of the fungi.

The most desirable location for beds are in natural caves, tunnels, cellars, and any other places which can be kept at a uniform temperature of 60° Fahr. and which can be ventilated at intervals.

(*Continued on page* 116)



Fresh manure is placed in piles 3' high and well wetted; then, in about three days, fermentation begins to take place and steam rises from the heap. The manure should then be forked over daily until the whole mass has become evenly decomposed, after which it may be carried in baskets to the cellar and placed in the mushroom beds





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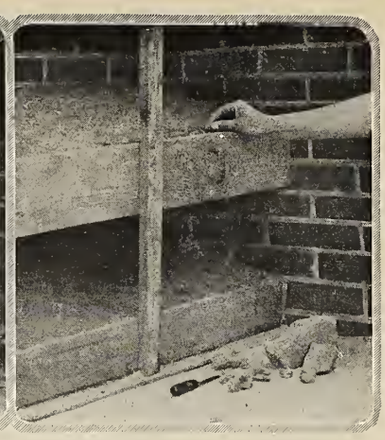
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Mushroom spawn, coming in the form of bricks, is chipped and the pieces placed in the beds 1′ apart

MUSHROOMS *in the* CELLAR

(*Continued from page* 114)

For making the beds, a straw-free manure is used, and the best type is that from young, strong horses fed with but little green-stuff. It must be at least 14 days old, although it can be older, but it should not have been placed in large heaps so that it can not heat to such a temperature that it becomes white. All of the longer, strawlike particles must be removed. The manure is then piled into heaps about three feet high in some protected situation after which it is well watered until moistened throughout, but not drenched. On the third day, fermentation sets in, which becomes visible by the formation of steam. The manure is then to be forked over, and this process should be accomplished daily if possible and in such a manner that the manure at the edge is placed in the center. Small heaps of manure should not be used, for only the larger heaps will decompose uniformly throughout and furnish that food material necessary for the development and luxurious growth of the mushrooms. The manure must not be permitted to burn while undergoing decomposition for then it becomes useless. Danger of burning passes after the manure has been turned over a number of times. It then slowly cools. This entire process takes about two weeks' time.

The prepared manure is brought to the place where the beds are to be formed. If the floor is covered with stones or flags, it becomes necessary to provide a layer of straw manure upon which the prepared manure is spread to a depth of from 18″ to 20″ or more and firmly packed down with a board.

While transporting, the manure will have cooled quite considerably, but it still has the property of generating some more heat, which generally requires about two days. When it has attained a temperature of approximately 70° Fahrenheit, the spawn, as the underground mycelium or germinating spores of the fungus are called and which can be obtained in the form of bricks, is introduced. The spawn bearing clay is chipped and the chips placed in the manure at a distance of six inches from each other. The entire bed is then covered with straw and left to itself for about two or three weeks.

The mycelium develops very rapidly in this rich manure and soon extends its delicate network throughout the bed. After this has occurred, the entire bed is covered to a depth of ½″ with a moist layer of a good garden or hot-bed soil. When possible the soil can be mixed with a little clay and lime and this mixture gently pressed over the manure after it has attained the temperature of the place in which the mushrooms are cultivated.

When the soil becomes light in color, that is, when it becomes dry, it must be carefully watered to prevent the drying out of the threadlike growth of the mushrooms. In the course of four or five weeks, the first mushrooms make their appearance. They do not come forth singly, but in groups, so that it pays to harvest them. Now is the time for good ventilation as this is very important, and, too, atmospheric moisture should not be lacking.

When harvesting the mushrooms, care should be taken that the underground growth is not destroyed or disturbed. It is best to grasp the mushroom with two fingers and to twist it off. The slight cavity so produced is filled with soil. It is immaterial whether the fruiting body be fully developed or not, although it is best to wait until the umbrella gains in width.

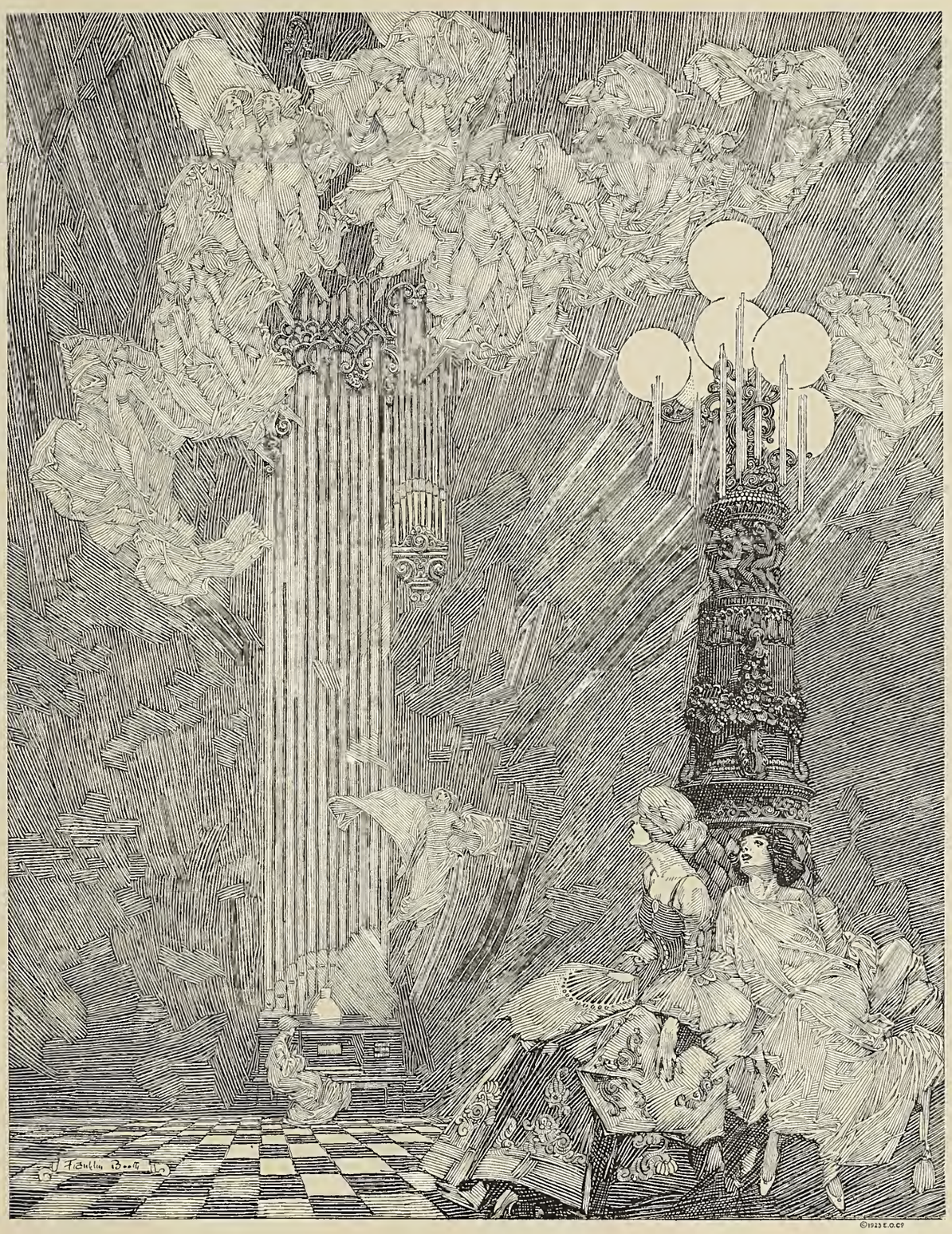
(*Continued on page* 120)



After the pieces of spawn have been set in the manure the bed of loam should be smoothed over evenly



In the course of four or five weeks the first of the mushrooms will have come through and be ready for picking



THE ESTEY RESIDENCE PIPE ORGAN

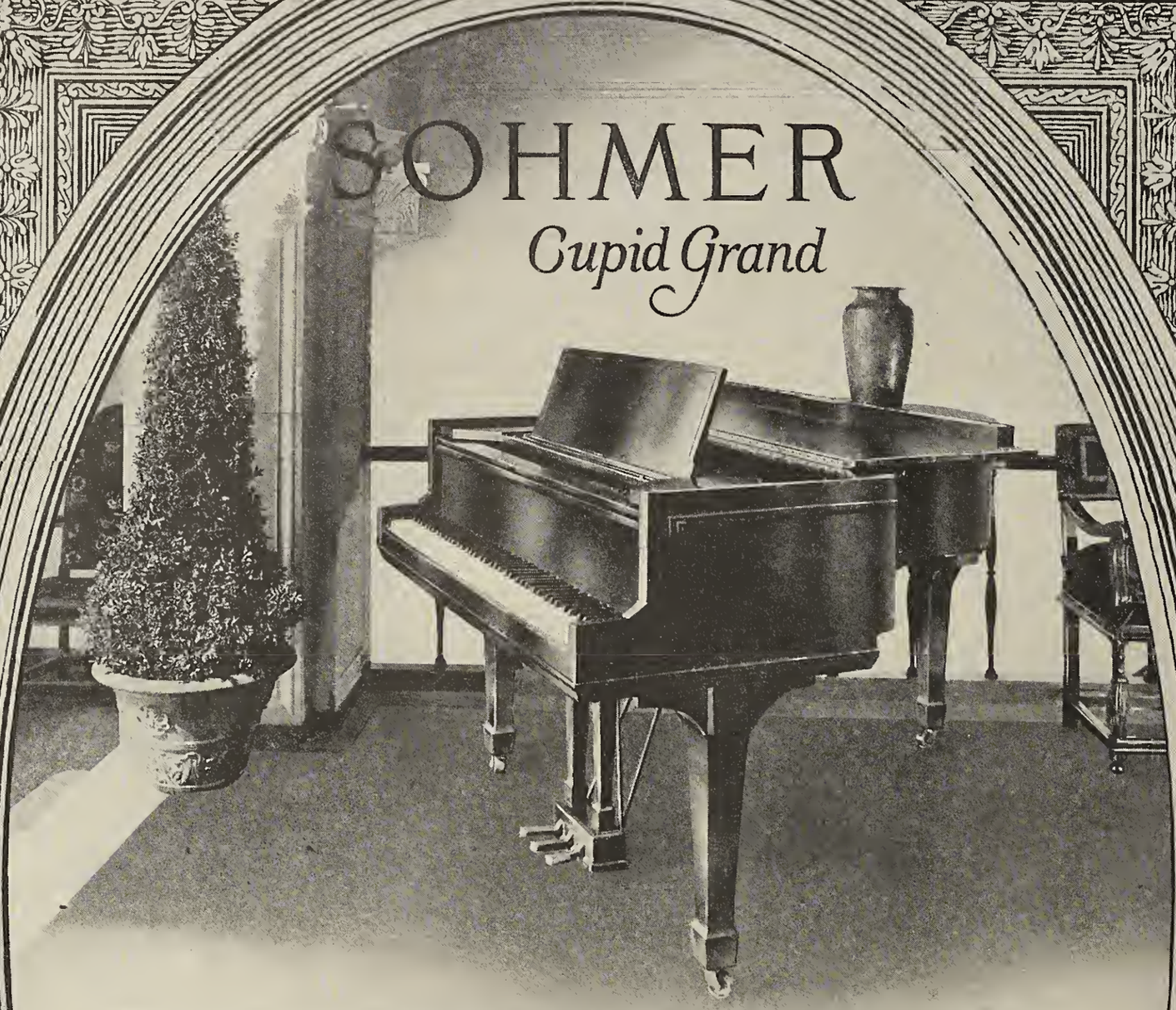
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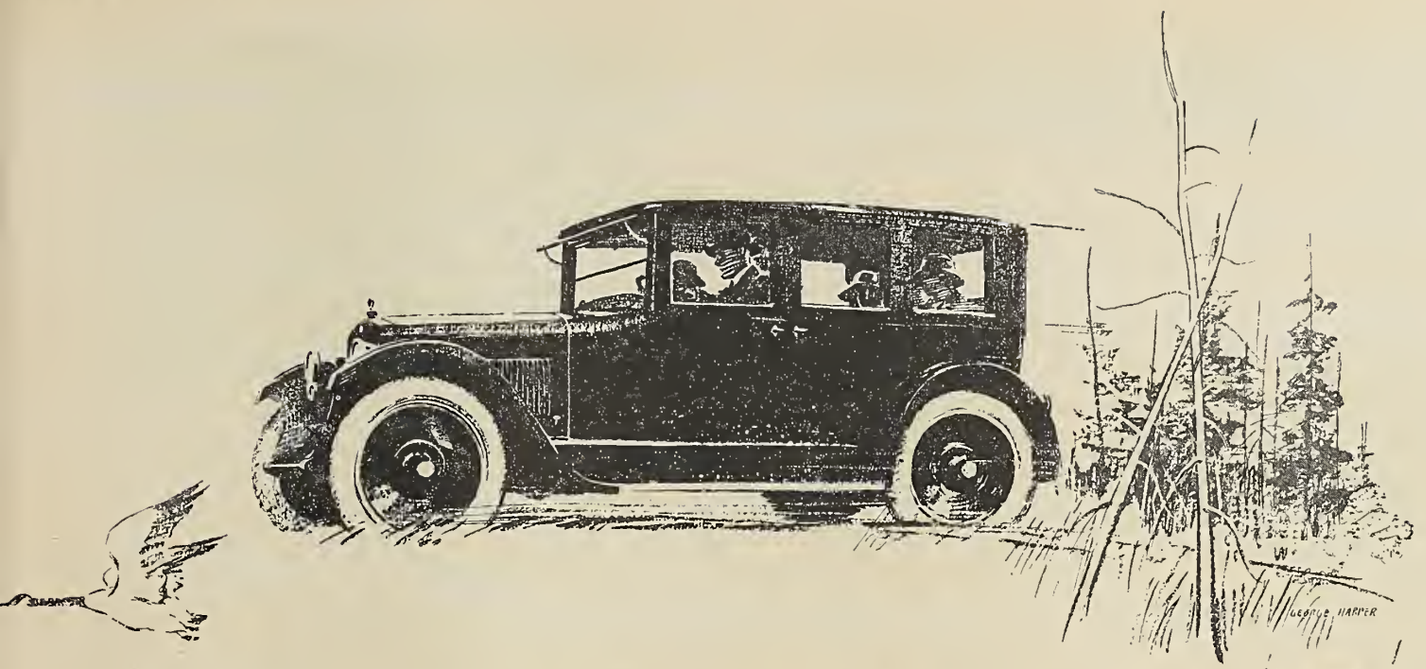
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Designed for Ireland Bros. by Julien Elfenbein, from VIIth Century Irish MSS.



Harvesting time in the mushroom bed is the simplest phase of mushroom cultivation: it is impossible not to recognize a well-developed fungus, and it picks very easily

MUSHROOMS *in the* CELLAR

(*Continued from page* 116)

The life of a mushroom bed is from two to three months. At the end of this time the exhausted manure is removed and the beds thoroughly cleaned and aired before a second crop is started.

For smaller and tinier types of beds barrels can be taken which have been sawed in half and placed in a cellar. These receptacles keep both moisture and heat of the manure to the best advantage.

Mushrooms do not develop properly in cellars which are too dry and too warm. In such locations it is often observed that the young fruiting bodies begin to wilt and refuse to grow. Then the place must be kept thoroughly ventilated and the walls and the floor must be occasionally moistened. On the other hand, cellars perpetually moist with rising ground waters are not suitable for mushroom cultivation, for clean, and not a muggy atmosphere is demanded for their vigorous growth. Then, too, the cellar should not have been used for the storage of fruit or vegetable of any kind, since it often happens that other injurious fungi may have been introduced by them. Such places must first be thoroughly white washed, for lime influences the development of the mushrooms very favorably. But above all, mushroom beds must be protected against sudden changes of temperature as well as draft, for both are fatal to their welfare.

NOTES OF THE GARDEN CLUBS

ELLEN PAINTER CUNNINGHAM

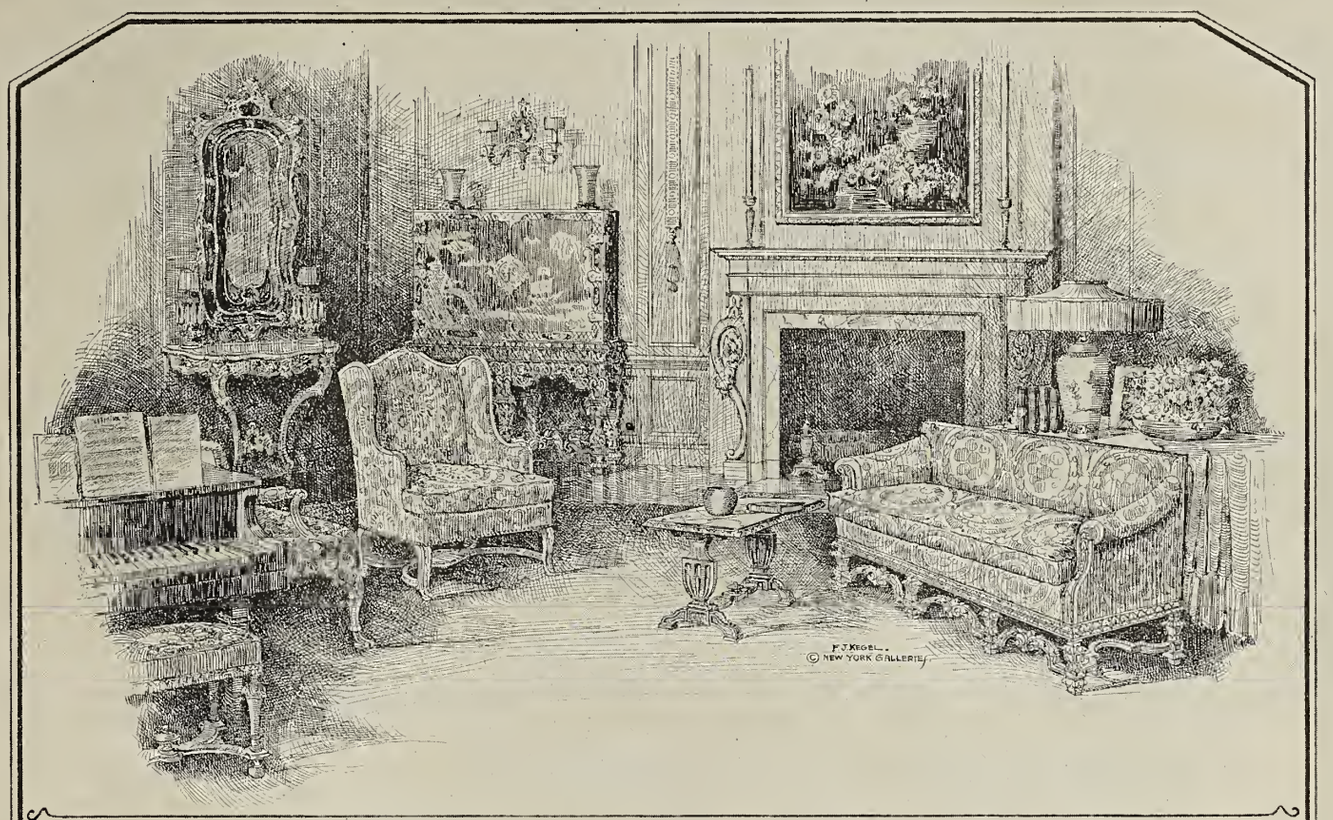
THE Garden Club of Douglaston, L.I., N.Y., was developed from a committee of the Woman's Civic Club in March, 1921, and has 80 members active and associate, all doing personal work in their gardens. Mrs. Henry Sampson is the president of the club, which meets monthly, in the afternoon. Plant exchanges and sales are conducted and also seasonal flower shows, in which flower arrangement is introduced, are held, Spring and Fall. The most important work accomplished by the club was the rebuilding of part of a sea-wall, in order to protect some fine trees, fifty years old, and, in addition, the members have planted a number of trees around the railroad station. The Garden Club of Douglaston is a member of the federation of twelve Long Island Garden Clubs and Committees, which was organized at the suggestion of Mrs. John Paris, President of the Flushing Garden Club. The inaugural meeting was held at the Brooklyn Botanic Garden, whose director, Dr. C. Stuart Gager, delivered an address and Mrs. Paris was elected president of the federation. The chief aim of the Douglaston Garden Club is to protect the natural beauty of its locality and to develop an appreciation of civic beauty.

THE Four Counties Garden Club of Pennsylvania, was organized in December, 1921, with Mrs. Frank G. Thomson as president, who still fills that office. There are 25–30 members paying $5.00 dues and who represent Delaware, Montgomery, Philadelphia and Chester Counties. During May, June, September, and October, meetings are held weekly, and bi-monthly the remainder of the year. Among those who have addressed the club was Miss Emily Exley, who demonstrated spring pruning on shrubs outdoors after her talk, and who brought samples of leaf mold, composts, etc., to illustrate another "Talk on Soils". Other lecturers were Mr. Otto Thielow who spoke on House Plants, and Mrs. Verplanck who told "How to put the Garden away for the Winter".

The Garden Club is experimenting, systematically, with seeds from American and foreign dealers to determine the relative merits of the seeds sold, and also is trying out unusual annuals to test their value in the American climate and under local conditions. Another experiment is to be made in planting, under the direction of a professional, a perennial border, the plan for which is to be selected after a "Competition in Design for a Club Border" has been held among the members of the Garden Club. All after care of the planting is to be given by members without assistance from any gardener.

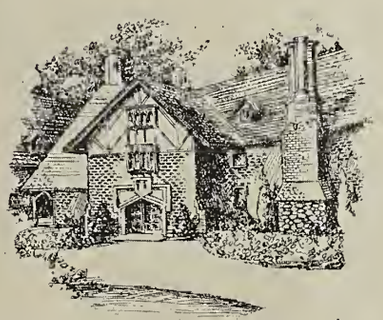
A flower show was held in October, 1922, at the residence of Mrs. T. Wms. Roberts, at Bala, and a "Tulip Show" in May, 1923, at the home of Mrs. T. Truxton Hare, in Strafford. In June, 1923, an "Inter-Club Flower Show" was held on the estate of Mrs. Robert W. Lessley, at Haverford. The inspiration to employ "an entire decorative scheme, providing suitable, artistic backgrounds and arranging exhibits in relation to each other" originated with Mrs. Thomson and Mrs. Lessley. Class I called for arrangements of any plant material, including grasses, growing plants, berries, etc., as well as flowers, with which might be combined draperies, furniture, or other suitable accessories. The scale of points allowed 30 each for "Relation to Background" and "Artistic Effect", with 20 points each

(*Continued on page* 122)



The simple, austere dignity of the Georgian Period might easily have been too severe. ¶ But lingering memories of the colorful Renaissance in France and Italy softened that austerity and effected a happy combination of styles. ¶ In those leisurely days, too, the master cabinetmaker took rank with the great artists,—and today we are recapturing his gracious spirit in the faithful reproductions hand-wrought by our community of master cabinet-makers at historic Fort Lee atop the Palisades.

The Galleries of Suggestion



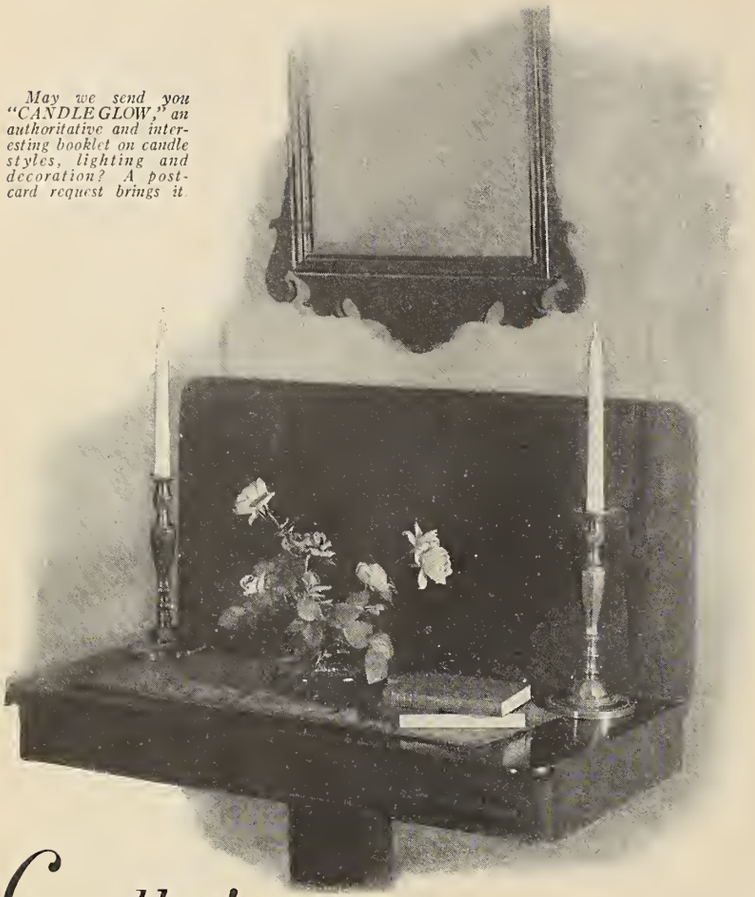
THERE is often something uncompromisingly rigid and self-conscious about a so-called "Period" room. And in a Living Room, any stiffness is peculiarly unfortunate. But a judicious mingling of styles in good taste will always create the more interesting ensemble.

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THE ATLANTIC REFINING COMPANY
PHILADELPHIA

ATLANTIC CANDLES

NOTES OF THE GARDEN CLUBS

(*Continued from page* 120)

for "Proportion" and "Composition". For these exhibits Mrs. Lessley prepared the stone inner-court of her home by filling in with "building paper,"—washed in soft yellow, gray, pink and blue,—the arches 9′ high, and 5′ wide, which formed niches on two sides of the court 24′ square, thus simulating an old weather stained Italian stucco wall. The first prize was awarded to Miss Frances Sullivan and Mrs. Nicholas Roosevelt, for an arrangement of old red Italian brocade draped as a background, across the top of which ran a garland of white roses, with a high table standing before it, on which were placed a Florentine colored bust of a lady, between two high candlesticks, and on the floor were lilies. Mrs. Samuel J. Henderson won second honors with a gold fish stand, illuminated from below, around which were purple iris, and wistaria. The third prize was received by Mrs. Kent Willing and Mrs. T. Truxton Hare for an Italian consol table holding two wrought iron candlesticks and Newport Fairy Roses. Among other arrangements was a living blue macaw, on a perch, before a rose arch against a blue background, also clipped cedars forming a background for a bird bath with flowers in it, and pots of plants below. Competition in this class was limited to members of the Four Counties Garden Club, but the other competitions were open to the three other co-operating Garden Clubs, each of which was invited to make three entries in the remaining classes and the non-competitive exhibits. Classes II and III were for "Arrangements of flowers and related material, on Small and Large Tables," and for "Dinner Table Decorations". Much interest was displayed in Class IV, for "Original Compositions" which was suggested by Mrs. Lessley.

The exhibits could be in the form of a "terrace decoration", a "section of a border", an " altar", or whatever suited the imagination. First prize was awarded to Mrs. Frank Thomson and Mrs. E. B. Cassat, who created a miniature garden which was made with a white paled fence surrounded by a hedge of Japanese cherries. The "border-bed" was formed of 6″ high boxes, filled with earth, in which were sunk potted plants, and milk bottles, masked with laurel branches, containing stalks of delphinium and sprays of rambler roses. Proportion counted 20 points in the specifications to be presented with each exhibit, in this class, but it was to be judged for its beauty as well as conformity to the plan submitted. Mrs. Stengel won second honors with a portion of a terrace and wall sun dial.

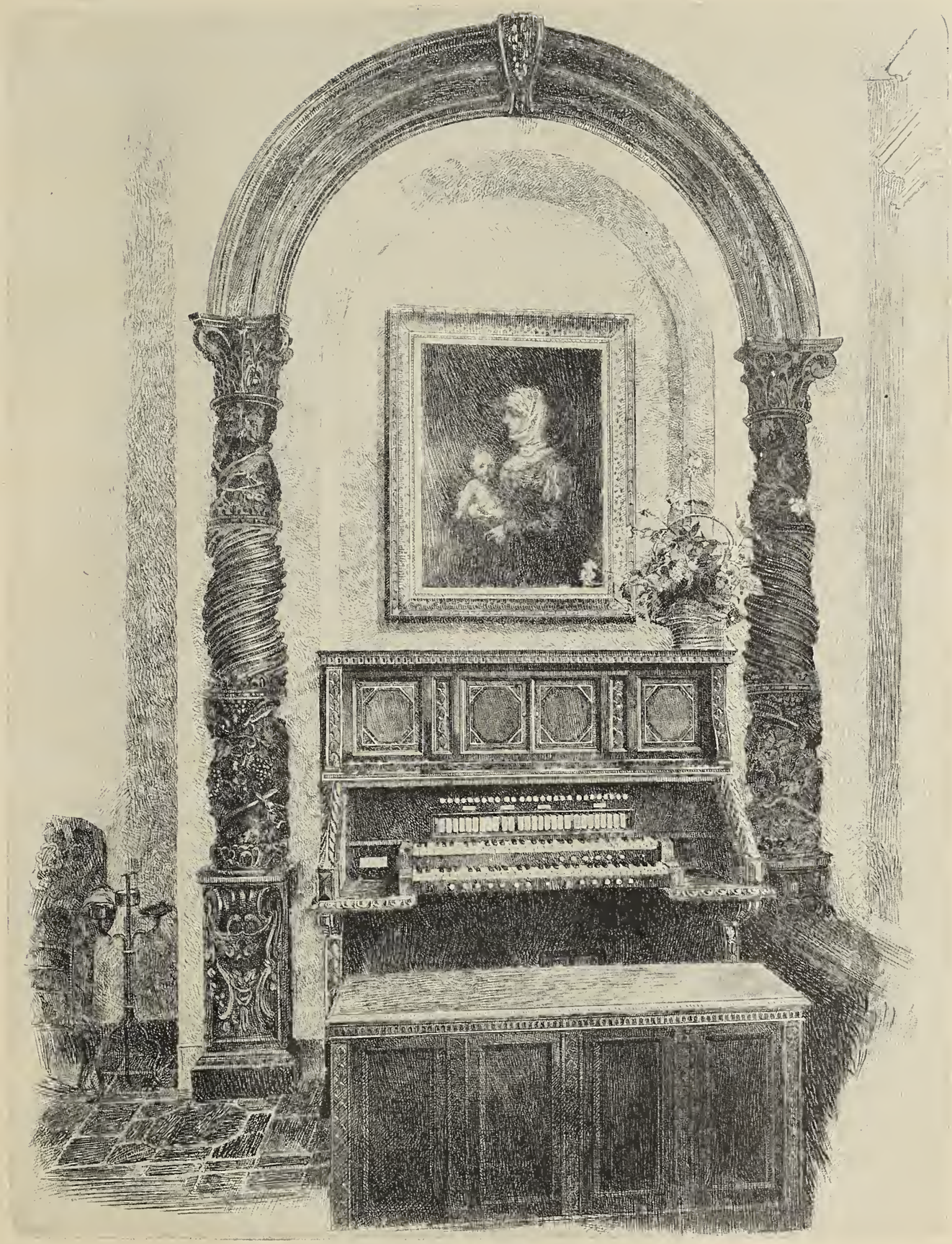
In another division of Class IV Miss Anne Thompson, of the Philadelphia Garden Club, received first prize for a "Memory of Venice", consisting of an Italian consol table, on which stood a vase containing pale yellow thalictrum with pale blue delphinium, and also an arrangement of white roses in Venetian glass, the whole composition being against a background of old brocade. Mrs. Franklin Pepper and Mrs. Charles Platt, 3rd, of the Garden Club of Philadelphia, carried off second and third honors with a "Decorated Altar" and an old Italian jardiniere filled with blue delphiniums, placed before yellow brocade.

In a non-competitive section of Class IV, subject to criticism of the judges, Mrs. Lessley entered an Egyptian dinner service, and Miss Gertrude Ely a "Wayside Cross" of plain wood standing at the edge of the woods with a setting of foxglove, ferns, etc. Mrs. Robert Glendenning entwined a wall-shrine with trailing sprays of white roses.

Special cash prizes were offered by the Garden Club for arrangements of flowers and related material, in one or more containers, the exhibits to be entered by employees, gardeners, maids and butlers, of members. Mrs. Lessley's gardener, Jeremiah Flynn, won a "first" with a "decorated pool in the center of the court", other awards being made for vases of flowers, for centerpieces, etc. Flower containers of glass and pottery were the prizes awarded to members of the Garden Clubs. The judges for the Inter-Club Flower Show were architects, interior decorators, painters and horticulturists, including Mr. Wilson Eyre, Mr. Arthur Meigs, Mr. Boyd, Mr. Dawson (the water color painter), Miss Woodville, Mrs. Huger Elliot (Jessie Wilcox Smith), Miss Exley, Mrs. George McFadden, and Mrs. Charles Willing. The attendance was about 250.

THE Garden Club of Greenville, Mississippi, whose president is Mrs. Charles W. Kittleman, was organized in May, 1922, by Mrs. Matsy Wynn Richards, who is now a well known photographer on the staff of *Vogue*. The club uses the constitution suggested by Mrs. Francis King. The membership of the club is limited to 50 women doing personal work in their gardens. Meetings are held monthly from February to November. Experience talks are frequently given by members and the program for the year has included talks on "Garden Effects", by Paul L. Meuller, landscape architect of Minneapolis, Minn. "Enemies of the Garden", by Mr. Lauderdale, assistant etymologist of the Mississippi State Plant Board, "Plants and Shrubs", by Prof. A. B. McKay of the Horticultural Department, A. & M. College, Starkville, Mississippi, "Planning your Garden", Wm. Snyder, professional gardener, "Roses", Dr. W. B. Johnson, a fine display and talk on dahlias by Mrs. Fred C. Berry and "Spring Planting, of Annuals and Perennials," by Mrs. J. D. Smythe. Each month an interesting and instructive paper is given by Mrs. N. S. Mayhall on "What to do in the Garden this month". An elaborate flower show is an annual event in June. Three of the members belong to the American Rose Society. The club has assisted, by plans and donations, in the planting at the country club, hospital and cemetery. Being a pioneer garden club in the state, it has aroused widespread interest and admiration and a number of other towns have called on us to help in organizing garden clubs for them.





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The keyboard console of this organ shown is partly recessed in the second floor Music Room. The Organ itself is ingeniously installed in a chamber off the stair landing, with tone outlets through a loosely hung tapestry panel, with additional ornamental wood grilles on either side for further outlet of tone. This organ is playable both manually upon its keyboards and by Recorded Rolls, which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

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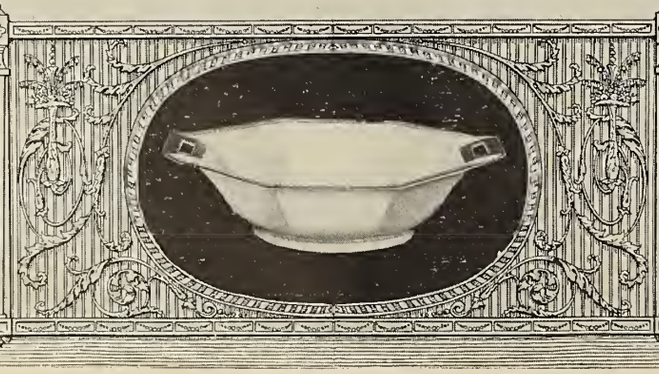
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Such sharp contrasts as rough plaster, wrought iron and intricately carved and gilded wood combine in making the corner of this bedroom unusually picturesque

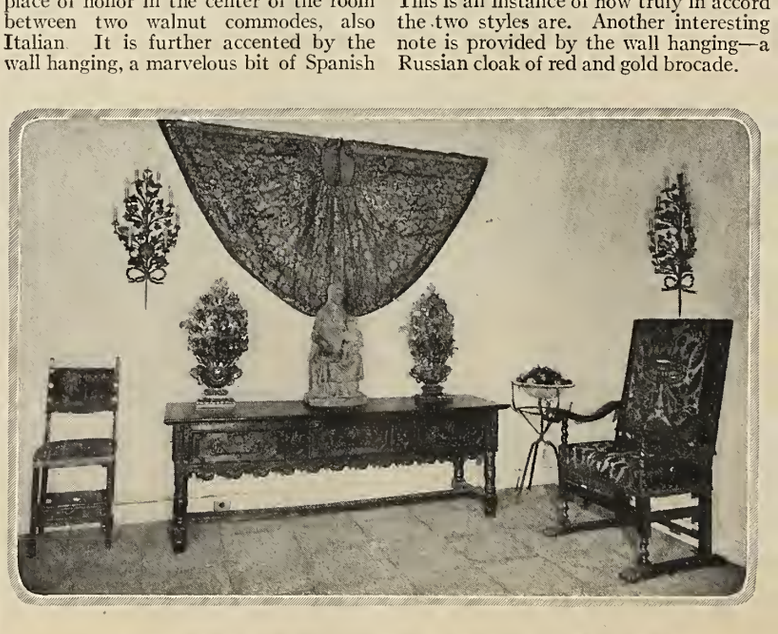
FURNITURE FROM ITALY AND SPAIN

(*Continued from page* 63)

of austerity. Much the same holds true of Italian interiors. This does not mean, by any means, that the rooms were lacking in interest. On the contary rarely do we find such gorgeous fabrics, splendid in both design and color, such a wealth of intricate and beautiful decoration on the furniture. Because few pieces were used, care was taken to make each piece a masterpiece and they became doubly conspicuous because they were silhouetted against a background severely simple. Add to this the striking effect of richly colored wall hangings, the contrast of intricate and beautiful wrought-iron work against plaster walls, hand-woven rugs, colored tile floors, and it is easy to understand the appeal of this form of decoration. Everywhere was the interest of contrast. Elaborately decorated surfaces made up for the uncompromising lines, plain plaster walls accented the richness of the fabrics.

Spanish and Italian furniture has been charmingly combined in the bedroom shown on the top of page 63. This room was built around the bed, a beautifully carved walnut piece dating back to the 16th Century in Tuscany. This has the place of honor in the center of the room between two walnut commodes, also Italian. It is further accented by the wall hanging, a marvelous bit of Spanish embroidery in brilliant colors, and by the Spanish chest at the foot, covered in an interesting antique, hand-woven fabric. Further Spanish touches are the wrought iron fender and lighting fixtures, antique carved wood molding around the fireplace and the small walnut chair. The walls of this room are a lovely, dull, gray blue, finished to give the effect of age and topped by a ceiling of pale yellow. Against this background is the vivid color interest of the wall hanging, rug and bedspread of crimson and gold brocade. This is a good instance of the restraint characteristic of the majority of Italian and Spanish interiors. There is no superfluous furniture but this bareness is more than balanced by the beauty of the pieces themselves.

In the dining room the same blue has been used for the walls. This color is a wonderful foil for the lacquer red lining of the niche and for the brilliantly colored glass and bits of Majolica on the shelves. Here the furniture is Italian with the exception of a beautifully carved Spanish oak table. On either side of this are Italian Renaissance chairs covered in red velvet and damask, and the wrought iron ornaments and statue are also Italian. This is an instance of how truly in accord the two styles are. Another interesting note is provided by the wall hanging—a Russian cloak of red and gold brocade.



In another corner of the dining room is a carved Spanish oak table and Italian Renaissance chairs. The wall hanging is a Russian cloak of red and gold brocade

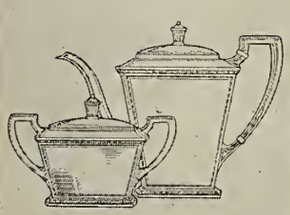
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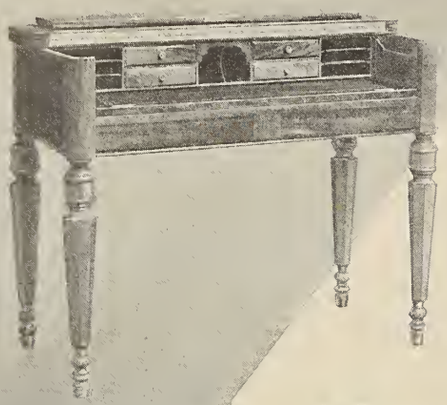
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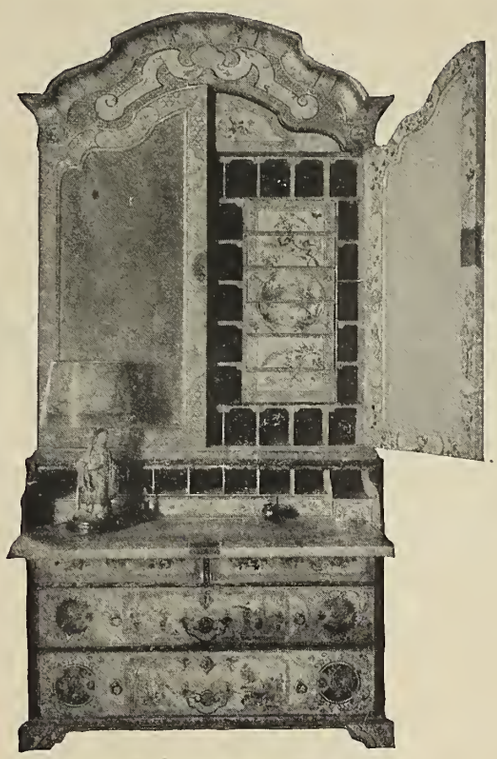
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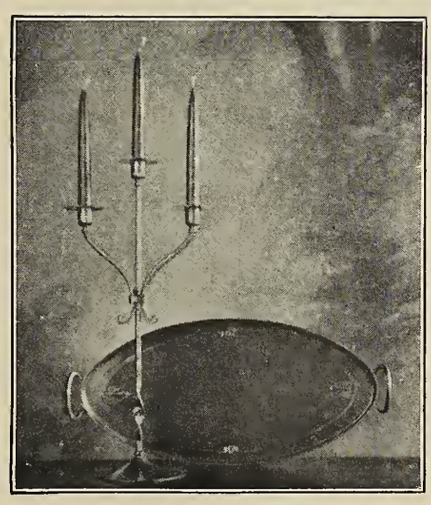


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A model wooden country house of the north German style, with high-pitched roof and with log-faced walls

GERMAN COTTAGE TYPES

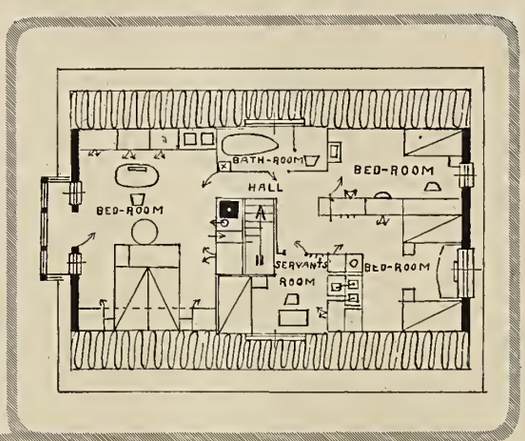
ERIC FALTER

SINCE the war a question hardly existing before in Germany has become a current item of debate in public life as well as in the German newspapers: it is the so-called "dwelling misery", in other words, the absolute lack of sufficient quarters for all the home-seekers

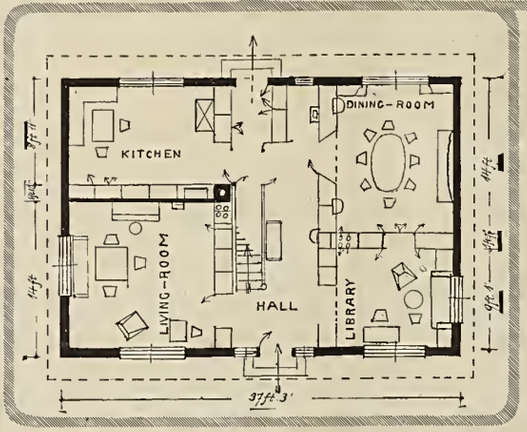
(*Continued on page* 130)



A model German cottage kitchen, showing the greatest simplicity in furnishing



Upstairs are three chambers, a servant's room and bath located under the high roof



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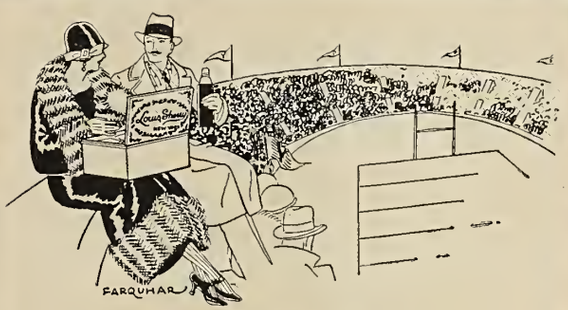
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Interior Decorators — *Makers of Fine Furniture*

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The Moreton Hall Table is a faithful reproduction of the original table in Little Moreton Hall, at Cheshire, England, built probably in the reign of Henry VIII and still standing. We have reproduced in this table the effect of age, both in texture of surface and the soft patina of the finish. The details of the ends and heavy gadroon carving of the skirt, point strongly to that Italian influence which was favored so strongly by the last Tudor King. The table as a whole has the appearance in color and texture of the 16th Century oak. The Console Tables with the Elizabethan carved mirror frame to hang above them form an important feature and may be used to extend the main table. The Moreton Hall Chairs and the Manchester Chairs complete the grouping.



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A WONDERFUL GAME and
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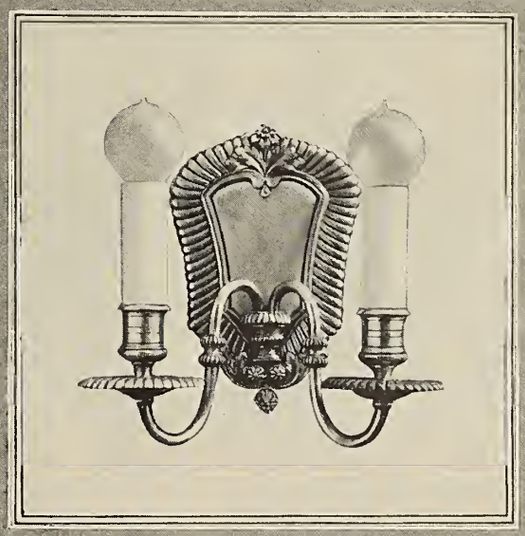
AND to complete the joy of living,—the supreme comfort of "lunch from Sherry's" in the Stadium, the Bowl, or the Field.

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The gracious touch of hospitality is added by the thoughtful escort who remembers a box of Sherry's Chocolates and Bon Bons for between the quarters.

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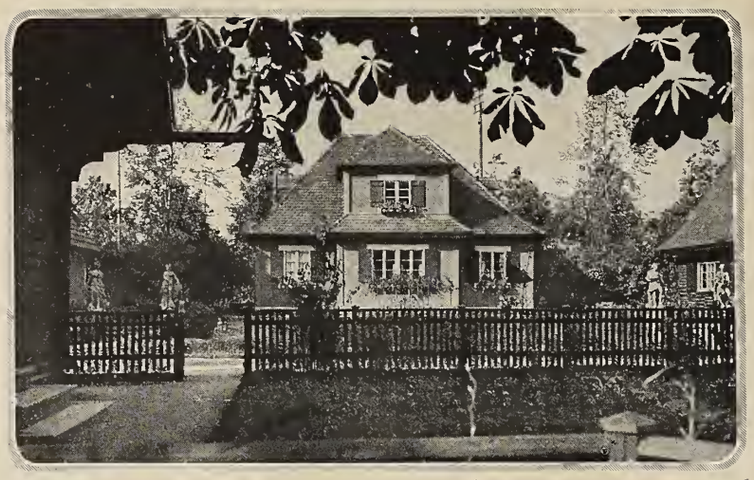
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Department No. 44

Fifth Avenue and 34th Street

New York



The south German style is found in this model cottage. The roof is of variegated slate and the walls wood siding

GERMAN COTTAGE TYPES

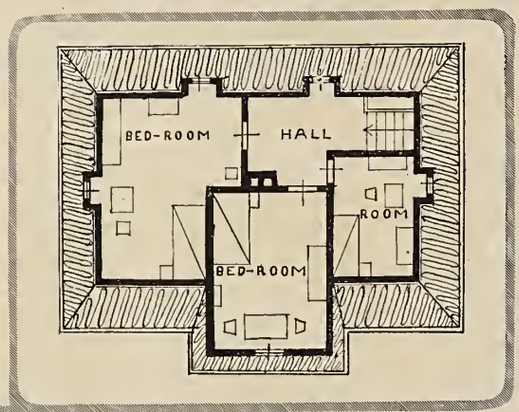
(*Continued from page* 128)

not only in large cities, but also in the smaller towns throughout Germany.

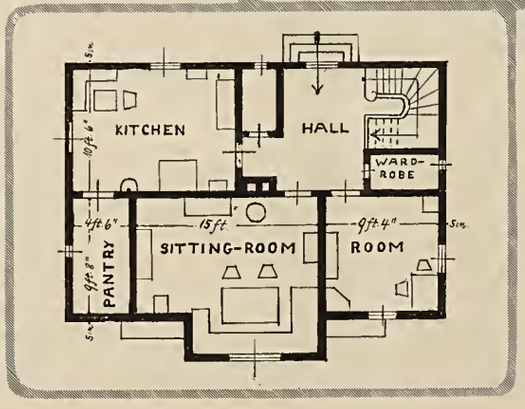
The reasons for this calamity are manifold. On one side the number of people in search of homes has, in spite of the war, increased steadily. This is due to the many war-marriages, to the astounding increase of early marriages in after-war times and to the constant influx of foreigners, especially from Eastern countries. On the other hand, the building trade that was paralyzed by the war, has not yet recovered and will also henceforth be condemned to inactivity as long as wages and building materials continue in their fantastic upward movement. The City Boards have tried various means to remedy this state of affairs and to encourage building; all sorts of allowances are made and substantial help in cash is given to enterprising contractors, but no visible success has so far sprung out of these endeavors, and the number of flat or apartment houses that have arisen since the end of the war, does not amount to anything worth mentioning.

It may be that the spirit of the times is not in favor of these wholesale quarters. A new ideal of how to live has slowly conquered the German mind: an ideal long appreciated in the Anglo-Saxon countries and culminating in the desire to live in a small house and away from the dust and the noise of the city streets. Whatever has been accomplished since the war, as far as building is concerned, points in this direction. Architects and contracting firms have learned to meet this tendency, and forced by the circumstances, almost every firm has found it best to limit itself to a certain type of small house, building only this special type and nothing else. This is, no doubt, a sort of wholesale production with all its advantages and disadvantages, but by working with the same patterns, the cost of the building is reduced considerably.

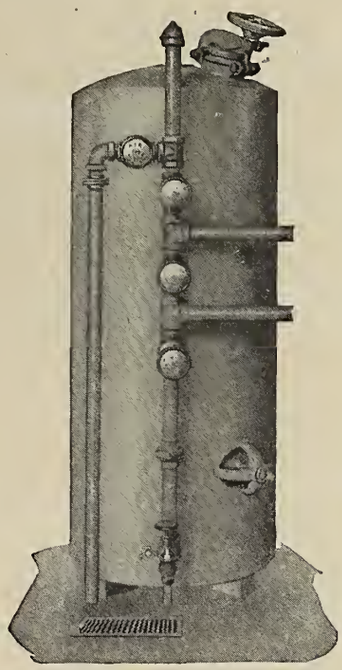
(*Continued on page* 134)



Stairs to the second floor are in the corner. A bathroom is missing



From the plans it is obvious that this is for simple living



Permutit
Turns Hard Water Soft

It is easily connected into the water supply line in your basement or any other convenient spot. It is always at your service, regardless of dry spells, providing unlimited soft water from every faucet.

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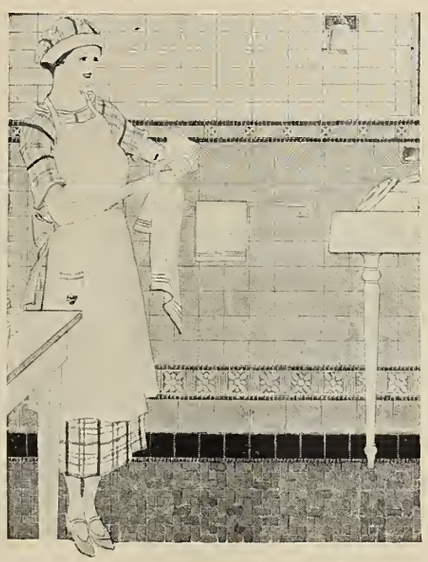
Permutit Water Softeners are installed in thousands of homes in all sections of the country and every day countless families are enjoying the many benefits of Soft Water. And so can YOU—with Permutit in your home, just a turn of any faucet provides absolutely soft water with all its wonderful health-giving, time-saving, and economical advantages.

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Tiles supply the light, the color, the interest—everything that helps to make the kitchen attractive, serviceable, and an enjoyable place for doing the housework.

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Without obligation to me, please send me full information concerning the WALKER DISHWASHER & DRYER ☐ Portable, ☐ Permanently Installed
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Our Plumbing Plan Book is Free

MUCH as you may like to plan your home and the arrangement of your bathrooms, do you know enough to do it? Will you always remember that the piping should not be carried into an outside wall? Do you know the convenience of the separated toilet from the bathroom?

These and many other pointers are covered in our instructive plan book, "Bathrooms of Character." It shows many different bathrooms, arranged to meet varying conditions and pocket books.

To those about to build or renovate we will be glad to send "Bathrooms of Character" without charge. It will prove really helpful.

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World's largest makers of all-clay plumbing fixtures

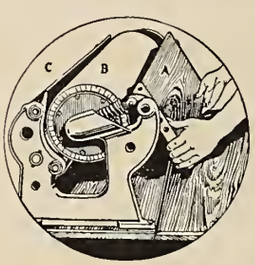


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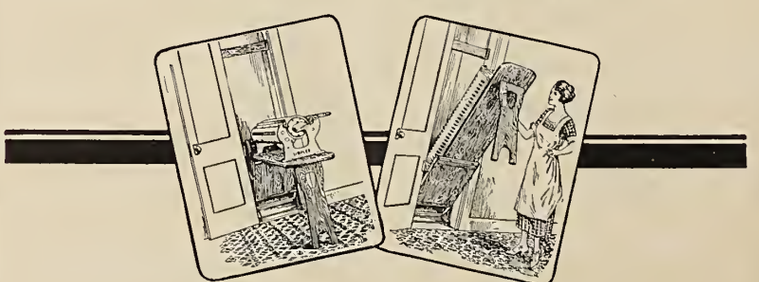
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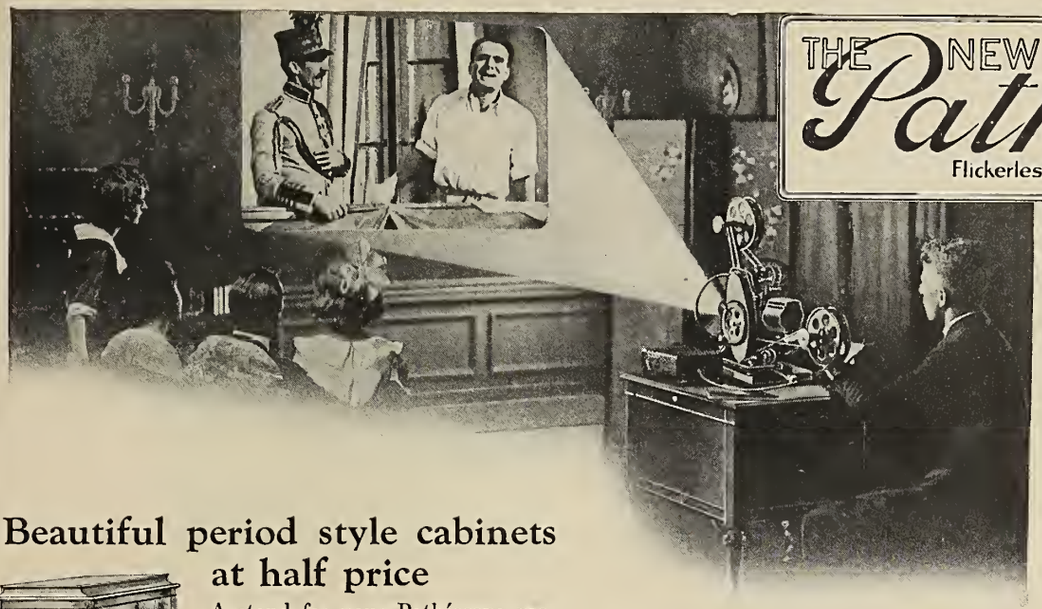
Open the door, and the SIMPLEX IRONER appears at the pressure of your finger—noiselessly and gently it swings into full working position. And it's so easy and economical to operate — does beautiful work — irons everything — the one servant every family can afford.

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Pathéscope
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Offered Only Until January 1st

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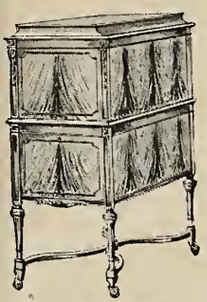
The New Premier Pathéscope is a motion picture projector so *exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics.

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Special price this Christmas only $200.00.

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Louis XVI Model

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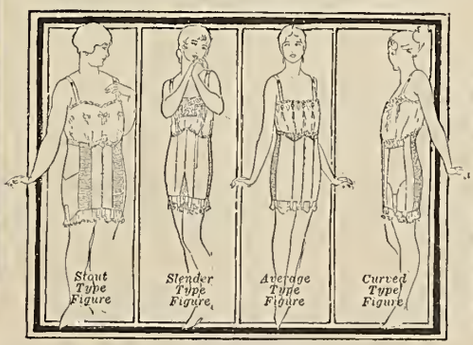
Redfern

WRAP-AROUND



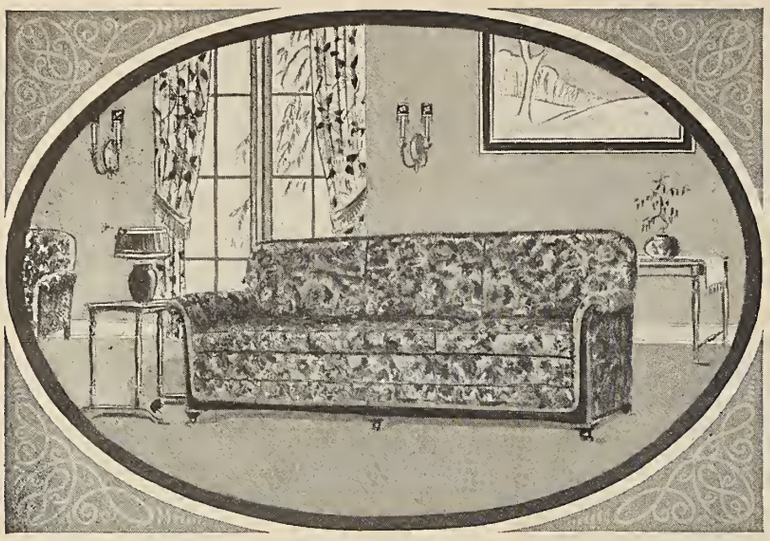
THIS Redfern Wrap-around, N/234, offers perfect comfort and perfect contour to the woman of relatively small waist and natural curves. Note how the double hose supporter and special designing prevent any riding up.

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A Home That Always Has Room

Isn't it a pleasure to visit where hospitality always finds an extra bed for the unexpected guest? No matter how small the home there is that hearty welcome and a place to rest. And you never feel that you are inconveniencing anyone.

In thousands of homes this always ready hospitality is made easy and delightful by a happy choice of Northfield upholstered furniture for the living room, or perhaps the sun room.

Every home needs a davenport. Deep cushions, a soft yielding back, plenty of room to lounge in while the friendly talk goes round. A really good davenport, a Northfield, adds wonderfully to the hominess of any room.

And this Northfield davenport solves the problem of the hospitality that is never strained. For folded away in its depths, completely hidden, is a full size bed, always ready for use, quickly returned to its place, never discovered by the casual caller.

Your furniture dealer invites your inspection of Northfield suites. There are finely styled period designs, roomy overstuffed patterns and for the sun room those in fibre are especially delightful. Ask to see them all.



Every genuine Northfield piece bears the

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A Northfield booklet "The Davenport With a Secret" sent on request

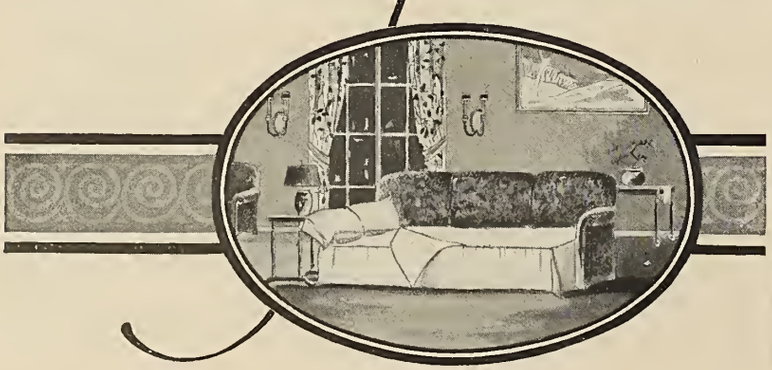
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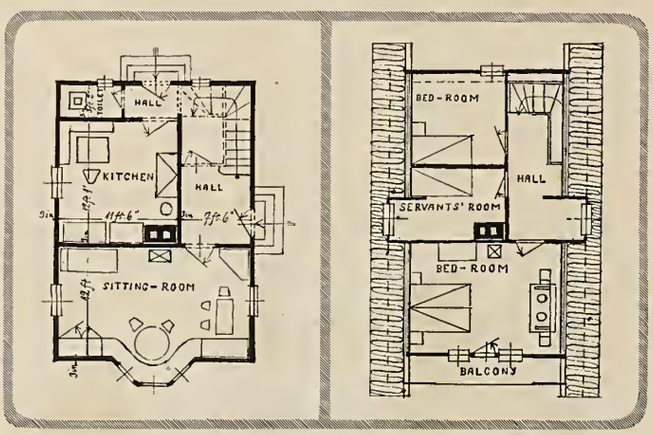


A south German or chalet style of country cottage built in wood

GERMAN COTTAGE TYPE

(*Continued from page* 130)

A number of such model houses could be seen recently at the Industrial Show at Munich. They numbered about a dozen, each house having been built by a different firm and being of a different design, among them also several wooden houses. Strange to say, in Germany a strong prejudice has so far existed against wooden buildings while thousands of complete wooden houses have been exported for years past from Germany to other countries. The cottages erected at the Show convinced visitors that wooden houses are just as comely in appearance and just as good as brick buildings, and that they may even be preferred in some respects. Aside from regular bricks, however, all sorts of substitutes like artificial stone, bricks of concrete and slags, etc., were used, while the outer appearance varied from the natural color of wood to the most variegated colors.



With some modifications these simple plans for a chalet in the woods might be used in America. An upstairs bathroom, of course, would have to be provided



In the accustomed German style the beds are tucked away under the eaves and the opening faced with a valance of the curtain material

DIRECTORY of DECORATION & FINE ARTS

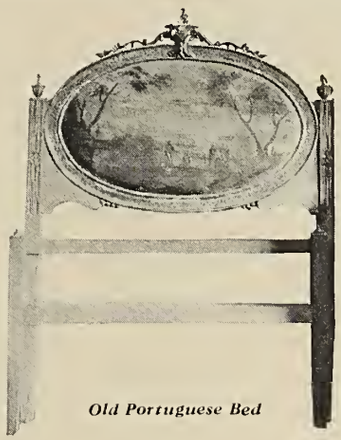


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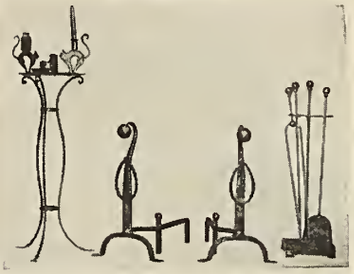
Old Portuguese Bed

Miss Gheen, Inc.

Decoration of Homes

New York
444 Park Avenue

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Smoker's Stand Andirons H-261 Fireset H-139

EARLY AMERICAN ANDIRONS

The smoker's stand is 36″ high—$15.00. The andirons with hammered brass balls are 22″ high—$22.00, and the fireset 30″ high—$16.50. All make up a most interesting group.

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Your Walls?

A costly rug on the floor; the finest furniture; the best of hangings . . . and on the walls . . . what?

Your walls are the most important things in your rooms; they are what you and your friends see first. What you put on them is an unfailing index of your taste and judgment.

Whether you select paintings or prints, be sure that they are good. Unless you have personal knowledge of the subject, our thirty years' experience with Paintings by American Artists will aid you in your selection.

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MARBLE TOP COFFEE TABLE

Walnut Base
Top—22″ x 36″
Height—21″

Decorative Objects of Distinctive Design

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Interior Decorations
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The Prim Charm of Early American Furniture

is expressed in the Lenox group, a bedroom set of sturdy maple. It is just the type of furniture one expects to find at Barto's—unusual and in exquisite taste.

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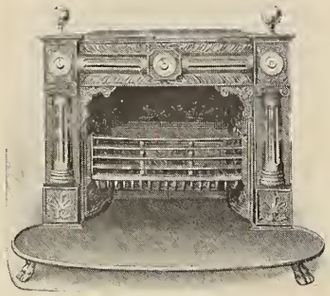


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Our line, in wide variety, described in illustrated catalog. Write for it.

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They are enthusiastic over its artistic and practical usefulness, in telling what to do and how to do it, and the great saving in money it makes possible in the beautifying of homes.

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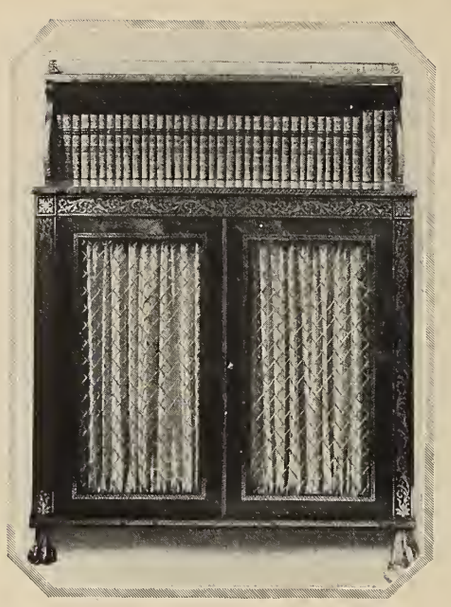
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Write for descriptive pamphlet and dealer's name.

THE COMBINATION STUDIOS
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A typical dwarf cabinet of the period, which has bookshelves above, is made of rosewood and finely inlaid with scroll and leaf design in brass

THE STORY *of* REGENCY FURNITURE

(*Continued from page* 77)

acquiring on account of the beautiful wood and the flawless excellency of the cabinet work. But as time goes on they deteriorated and the good points were lost and overwhelmed in the shoddy version of Louis Quatorze and Rococo that became the rage.

There is, indeed, an aroma about the pure Regency that no imitation recaptures. An authentic piece, one that has not been restored, French polished, or touched by the Philistine, needs only dusting and a little beeswax to restore the quiet opulence that best describes its quality. The old gilding must on no account be regilt; the ormolu should be left, as Mr. Thomas Hope says, "to exhibit its own green patina".

Rosewood, often dark to blackness, was beginning to replace mahogany. Contemporary authority now decreed that "this wood when used in houses of consequence, should be confined to the parlor and bed-chamber floors and avoided as least proper to elegant drawing rooms". We must suppose, then, that the houses of less consequence remained faithful to mahogany, and that the parlors and bed chambers were lavishly provided, since a very considerable proportion of the existing Regency furniture is made in that wood. East and West India satinwood, amboyna, tulip-wood, and calamander were all popular.

Pieces in calamander (or more correctly, coromandel-wood) are of special interest, since the tree that produced it has practically become an extinct branch of the Diospyros ebony family to which it belongs. Quantities were imported from the south-east of India and Ceylon early in the 19th Century, but even then it had been "so prodigally felled, first by the Dutch and afterwards by the English, without any precautions for planting or production, that it has at last become exceedingly rare". Heavy and dense, and of unusual and charming figure, it provided an ideal wood for veneering and took an exquisite polish; on its delicate fawn-colored ground, the uneven waving lines and blotches of the figure stood out in sharp contrast almost ebony black on the pale ground. When supplies ran short imitations of coromandel were sometimes painted on the commoner materials.

It was, indeed, frankly, an age of shams—if the paradox may pass. We must remember, in extenuation, that while Regency in England was based on the prodigal extravagance of Napoleon's Empire style in France, the imitators could not always run to the costliness of their model; yet the appearance of splendor, without which the style collapsed, had to be maintained. Beechwood was carved and "japanned" into the semblance of bronze, or dyed and treated to represent ebony. Whole suites were made in beech or pearwood coated thinly over with plaster and gilt. There was a good deal of painted furniture; white and gold for extreme elegance; light stone tints for everyday use. Red and green veined porphyry, marble and even granite were counterfeited by cleverly treated wood. Mr. Thomas Hope—the high priest of Regency—came back from Rome full of enthusiasm for the interior decorations he had seen there, especially did he commend the marble architraves

(*Continued on page* 138)



A stool of ebonized wood, with carved and gilt enrichments and leopard's head ornaments on its terminals

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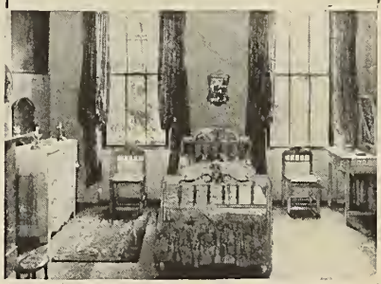
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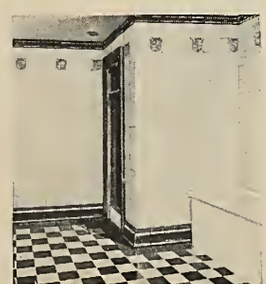
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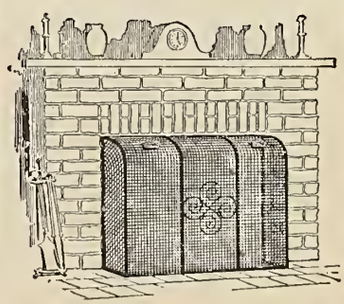


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A jury of eleven artists—sculptors, craftsmen, painters and critics—picked this, the design of Miss Mary Bishop, as the lamp combining the most beautiful proportions, harmonious tones and practicable design of all those at the Art Alliance of America's exhibition of 1923.

The base is cast in medallium, of rich, statuary bronze finish, which not only allows the artist's delicately refined contours and gracefully proportioned masses to be faithfully preserved in their charming simplicity, but also insures their permanency. The shade, designed as a unit with the lamp, is in tones of grey-gold-brown graded into ivory brown—chosen by Miss Bishop to carry her scheme of color harmony—with deep, rich, brown stripes toward the bottom of the flare, and edges bound with strips of dull brass.

Why the Decorative Arts League Paid $2,500 for this Lamp in order to Sell Replicas of it for only $5.90

WEARIED with the drab commonplaces offered by lamp manufacturers, with their ill-proportioned, unbalanced designs and garish colors—particularly with those few poor specimens adapted for burning oil—the Decorative Arts League determined to procure, for reproduction, the most beautifully designed, harmoniously colored table Lamp, adaptable for either oil or gas, as well as electricity, that the best artistic talent in America could produce, cost what it would.

The assistance of the Art Alliance of America was enlisted and a great national competition arranged.

Cash awards of $1,300 were offered, and eleven eminent artists and critics selected by the Art Alliance to act as jury. Over 250 artists entered the competition, from 26 different states and provinces. 307 different designs were submitted. Though all were beautiful, many of them surpassingly so, the final verdict went unanimously to the lamp of Miss Mary Bishop (illustrated above), and she received the Blue Ribbon and Grand Prize of $600.00.

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The price of the Mary Bishop Lamp, like that of all articles offered by the League, is actually less than is asked in stores for even the commonplace factory designs of similar type. It is $5.90. Look about you in the stores and see how pitiably little you can get for even twice or three times that amount and then think that now through the League's plan, you can for merely $5.90 have for your home the lamp on which a jury of the most discriminating judges of art conferred the Blue Ribbon.

That is the League's purpose—to prove that the most substantial and artistic things need cost no more than drab commonplaces if the right methods of production and distribution are used.

Most of the League's offerings are never advertised to the public, but are offered privately to corresponding members. (Such membership costs nothing—it merely registers your name as wanting to be informed of the League's offerings and given the members' prices on them in case you ever wish to buy. See Coupon below.) Only a few times a year some especially great triumph like Aurora, or this Mary Bishop Prize Lamp, is publicly announced, and then only for the purpose of widening the corresponding membership to include a few more discerning people.

Sent You on Approval

All League products are sold strictly subject to the purchaser's approval. All you need to do is to sign and mail the coupon. When the lamp comes you pay the Postman $5.90 plus the postage. You then take five days to see the lamp lighted, to study its effect. If by that time you have not decided that you never before made so good a purchase, you return the lamp to us and all your money will be refunded in full. That is the League's way of doing business. Send the coupon now for it might be months, or years, before you see another announcement of the League. So sign and mail this coupon now—without risk.

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You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the members' special price, a Mary Bishop Prize Lamp, and I will pay the postman $5.90, plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money in full.

Check whether

Gas - - - ☐

Oil - - - ☐

Electricity ☐

HG3

Signed .....

Street or R. F. D. .....

City ..... State .....

THE STORY *of* REGENCY FURNITURE

(*Continued from page* 136)

of the doors. "A representation of some such marble", he observes, "might well be introduced as frames for the doors at home." It is amusing to think that much the same ideas are finding favor today and that marbling is being relearnt.

The Regency men were past-masters in that art; the few pieces that have survived the cultured fury of the eighties, are miracles of intelligence and skill. Occasionally in old houses a slate or wooden chimney piece may be found with the original imitation of Sienna, red porphyry or malachite, still intact; such repays study, and should be carefully preserved.

Mirrors of many kinds played an important part in the decorative scheme, and helped out, when necessary, its deceptive glories. Tall pier glasses stood on the pier table between each window, and very often a piece of looking glass was placed underneath the table as well. Others were artfully arranged so as to increase the perspectives and thus convey a misleading impression of space. Most curious of all was the idea of framing large pieces of mirror in carved and gilt frames, and hanging them by cords on the wall as if they were works of art, with the placing so contrived that each became "an animated picture" as the reflections passed and repassed. The convex girandole in its round frame is one of the most engaging pieces of the time; usually it was crested by the Napoleonic eagle, wings outstretched, and holding in its beak crystal chains which hung festooned over the glass, with candle sconces on either side. Some lovely cheval and wall glasses were produced in the Regency style, but the majority have already been "collected".

The great candelabra of the period were the natural and fitting accompaniment to all this glitter and pomp. They were movable and stood about on the floor and were used much as the standard lamp was used in the nineties. At first they were severely classical, and towered and tapered up from a tripod foot in Greek simplicity, later, as the craze spread, they became extravagant and freakish. Hope, himself, designed one of the worst—"composed of a lotus flower rising from a bunch of ostrich feathers"—a quaint enough compromise between his loyalty to Prinze Florizel and to the Greek ideal.

A book of designs by Bridges, which came out after Hope's had appeared, was entitled "Furniture with Candelabra"; this proves to what length the craze had gone. In addition to these, grand chandeliers of crystal were hung in the fine houses, and lesser lights—lusters they were called, were placed symmetrically about the rooms.

PICTURES *and their* BACKGROUND

A. THORSTEN

THERE was a time when pictures were arranged about the house according to rule: water colors and steel engravings for drawing room and boudoir, oils and ancestors for the dining room, Landseers for the hall, sporting prints for billiard and smoking room, "The Soul's Awakening" for bedrooms, and Christmas colored supplements for the nursery. A pictureless room was looked upon as "unfinished", and you bought your pictures in pairs, if you had none, and hung them, at a slight tilt, in their proper order. These rules have been banished long since, discredited, but how convenient the sense of their correctness must have been. Unquestionably pictures are a troublesome proposition to deal with in the average house or flat, and haphazard enough is the treatment they get. They are still put up to give a furnished look to bare walls, or because the frames are good, or for sentimental rather than decorative reasons, or because—since pictures are such impossible things to store—they must be put somewhere. They deserve better treatment.

The commonest mistake is that of choosing the wall papers apart from, and independent of, the pictures; these can never look right unless the wall is regarded as their background, and suitably treated to that end. Beautiful and satisfactory as many modern wall papers are in themselves, the best is not equal to a good painting; and anything assertive in color or design is wrong as a background. As a general rule it may be taken that the patternless paper is safest in this connection, and one with a texture is better than one that is all smooth and plain. Where a pattern may kill, texture enhances the decorative value and interest of a painting. A texture, slightly roughened, that suggests canvas, or matting, or rough casting, etc., gives atmosphere: light and shade are reflected unevenly on the broken surface, the tone has depth, the light is never staring as from a surface perfectly even and flat. For example, a gold canvas paper is an admirable background, but one of flat, shiny gold would only dazzle and distract the eye. Although a patternless background is a safe choice, it is not the only one. Besides the small overall designs, there are certain wall papers which are in keeping with certain types of pictures, and the two blended will produce a charmingly apt impression if well and wisely chosen. Japanese color prints on a paper of oriental suggestion; ancient portraits on a background that recalls old Italian damask; Arundel prints on one with a stiff ecclesiastical design—these are a few suggestions. There is a large choice of wall hangings nowadays, and the right one can generally be found; it is worth seeking.

Sometimes rooms have to be taken as we find them, and when a fine picture must be hung in a room unsuitably papered there is a remedy. A square or an oblong of good "backgrounding" can be pasted up, panel-wise, to form a setting and isolate the picture from the uncongenial surroundings. Intelligently carried out, this does not look patchy, though it has a patchy sound; over the chimney-piece is the easiest and obvious place; the whole chimney breast should be covered and the picture placed in the center. A low chimney-piece is essential, otherwise the picture will suffer from the common and tiresome fault of being hung too high. Horizon of the picture level with the eye of the spectator is a good working rule. Placed elsewhere on the wall the panel needs nice judgment, and should be carried from the frieze to the skirting, and finished with a beading or border of some kind. Once or twice, however, is the limit for the "dodge" in one room.

Color entirely depends upon the kind of picture that is to be hung—portraits, landscapes, water colors, mezzotints, and so on; what is perfect for one may be only middling for another. A warm neutral shade of broken gray is the most accommodating all round, it will not come amiss

(*Continued on page* 142)



This house has a disturbing secret

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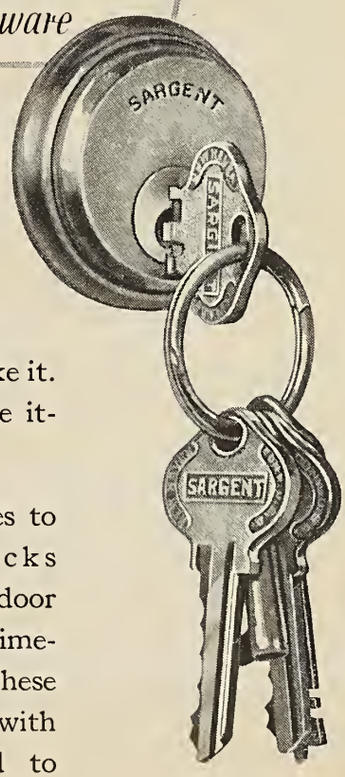
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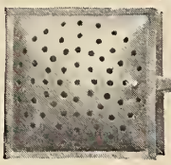
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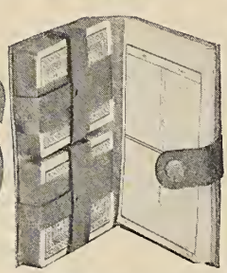




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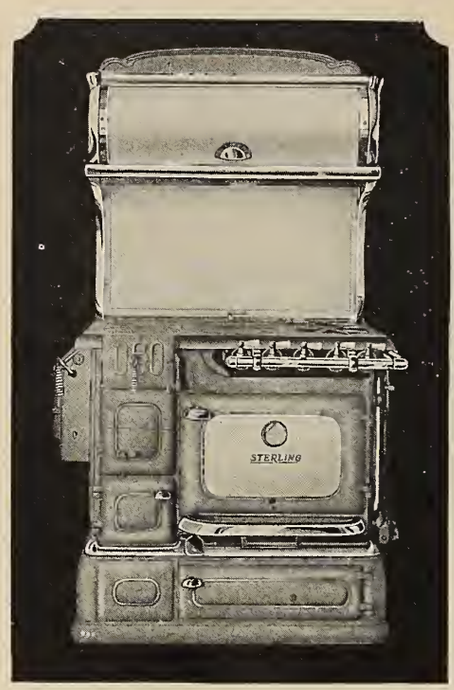
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STERLING



"I would not take ten times the amount I paid for it if another Frigidaire were not procurable"~

"During the time that Frigidaire has been in our home, it has faithfully and silently done its work, keeping a temperature constantly and uniformly cold and supplying plenty of ice for any and all purposes at very small expense.

I would not take ten times the amount I paid for it if another Frigidaire were not procurable."

GEO. M. MacKOWN
658 Woolworth Building, New York City

Such enthusiastic commendation arises from the dependable, automatic, almost attentionless service that Frigidaire renders in providing a method of food preservation far better and far more healthful than is ever possible by melting ice in an ordinary icebox.

Frigidaire banishes the nuisance of ice — yet freezes absolutely pure ice cubes for cold drinks. It operates on ordinary house current at a low cost.

There is a size Frigidaire to meet your particular needs, purchasable at a moderate price and convenient terms.

Send for booklet HG 12

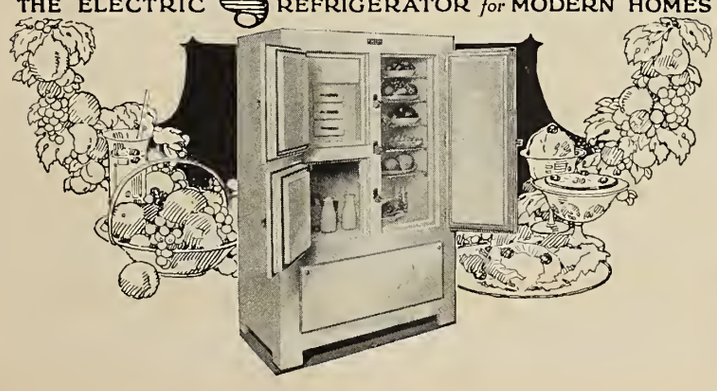
PRODUCT OF GENERAL MOTORS

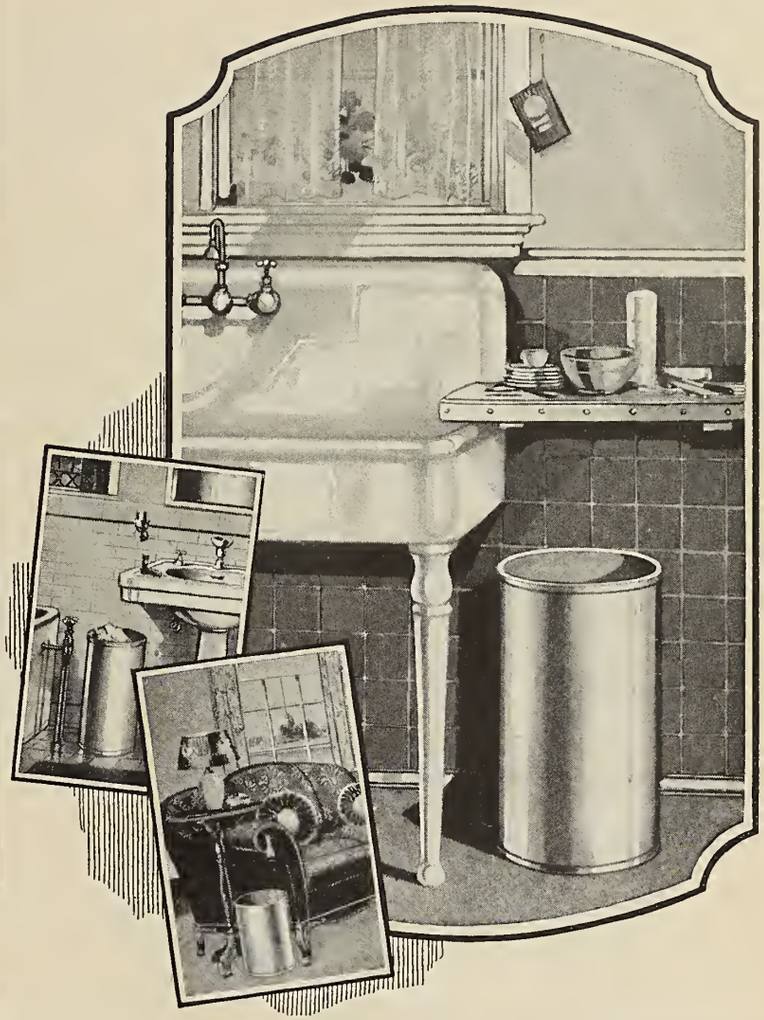
DELCO-LIGHT COMPANY
Subsidiary of General Motors Corporation
Dayton, Ohio

Frigidaire mechanism also can be installed in your own icebox

Frigidaire

THE ELECTRIC REFRIGERATOR *for* MODERN HOMES





A COMPACT HAMPER for soiled linens; a wastebasket that will not allow dust to sift through to the floor; a trash box for the kitchen that fits into any corner or under the table; a basket for office waste.

katchall

Reg. Applied for U. S. Pat. Off.

—for every room in the home!

A seamless receptacle of highest grade vulcanized fibre. Sizes meet every requirement. Colors harmonize with every scheme of interior decoration. Reinforced with steel bands. Finished in fine hard-surface enamels that do not scratch.

If your best store cannot show you *Katchall*, write size and color desired and *Katchall* will be delivered parcel post. Name store where you inquired and earn 25 cents discount. If you inquired of two stores, name them and earn a discount of 50 cents.

Fibre Specialty Manufacturing Company
KATCHALL DIVISION Kennett Square, Pa.

Colors:
White
Gray
Buff
Blue, Olive
Light green
Dark green

Sizes:
Heights:
14-inch
20-inch
26-inch
Diameters:
10-inch
12-inch

Prices:

10 x 14	$3.00
12 x 14	3.25
10 x 20	3.50
12 x 20	3.75
10 x 26 (WITH COVER)	5.00
12 x 26 (WITH COVER)	5.50

The above prices are for *Katchall* in colors. For White, add $1.00 to list price.

KATCHALL DIVISION, Fibre Specialty Manufacturing Company, Kennett Square, Pa. Gentlemen: I do not find *Katchall* at the best store(s) in this city. Please deliver to me, parcel post collect, the following:

____*Katchall*____x____Color____Price____
____*Katchall*____x____Color____Price____
____*Katchall*____x____Color____Price____

I have written below the name(s) of____store(s) where I inquired for *Katchall*, which entitles me to a discount of (one name, 25 cents) (two names, 50 cents) on the above order.

*Your name*____
*Your address*____
*Name of store*____
*Name of store*____

Ready to Serve
A new cooked food deliciously prepared



HEINZ
COOKED
Macaroni
WITH CHEESE AND MUSHROOM SAUCE

You do not have to cook Heinz Macaroni. Heinz makes it and then cooks it with Cheese and Mushroom Sauce. It is only necessary for you to heat it and serve.

Another Ready-to-Serve *Heinz food*
HEINZ
COOKED
SPAGHETTI
in Tomato Sauce with Cheese
57



This overmantel has been treated as a special background for the picture and has been decorated with a different design from that of the rest of the room

PICTURES *and their* BACKGROUND

(*Continued from page* 138)

for oil colors or pastels; small pictures look particularly well on this tint. Green is the most tractable; it makes a good background for flesh tints, and, therefore, is a suitable choice for figure subjects and some portraits; the shade known as olive green is best; garish tones or anything that approaches crudity destroys the values.

Dull red is a useful background for etchings, engravings, and mezzotints, though for delicate water colors and pale color prints it is too emphatic. Bronze in the clear color of a new "copper" coin is another most valuable background for pictures. The only trouble about bronze and the bronze shades is in their tendency to absorb light; so when the lighting of a room is poor, something else should be chosen. Ivory and cream can be charming in alliance with a symmetrical arrangement of black framed pictures or silhouettes or some such scheme, but unless a deliberate effect is aimed at and achieved, anything so obvious and easy is apt to be a little commonplace in effect.

Frames should be a part of the decorative scheme; they form the link between the painting and the background, isolating, as it were, fantasy from fact. The "handsome" frame of another epoch has disappeared, with its bright gilding and voluptuous curves; old frames, coppery brown and tarnished gold, are sought for instead. Quite apart from their intrinsic worth, there is a decorative value about old paintings in their dim old frames that is incontestable and the new Richman who buys ancestors to decorate his baronial halls is not very wide of the mark.

SOME *of the* CAMPANULA FAMILY

(*Continued from page* 74)

pictured here, is one of the type best suited for wild gardens. These hardy taller types should be seeded in spring and the seedlings transplanted to a shady spot until the autumn when they are placed in their permanent positions, where they will flower the following summer.

Of the tall group the following are not difficult to raise:

Peach Bells, *C. persicifolia*, 2′–3′ high, comes in white or violet on tall stems and blooms in July and August. It dislikes division and therefore is best renewed by seed when necessary. There are several named varieties, one of which is Telham Beauty, which grows rather taller than the usual type and has a number of wide, purple-blue bells swinging on fine, wiry stems from a strong central spike. Moerheimi is a semi-double creamy white form. *C. gigantea* is a tall garden hybrid of this type, with white or lavender-blue flowers.

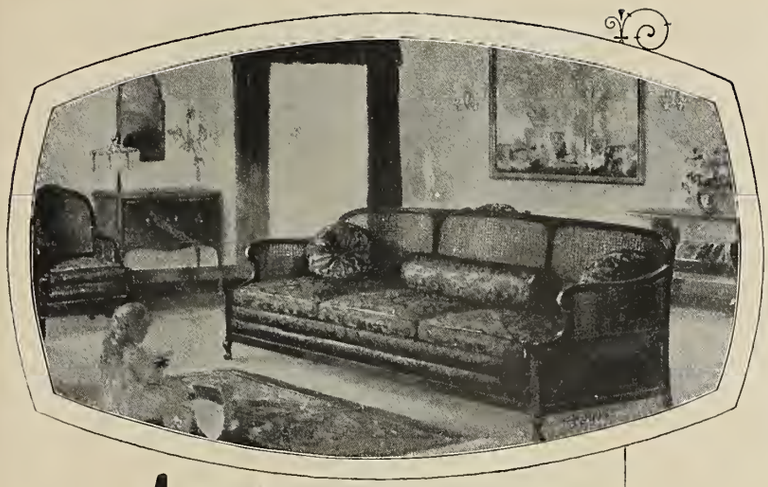
The Canterbury Bell, *C. medium*, is a favorite biennial easily grown from seed sown in March or April. Its seedlings should be transplanted to a shady spot and finally set out in September. It forms a closely covered pyramid of large bells, white, pink, lilac or blue, and has several forms, including the semi-double "cup and saucer", which is somewhat criticized as being rather clumsy.

C. pyramidalis, the chimney bell flower, is a beautiful thing when seen at its best, six feet high or more, but it needs rather a favorable soil. Although it is perennial it must generally be treated as a biennial and sown afresh each year in spring. Some plants can be lifted in the autumn and kept in a cool house through the winter, but even if this is done they are mostly short lived. It is often grown in pots to flower in the house.

Great Bell Flower, *C. lactiflora*, is not grown as much as it deserves. The type bears graceful panicles of milky white flowers and there is also a charming pale blue form. It serves well in the wild garden or on the margin of a shrub border. It has purple, lavender, and white forms, the rather narrow bells set close and rather stiffly on a strong stem often 5′ in height. The variety *C. L. macrantha* has large deep purple flowers.

Clustered Bell Flower, *C. glomerata*, is

(*Continued on page* 144)



Adds to your hours of leisure

All through the day and in the half-lit hours of evening the Davenport Bed adds to your hours of leisure the beauty and grace inspired by lovely furniture. Bodies fatigued with the endless duties of the day find it a restful haven.

Davenport Beds add leisure hours by functioning as the "extra bed" for guests; a guest room after all is just another room the busy housewife must keep clean. With a Davenport Bed in your home, you are ready for guests at all times, saving the extra room and its attendant upkeep.

A variety of designs and styles of Davenport Beds makes it easy to choose just the piece that will appropriately fit into your surroundings.

Ask about Davenport Beds where good furniture is sold. At the furniture store they will gladly demonstrate their easy operation, and show you a variety of them.

Our brochure shows photographs of nearly a hundred styles. Write for it.



DAVENPORT BED MAKERS OF AMERICA
Standard Oil Building CHICAGO

The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

Copyright 1923 Davenport Bed Makers of America

Haviland China



Illustration directly above shows the design in actual size

THE charming new pattern illustrated is only one of many to be found where Haviland China is sold. It is a happy combination of conventional border with graceful forget-me-not motif in old gold and blues.

Since 1837
our china has enjoyed an enviable reputation In purchasing be sure to notice carefully the Trade Marks.

Haviland
France

DECORATED BY
Haviland & Co
Limoges

Unless these Trade Marks appear on each piece you will not be getting the

Genuine
Haviland China
Manufactured at Limoges, France

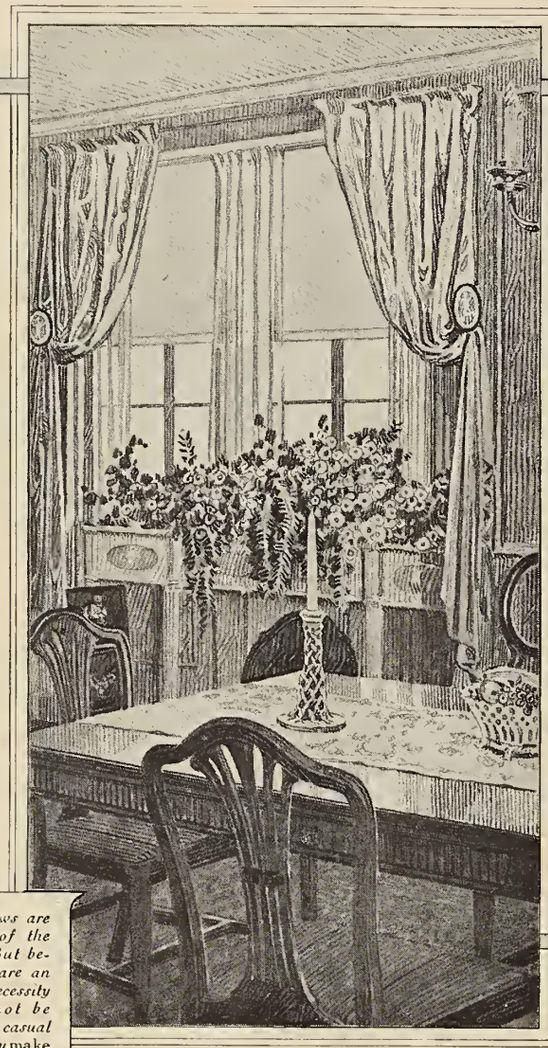
Haviland China may be found in a profusion of beautiful patterns at all first class China or Department Stores. Write for name of nearest dealer if you have any difficulty locating one.



Haviland China Co., Inc.

11 East 36th Street, New York

A Shade Is Only as Good as Its Roller!



Your windows are "the eyes of the house". But because they are an absolute necessity they cannot be treated in casual fashion—they make *or* mar *the entire decorative effect!*

WHEREVER window shades are operating silently and faultlessly day after day you may be sure they are mounted on Hartshorn Rollers.

For a shade, after all, is only as good as its roller, and a roller is only as good as its spring. Hartshorn makes all its springs—and holds to one standard. *They are the best that can be made!*

Shades so mounted therefore rise at your slightest touch; they lower and "stay put" where you want them; they run straight and never "jam".

If you want perfect freedom from shade troubles, make sure that your new shades are mounted on Hartshorn Rollers.

Free! A copy of the latest edition of Mrs. Alice Burrell Irvine's "Shadecraft and Harmonious Decoration",—invaluable for its pointers on home decoration—will be sent you on request with our compliments. Write to this address ➞

Hartshorn
SHADE ROLLERS AND WINDOW SHADE FABRICS
Established 1860

STEWART HARTSHORN CO., 250 FIFTH AVENUE NEW YORK



C. persicifolia var. Telham Beauty is one of the best midsummer flowers of medium height. It bears large blue bells on wiry stalks

SOME *of the* CAMPANULA FAMILY

(*Continued from page* 142)

more dwarf in growth, seldom as much as 2′ high, and rather unusual in form. The deep purple bells are clustered together in a head at the top of a stout flower stem. The color is good when seen in the mass, but the flowers individually are rather heavy.

C. macrostyla is a handsome annual, growing about 1′ high, with large purple-lined flowers netted outside with purple veins on a paler ground.

These are probably the best of the campanula for the average flower lover to meet in his garden, although there are many others each with qualities which will commend it to some more than others. It remains for those which are chosen to be treated with understanding as their individuality demands, for only so can they give the full measure of their beauty of form and color.

Of the lesser known campanula, which might be desirable to try if one decides to go in for an extensive list, there are several which are quite interesting. Miss Jekyll, the well-known English flower authority, describes them as follows:

C. muralis, equally known as *C. Portenschlagiana*, is a brilliant little June flower; the neat tufts of foliage almost covered by the abundant bloom of a rich purple color. Still more delightful is the dainty little *C. garganica*, flowering later in the summer. There is a perfect finish about the whole plant, with its charming bloom of light purple shading to white, and its exquisitely neat foliage, like tiny leaves of ivy, sharply cut at every point. Both of these little bellflowers are seen at their best in the joints of dry walling, or in any steep places in the rock garden that come near the same conditions. Another of the favorites for wall or rock joint is *C. pusilla*, blooming in late summer. It is in white and purple colorings; a charming pale purple kind was raised by Miss Willmott and is now well known. It is pretty to see any variety of this little plant running at the foot or sides of rock garden steps.



A type more suitable for the wild garden than the refined border is C. punctata. It should be planted in a group of several plants



"Hartford-Saxony"

Made exclusively by the Bigelow-Hartford Carpet Company at their mills in Thompsonville, Conn.

A rug of unrivalled luxuriousness

UNUSUALLY deep in pile, made of specially selected woolen yarns that are exceptionally thick, soft and resilient, produced in colorings of remarkable softness and depth, and in patterns of unrivalled richness, "Hartford-Saxony" rugs grace any room with an enduring beauty and dignity.

Yet they are so moderately priced that a small size, 3 ft. by 5 ft. 3 in., costs only about $24.00, and a standard room size, 9 ft. by 12 ft., about $135.00.

"Hartford-Saxony" rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order.

Most reputable dealers carry "Hartford-Saxony" rugs. If you have any difficulty in procuring them, write to us. We will see that you are supplied by the dealer nearest your home, who does carry them.

Bigelow-Hartford Carpet Company

385 Madison Avenue — ESTABLISHED 1825 — New York City

"Hartford-Saxony" rugs in the making

The first edition of this booklet was quickly exhausted. A second edition of 25,000 is just off the press, with larger pages and more beautiful color printing, on a fine ivory toned paper.

This booklet will be sent free, on request, but as this offer is being read by nearly a million people, if you are to have a copy, it will be necessary to write at once.





Congoleum—the Easy-to-Clean Rug

A *Gold-Seal* Congoleum Rug makes any kitchen more attractive. And besides lending the good cheer of its happy colors this popular floor-covering is amazingly easy to care for—a few strokes with a damp mop or rag make the waterproof, smooth surface bright and spotless.

Furthermore, these modern, sanitary rugs cling tight to the floor without any kind of fastening—never ruffle at the edges or corners.

Beautiful and easy-to-clean but hard to wear out—Gold Seal Congoleum Rugs are the most economical floor-covering it is possible to buy.

6 ft. x 9 ft. $ 9.00	9 ft. x 9 ft. $13.50
7½ ft. x 9 ft. 11.25	9 ft. x 10½ ft. 15.75
9 ft. x 12 ft. $18.00	

The rug illustrated is made only in the five large sizes. The small rugs are made in other designs to harmonize with it.

1½ ft. x 3 ft. $ .60	3 ft. x 4½ ft. $1.95
3 ft. x 3 ft. 1.40	3 ft. x 6 ft. 2.50

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

CONGOLEUM COMPANY
INCORPORATED

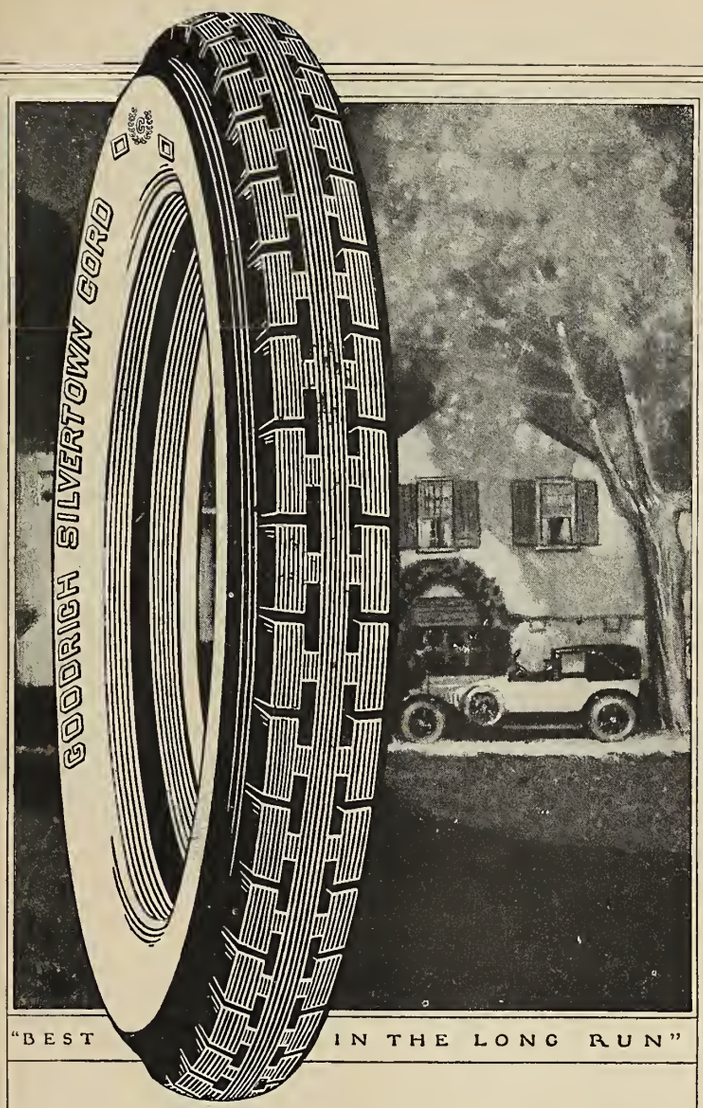
Philadelphia New York Boston Chicago Kansas City
San Francisco Dallas Pittsburgh Minneapolis
Atlanta Montreal London Paris Rio de Janeiro

Gold Seal
CONGOLEUM
RUGS

GOLD SEAL
CONGOLEUM
GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH
COPYRIGHT MAY AND 1920 CONGOLEUM COMPANY INC.

Look for this Gold Seal

There is only one genuine guaranteed Congoleum and that is *Gold-Seal* Congoleum identified by this Gold Seal. The Gold Seal (printed in dark green on a gold background) is pasted on the face of the material. Look for it when you buy!



Still "Best in the Long Run"

There is always one best quality. In tires it is THE SILVERTOWN. By tradition and performance it has always stood, and still stands, for the perfection of the cord. Years and changing standards have established its supreme quality as they have spread its fame. The best cord tire when it was the only cord, it remains the best when there are many. More than ever before, SILVERTOWN today means "Best in the Long Run."

THE B. F. GOODRICH RUBBER COMPANY
ESTABLISHED 1870
Makers of the 30 x 3½ fabric Goodrich "55"
In Canada—The B. F. Goodrich Rubber Company, Ltd.,
Toronto - Montreal - Winnipeg

Goodrich
SILVERTOWN CORD

SOLD BY GOODRICH DEALERS THE WORLD OVER

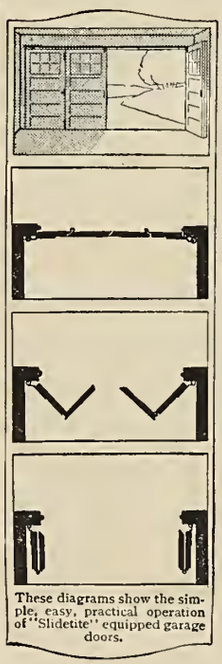
RICHARDS-WILCOX R&W AURORA TRADE MARK



No Need to Dig In on a Cold Morning

Ever wake up late on a frosty morning and find the swinging doors to your garage blocked with drifted snow? Or struggle to open them in the face of a heavy gale? These are just two of the many troubles you avoid when the doors of your garage are the sliding-folding type equipped with—

Slidetite Garage Door Hardware



These diagrams show the simple, easy, practical operation of "Slidetite" equipped garage doors.

Slidetite equipped doors open and close with the least effort. They slide and fold inside—flat against the wall, leaving a wide, unobstructed opening. Cannot blow shut when open and are absolutely weather-tight when closed. It is a simple matter to change the doors of your present garage and equip them with *Slidetite* Garage Door Hardware.

Slidetite is the only practicable hardware for openings requiring more than six doors. Even in openings as wide as 30 feet, the doors will never stick or sag.

Our Catalog M-29 gives complete information about "Slidetite," and practical suggestions and illustrations for modern garage doorways. Write for it today. Your hardware or lumber dealer sells "Slidetite," or can obtain it from any of our many branches.



Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

Minneapolis Philadelphia Chicago Boston New York St. Louis Cleveland Indianapolis Los Angeles San Francisco

RICHARDS-WILCOX CANADIAN CO Ltd
Winnipeg LONDON, ONT. Montreal

Exclusive manufacturers of "AiR-Way"—the original sliding-folding window hardware.

(1107)



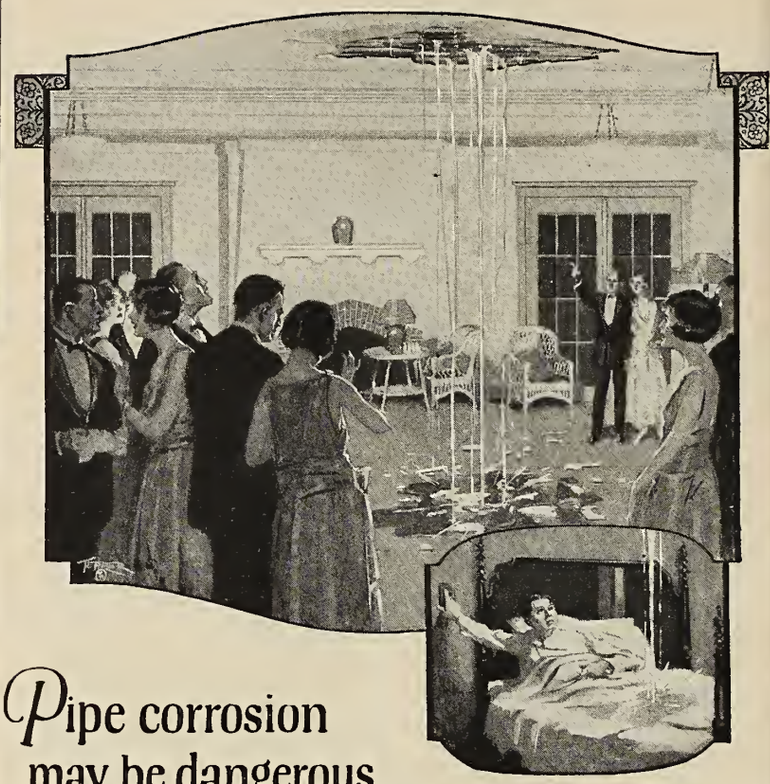
The gas that wouldn't work—*does!*

In 1894 a new gas was discovered in the air we breathe. It seemed so useless that it was named "Argon"—from two Greek words which mean "it won't work."

But this Argon gas is now pumped into modern electric lamp bulbs and *does* work. It helps your lamp to give you, for the same money, fifty times more light than your grandmother's candles gave her.

While the cost of almost everything else you use has steadily mounted in the past decade, the cost of good light, due to improvements made by General Electric Company engineers in the incandescent lamp, has as steadily declined.

GENERAL ELECTRIC



Pipe corrosion may be dangerous *as well as damaging*

ONLY a moment before the merry throng glided gaily over the wax floor—blissfully ignorant of the overhanging menace. One of the dancers, glancing upward, discovered the widening crack in the ceiling and gave the alarm.

Weakened by water from leaking pipes, the plaster crashed to the floor—the timely warning alone making merely a scene of confusion of what might otherwise have been a tragedy.

Pipe corrosion works slowly but surely through the walls of ordinary pipe. There is no way in which its progress can be stopped—you can merely wait until it *strikes*, and hope that its only toll will be a plumbing bill.

Today—as for 75 years—Reading Genuine Wrought Iron Pipe is the accepted form of *corrosion insurance* wherever pipe is bought on the basis of *cost per year* rather than price per length. Home builders who seek freedom from repairs and costly water damage know "Reading" as the *pipe that endures.*

Write for "The Ultimate Cost"—an illustrated booklet of facts and figures interesting to every home owner, builder, architect and business man.

EST. READING 1848

"Reading on every length"

READING IRON COMPANY
READING, PA

World's Largest Manufacturers of Genuine Wrought Iron Pipe

Boston	Baltimore	Chicago
New York	Pittsburgh	Fort Worth
Philadelphia	Cincinnati	Los Angeles

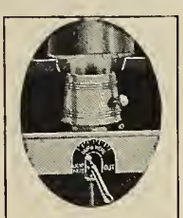
READING
GUARANTEED GENUINE WROUGHT IRON PIPE

Your kitchen is as modern as your cook stove

This modern oil range gives a new meaning to kitchen convenience

YOU take the drudgery out of cooking when you install this new Florence Oil Range. And however attractive your kitchen may be, this handsome stove will improve its appearance.

There are no ashes or soot to muss up the kitchen. The heat, close up under the cooking, does not spread out into the room. Even in midsummer your kitchen will be cool and comfortable.



More Heat—Less Care
The intense heat in the big burners is close up under the cooking.

Does not burn from a wick

A match touched to the Asbestos Kindler gives a blue, gas-like flame. This flame is produced from kerosene vapor. It is not a *wick* flame, such as you see in the ordinary oil lamp. The heat is easily regulated to any degree. One burner is small, just for simmering. The roomy oven —built into the stove—has the "baker's arch" to distribute the heat evenly. It is heated by two full-sized burners and will take the largest-sized roasting pan.



PATENT APPLIED FOR

The Florence Leveler
adjusts the stove properly when the floor is uneven.

White porcelain enameled panels, nickel trimmings and jet-black frame make this stove an ornament to any kitchen. It is built of heavy steel plates, and is sturdy and durable.

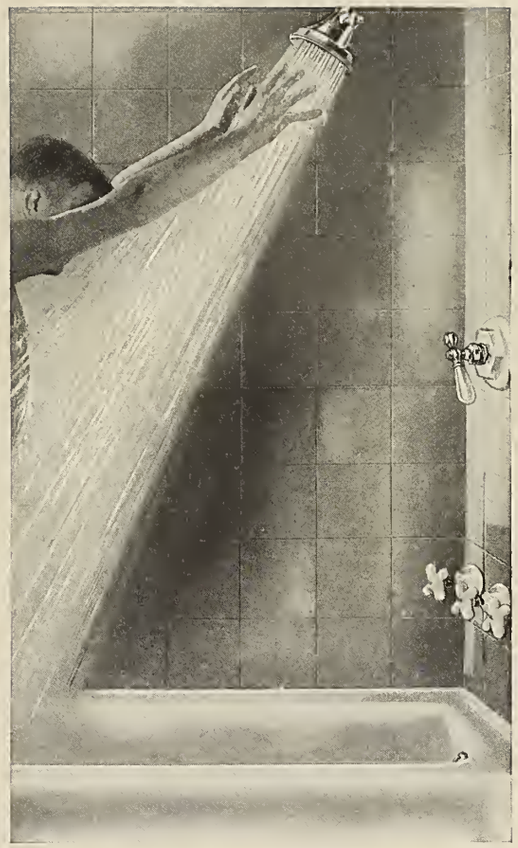
Florence Oil Ranges are sold at department, furniture and hardware stores. This newest model costs about $110, plus freight charges from our nearest warehouse. If your dealer has not received it yet, write to us and we will see that you are supplied. Other models, with portable ovens, at various prices. Send for our free booklet.

CENTRAL OIL & GAS STOVE CO., Dept. 542, Gardner, Mass.



More Heat—Less Care

FLORENCE
OIL RANGE



FORCE
is as important as *temperature*

WHEN installing a shower, bear in mind that water pressures differ in various localities; also that two persons in the same house hardly ever want the same shower force or volume.

It was to meet these varying conditions and to enable everyone to have just the shower volume desired that the *Anyforce Head* was evolved.

Half a turn of the handle in this head gives any shower force—that with the "sting" for those who like it on full or the soft rain-like shower usually preferred by women and children.

—At the same time, the shower's temperature is being controlled through the Mixometer. Turning the handle gives all temperatures from cold to hot.

Both Anyforce Head and Mixometer are featured in our booklet "Once Used Water." In writing for a copy, will you please mention your plumber's name?

SPEAKMAN COMPANY
WILMINGTON DELAWARE

SPEAKMAN SHOWERS

Classic Greek-Pompeiian Style adapted to a modern floor lamp



Have you ever thought what an "Antique" was —Before it was an Antique

TAKE some fine old piece of furniture that, after having filled fifty, or a hundred, or two hundred years of practical usefulness, is worth many, many times its original cost. Or take an old vase, or an old pair of andirons, or an old fire screen. In each case the antiquity of the article would not add a penny to its value had not the original designer put something of himself into it—something no one else could duplicate, something that is not only individual, but fine in itself.

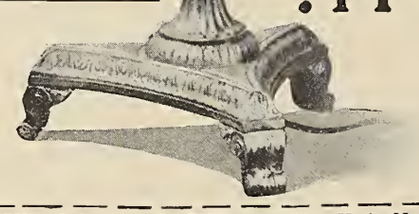
Thousands, perhaps millions, of chairs were being made at the very time Chippendale was designing his. But chairs by Chippendale are now worth a hundred times what their first buyers paid for them, while the others — the factory-designed, lot-numbered—were long ago consigned to the trash piles.

Chippendale was an artist. The chair factories of his day were—just factories.

And so today the Decorative Arts League is attempting, and already the attempt is successful, to revive the designing of household utilities and decorations by real artists—artists who work for the love of doing something fine instead of doing something popular—and profitable. We are encouraging the old custom of the artist identifying himself with his creations of household things just as with his paintings or statues. We are encouraging the artists who work with us to sign their products, as they would a picture.

And we most emphatically believe that just as when Chippendale died and the end came to all new Chippendale productions then all the pieces already designed by him increased rapidly and steadily, down to our own day, in market value; or just as when a good painter dies his paintings double and treble in price—so when, in His time, the Master calls away any of the brilliant band of artists who are creating, under the patronage of the Decorative Arts League, the signed, easily identified articles we are helping to distribute, those articles will become things hunted for by collectors, with their value increasing accordingly.

The Greek-Pompeiian Floor Lamp, like all other articles of the Muller-Popoff Group, is signed on the base with the cipher here shown.



A Modern Classic

IN this most useful and convenient, yet charmingly graceful floor lamp the always interesting Muller-Popoff group (John Muller, Andrew Popoff and Olga Popoff-Muller) have made a new mark in art for the home.

Even if it were never to be used for lighting purposes this lamp would be worth while in any room purely as a decorative feature.

The qualities needed in a useful and practical lamp have deftly been turned by the artists into parts of the sculptured composition in a way that shows unmistakably to the discerning critic the hand of a master of design.

No mere picture can more than faintly indicate the beauty and charm of the lamp itself.

Modeled on the slender, palm-tree motif of the Greek-Pompeiian style, its shaft slim, erect and firm, the lamp-arm and shade poised like a cluster of pendent foliage on a tropical tree almost as if bowing an invitation to rest comfortably underneath, this handsome lamp not only makes a spot of beauty in itself, but exerts a harmonizing influence on all the room.

But Above All, Useful

Like all true art, the beauty of the Greek-Pompeiian Floor Lamp is not mere idle ornament but is the beauty of something real, something useful.

The graceful poise of the cross-arm and the restful droop of the shade are also the means of throwing the light upon the exact spot wanted—for the arm can be moved to any angle and the shade tilted independently of it. Placed alongside your reading chair the light will fall on your book without shining in your eyes, while if moved alongside the table and the arm adjusted to the right angle, the full light can be concentrated on your work.

Price—A Surprise

Like all art objects offered by the Decorative Arts League, the price of the Greek-Pompeiian Floor Lamp—$19.85—is the result of the League's simple, almost primitive, but completely wasteless method of operating.

If you are not already acquainted with that plan and its benefits, you are invited to make your satisfaction with this offer on the Greek-Pompeiian Floor Lamp a test of the matter. You may simply sign and mail the coupon. When the lamp is delivered pay the postman $3.85 plus the postage. Then set up the lamp in your own room. Light it, use it, sit back and contemplate it. Invite any friends in whose taste you have confidence to come in and pass judgment. In five days, if your verdict is not favorable, pack the lamp back in the carton (an easy matter as the carton is specially designed) return it to us and all your money will be immediately refunded. Otherwise send us the balance of $16, or, if you prefer, pay it in four monthly instalments of $4 each.

That is the true test of the League's value to you. We are glad to abide by it because we know you cannot find a greater value for your money than in this beautiful lamp. Make the test today.

Height from base to tip of statuette about 5 feet. Base and cap cast in solid medallum, finish rich statuary bronze. Upper shaft seamless brass. Parchment shade, brass bound. Outside decoration in three colors, top and bottom bands in deep red, and design in black, back graded in brown. Weight packed about 22 pounds.

DECORATIVE ARTS LEAGUE, Gallery at 505 Fifth Ave., New York, N. Y.

You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

Please send me the Greek-Pompeiian Floor Lamp and I will pay the carrier $3.85 (deposit) when delivered, plus the transportation charges. If not satisfactory I can return within five days of receipt and you are to refund my deposit in full. If I do not return it in that time I agree to purchase it at the special introductory price of $19.85 and will send $4 monthly from date for four months; the lamp remaining your property until fully paid for.

Signed .....

Address .....

City ..... State .....HG 2

MID-WINTER PLANTING

(*Continued from page* 64)

where the elements are less favorable for the planting of the larger plants than they are between December and March. It is generally an unwise practise to try to transplant in wet thaws and when the ground is covered with a heavy fall of snow, for at these times the earth is in poor physical condition. The ground in which the planting is done should not be powdery dry, nor should it be so wet that if it should freeze it might have a tendency to heave. It is best when it is just moist.

While trees and shrubs, because of their sturdiness, are probably the safest things to transplant in mid-winter, and herbaceous plants, because of their comparative fragility, are things which one should not attempt to move outdoors, there is a class of small plants which can be transplanted with singular ease and safety. These are ground cover plants. They range from creepers like Japanese Spurge to small shrubs like the Low Blueberry—plants which grow naturally in woods and fields in the shape of thickly matted undergrowth. They are splendid plants to use on shady ground, under trees, on northern exposures, and in wild plantings of any kind.

These ground cover plants can be taken up in large clumps or in sods, and transplanted thus in bulk without even knowing that they have been moved. To simplify the work they should be mulched before frost, and their new location should be mulched in preparation for them. After they have been set in place loose soil should be sprinkled fairly heavily in the crevices of the clumps and the mulch replaced.

Mid-winter planting is not a traditional operation in horticulture, and for that reason there are people who will stop their outdoor moving of plants on the stroke of frost and not resume it until the appointed day in March, or April or sometimes May. In speaking about it one of the most successful nurserymen in the country remarks that "If you are one of the oldfashioned folk who think Spring the only time to plant, you will get very little done in proportion to what you might do." He keeps his nursery going all winter, digging and transplanting trees and shrubs. Having done it for twenty-five years he has stopped regarding it as an experiment. For the amateur it might be a good plan to think of it still as an experiment. At any rate, as an experiment it is apt to be done more carefully; its occasional failures will seem hardly worthy of mention, and its successes, however numerous, will be matters of great moment.

As a sort of appendix it might be well to give some idea of the plants which can be moved or, rather, those which are most difficult to move, in mid-winter. If you are a sufficiently diligent experimenter you may solve the problem of these few.

Of the deciduous trees, the most difficult to move are the Red and Silver Maples, the Birch, Poplar, Liquidambar, and Elm.

Of the evergreen trees, the Yew is the one variety which is most likely to give trouble.

Among the deciduous shrubs, the Magnolia, Kerria, Butterfly Bush and Strawberry Shrub are the reluctant ones.

All the evergreen shrubs are difficult to move in mid-winter except those few small ones listed under ground cover plants.

The long list of ground cover plants includes Bearberry, Sweet Fern, Sand Myrtle, Trailing Arbutus, Ferns, Wintergreen, Sheep Laurel, Andromeda, Japanese Spurge, Low Blueberry, Bird's Foot Violet, and Periwinkle.

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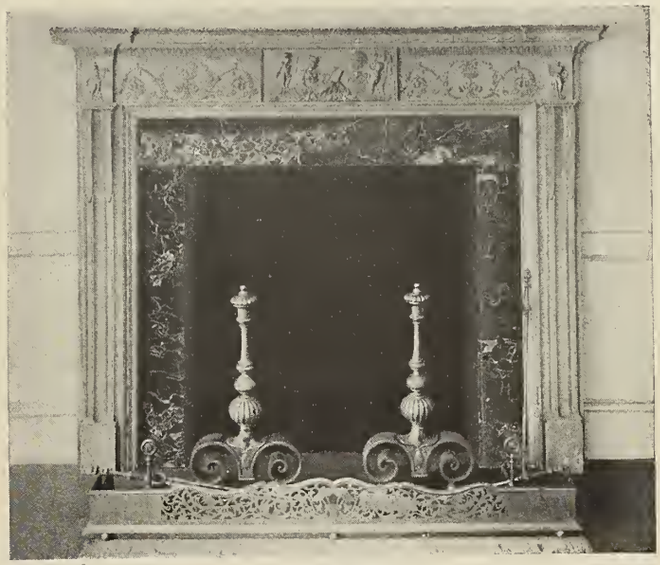
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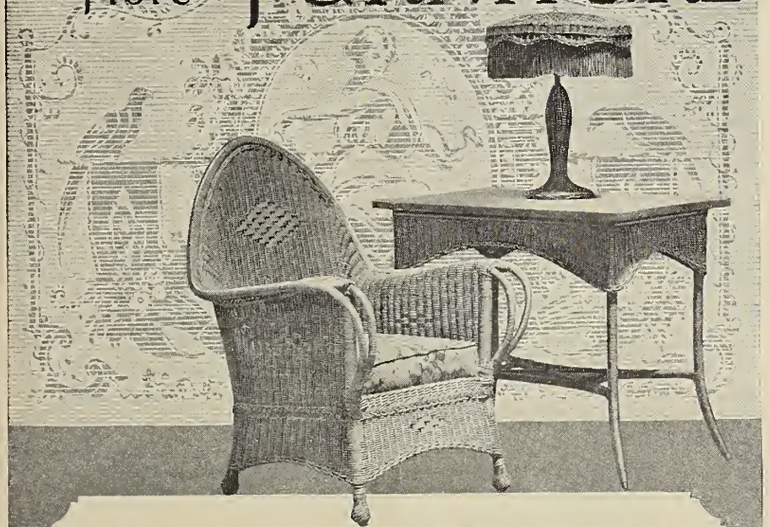
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¶ While we are very glad to freely send illustrations upon request, kindly state in what you are particularly interested as we have no general catalog.

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Paper in the upper hall of Harington House, Bourton-on-the-Water, Gloucestershire. The arabesques are in a light brown and the scene in shades of green

CARING FOR OLD WALL PAPERS

(*Continued from page* 75)

the old wall papers are still in existence—more, perhaps, than one would at first be inclined to imagine. Some of them are still in their original position where they were first applied. Not a few, that were never hung, have been found put away in the rolls or sections—they were made in both forms—just as they came from the makers, and can now be put on the walls for the first time by those fortunate enough to acquire them. Still others, as precious antiques—and they are precious antiques—have been removed from the walls on which they were first hung and transported to new environments. In short, they constitute just as distinct and just as highly organized a branch of historical furnishing and decoration as do chairs, tables or cupboards, old silver, old glass, old china, or old tapestries.

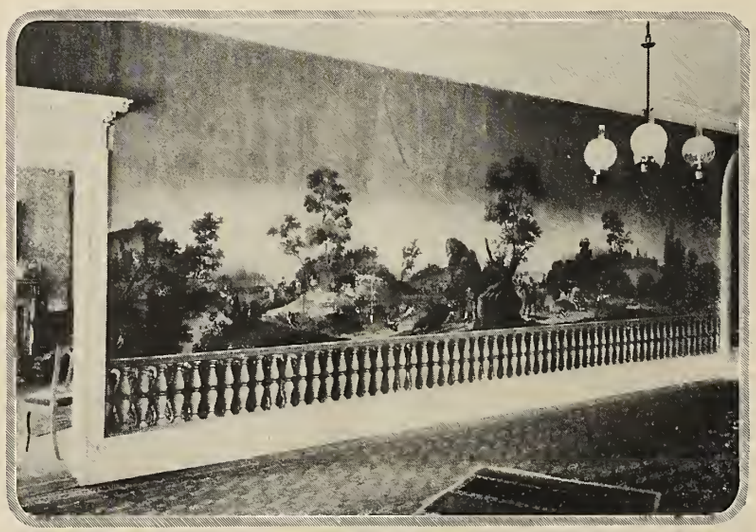
A great deal has been written about the care and restoration of antique furniture. The other classes of cherished antiques, too, have come in for their share of the same sort of attention. All the lore connected with the intelligent preservation of these objects has become indispensable to their possessors. And their possessors, to whom this knowledge is of genuine value, are not only the professed connoisseurs and collectors, who specialize upon one or two hobbies, but also the great and ever-increasing number of people who employ antiques as a part of their daily surroundings to be lived with and enjoyed for their mellow beauty.

Every bit of care bestowed on antiques is fully justified. There is, to be sure, the natural desire to preserve uninjured anything of worth or beauty, for the sake of the lasting pleasure it gives.

There was a time, not so many years ago, when the majority of people regarded nearly all wall paper in the same casual way they would look upon personal linen. It was to be removed when it showed signs of soil and replaced with fresh paper, with as little compunction as the changing of a shirt or collar would occasion. If they particularly liked a paper and could get more of the same sort, well and good. If not, no matter—there were plenty of others that would do just as well. Scraping the walls and repapering were almost periodical incidents to spring house-cleaning, incidents fairly comparable to whitewashing the cellar in the annual tidying up. But much water has flowed under the bridge since then. Our minds are again open to the claims of wall paper and we understand that old wall paper, designed frankly as a decoration in itself, is a work of art to be jealously preserved.

Unfortunately, at the time when so many of these landscape and other particularly engaging papers were being made, there were plenty of people who did not think about their permanent value

(*Continued on page* 152)



Old French wall paper on the walls of the hall in the Martin Van Buren house at Kinderhook, printed by Dufour and entitled "Chasse au Canard"



Sleep an hour longer on cold mornings

How can a man feel kindly toward his heating plant when it routs him out of bed to fix the fire before it's time to get up? Modernize your heating plant. Install a Minneapolis Heat Regulator. Then you can have your sleep out while the house is warming up in the morning. Punctually, at the time indicated on the thermostat, the drafts and dampers will automatically open. When you get up the house will be comfortable—a result of modern heating plant regulation.

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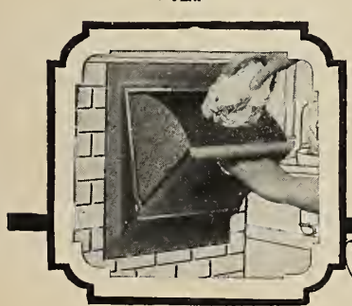
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The uses of slate are manifold and its diversity of coloring lends itself particularly well to artistic effects in and about the home.

Slate should be considered for its uses both indoors and out, from roofs to walks, from vestibule to kitchen, as well as for sinks, laundry tubs and showers, septic tanks and other structural and sanitary uses.

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A booklet devoted to the uses of slate will be mailed on request.

SLATE

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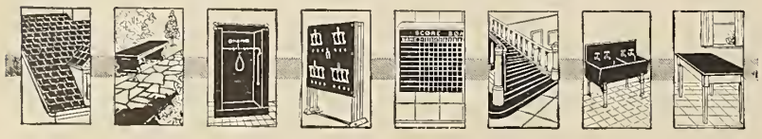
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NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA





A portion of the French paper known as Vues de Londres; a paper exceedingly popular in the early years of the 19th Century

CARING FOR OLD WALL PAPERS

(*Continued from page* 150)

and had them pasted directly on the plaster of the walls. Their short-sightedness in this respect is one of the most serious obstacles to be overcome in the work of care and preservation. Walls may crack, faulty plaster may disintegrate, dampness in the wall may do incalculable damage either directly to the body of the paper or by setting up chemical reactions that cause discolorings. Finally, it may be desirable, for a variety of reasons, to have the paper in some other place. Under any of these conditions it becomes necessary to remove the paper from the walls.

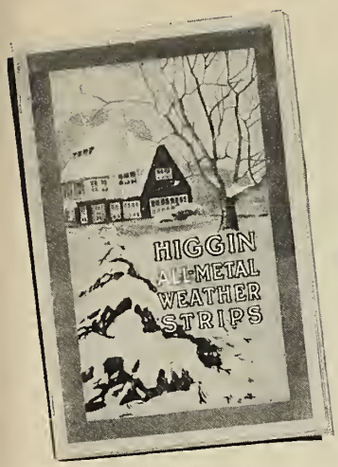
The work of removal is a troublesome task and requires the nicest care as well as boundless patience in order to preserve the paper intact. It can be done, however, by soaking it off with starch paste. This starch paste should be made in the following proportions: An ounce and a half of ordinary white starch dissolved in one quart of cold water. This will give the right consistency. Apply the starch paste with a thick, long-haired soft brush, and in squares, passing over the surface of the paper lightly, and several times, but waiting a few minutes between each coat. When the paper has become thoroughly soaked it may be detached gently from the wall, a little at a time, handling it delicately so as not to tear it. When the pieces or strips of paper thus detached are dry, they should be backed on canvas or strong linen. When the paper is fully dry, after it has been backed, any remaining traces of the starch paste may be brushed or gently wiped from the surface. The paper is then ready to apply again.

The paper backed on canvas or strong linen may be pasted directly on the walls, for the backing makes it always possible to remove it without serious difficulty. It is much better, however, to mount or stretch the strongly backed paper on a firm wooden frame that will keep the paper itself about a quarter of an inch from the plaster surface of the wall. This arrangement obviates all danger from dampness or from any chemical action, trouble from cracks or faulty plaster, and renders removal, when necessary, a comparatively simple matter.

When old wall paper is soiled, it may some times be cleaned by rubbing gently with bread crumbs or with art gum. There is another method of cleaning by going over the soiled surface with the half of a fresh-cut potato, but there is great risk attached to this process for the juice of a potato contains strong acids that may ruin the paper if it has originally been printed by certain methods. Potato cleaning ought to be entrusted only to an expert who knows exactly how the particular paper to be cleaned has been made in all the processes of its manufacture.

If old paper is in danger of disintegration from dampness in the walls, from chemical action or from faulty plaster, the thing to do is to remove it from the wall, back it and mount it on a frame, and then put it up in a place where its existence will not be further endangered. It sometimes happens that dampness in the wall causes the pigment on the paper to flake off here and there in patches. When the paper has been removed and the dampness peril eliminated, the flaked spots may be carefully restored with paint. In some instances, where a large section of the paper has been irreparably damaged, a new section of plain paper may be set in and a reproduction of the design carefully painted on the plain surface. This restoration, of course, will have to be mellowed and "antiqued" to make it harmonize with the original. The method of antiquing will depend on the tone and general condition of the original and upon the ingenuity of the antiquer.

After the underneath conditions of contact with the wall have been seen to, it is sometimes desirable to give the surface a coat of varnish. The varnish or shellac acts as a preservative to the surface and facilitates cleaning. There are certain papers, however, whose appearance would not be improved by varnish. If these are well cared for in the other respects mentioned, the surface may go unvarnished with reasonable freedom from anxiety.



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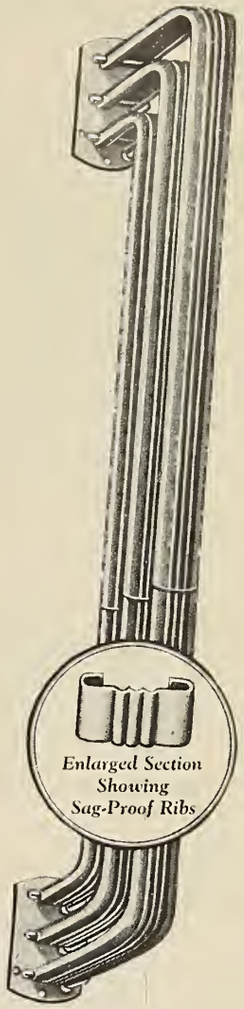
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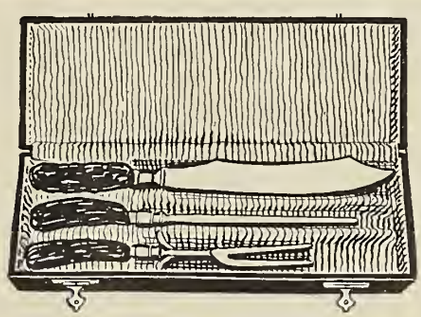
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GOOD CARVING is an art that is known to few, but good carving knives and forks are here at Lewis & Conger's for anyone who appreciates fine steel and fine workmanship.

The three-piece set shown above is worthy of the proudest turkey that ever graced a table; handsome enough for any occasion with its graceful bone handles, and useful for years and years with its gleaming tempered steel.

In these months of fine food, perfectly cooked and worthily served, a visit to Lewis & Conger's is practically a duty.

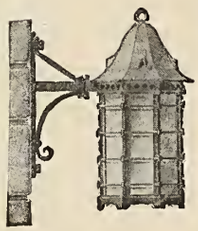
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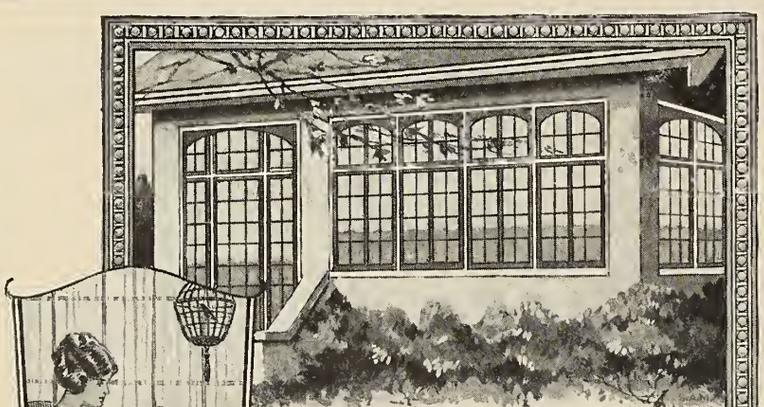
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This shows a house insulated with Cabot's Quilt, ready to receive the outside finish. Russell S. Walcott, Architect, Chicago, Ill.

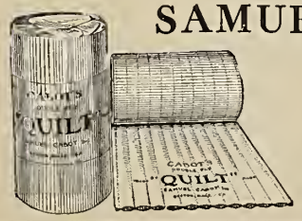
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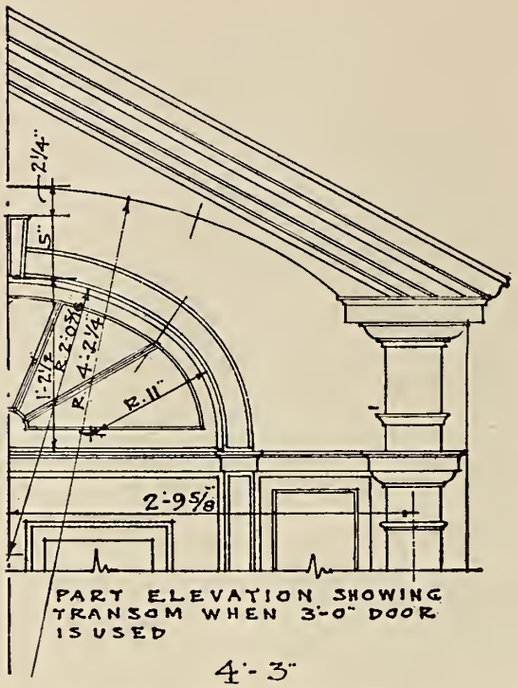
The name of the producing factory appears in the half circle and the words "International S. Co." at the base. On a tea set, compote, bread tray, vase, candlestick or other article let these marks indicate that beauty is deeper than the surface—that the silverplated hollowware thus stamped will give you the service you desire.

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International Silverplate is also made to match the patterns of the famous 1847 Rogers Bros. knives, forks and spoons, and the trade-mark is

1847 ROGERS BROS.

INTERNATIONAL SILVER CO.



Where details are shown, special drawings are made so that their refinements can be accurately reproduced. This detailed drawing of a transom is shown by courtesy of Curtis Details

"A QUARTER-INCH *equals* ONE FOOT"

(*Continued from page* 80)

house can be built. Scale will make the difference between a set of ideal plans for a house which are absurd and impractical and a set of plans which can be used as a reasonable point of departure for a set of working plans.

The architect's quarter-inch scale plans carry all the dimension figures as well, notes, references to specifications and detail drawings and the correct indication for fireplaces, flues, stairways, heating, plumbing and electric outlets, with much other essential detail impossible for the amateur planner to incorporate in his rough layouts.

In the making of scale drawings, architects use a special scale rule which is marked for laying out drawings at many other scales than the quarter-inch one used for house plans.

For ordinary purposes, a plain foot rule, divided to sixteenths of an inch will answer perfectly. On the basis that one quarter of an inch represents a foot, an eighth of an inch will represent half a foot and one sixteenth of an inch will represent three inches. For smaller dimensions on a set of preliminary scale drawings, it is safe enough to guess, because a thirty-second of an inch on the foot rule will represent an inch and a half in the finished house. On the architect's scale rule, a quarter of an inch is divided into twelve miniature inches, so that his quarter inch is, in fact, a miniature foot rule, with which he lays out the house, at the same miniature scale.

In "reading" quarter-inch scale plans with an ordinary foot rule, the procedure is as simple as possible. If a room measures 2½"wide, that is ten quarter inches, and as a quarter inch represents a foot, the room is 10′ wide. Without the definiteness of using a uniform scale throughout a set of plans, nothing in the planning of the house could be definite, and it would be impossible for a builder to construct the house.

The scale plans and elevations, or exteriors, of the house are an exactly proportional delineation of it in miniature.

It is interesting to follow the use of different scales through the successive stages of planning a house. Rough preliminary studies are often made at a scale in which one eighth of an inch represents a foot. Owing to the smallness of this scale it is not possible to work out any of the more detailed or complicated portions of the plans or exteriors, but a correctly proportional general scheme for the whole house can be evolved.

When these have been revised and approved, the architect makes the drawings discussed before—the drawings in which a quarter of an inch represents a foot on the actual building. While these scale drawings are sufficiently large to show all the essentials of planning, arrangement and rudimentary construction, they are not large enough to show certain details which the architect would like to study more minutely and present to the builders in a form allowing of no misunderstandings or mistakes.

Paneled rooms and other special parts of the house he will draw at a scale in which three quarters of an inch represents a foot. These drawings, then, are three times the size of the general working drawings, and can be made in considerable detail. Sometimes a scale of one inch representing one foot is used.

For details of fireplaces and unusually complicated stairways a still larger scale is often used, in which an inch and a half is used to represent a foot. Scale drawings are very seldom made larger than this, and the next scale used is actual size, which is not a scale at all. These drawings are usually marked "F. S. D.", meaning "full size detail", and are made to show the profile of moldings and the construction of elaborate cabinet work.

On the quarter-inch scale drawings these notes often appear "See ¾" scale detail", or "See F. S. D.", thus informing the builders that carefully detailed drawings of these portions have been, or are being made. No architect makes scale or full size details until the final approval of the quarter-inch scale drawings of the whole house, because drawings are expensive to make, and changes of mind or changes of arrangement in the general

(*Continued on page* 158)



George Marshall Allen Residence, Convent, N. J. — *Charles I. Berg Architect*

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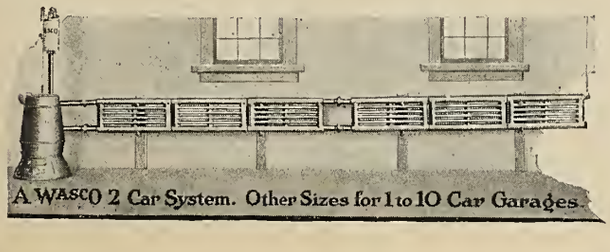
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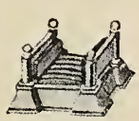
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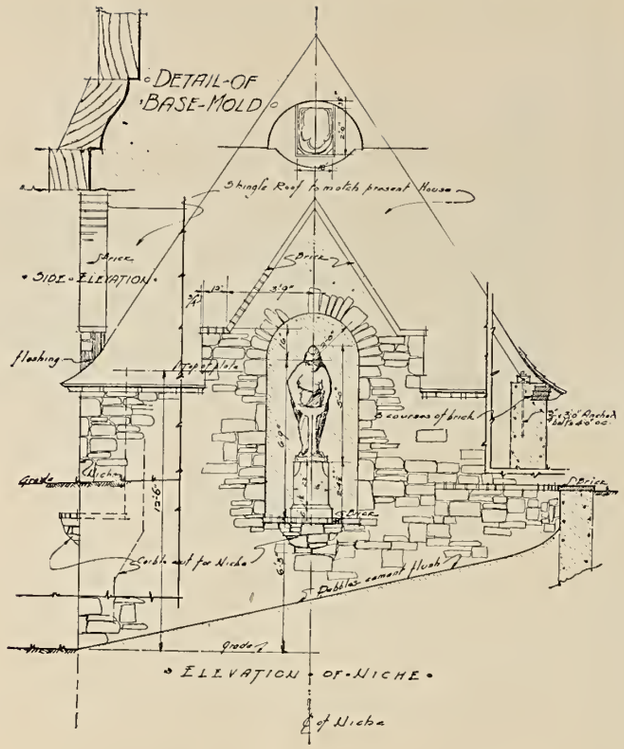
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Forhan's For the Gums is the formula of R. J. Forhan, D. D. S. It will keep your teeth clean and white, your gums firm and healthy. It is pleasant to the taste. Buy a tube today. At all druggists, 35c and 60c.



Forhan's
FOR THE GUMS
More than a tooth paste—it checks Pyorrhea

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York
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Above is a detailed drawing of one side of a summer house in a Philadelphia garden by Mellor, Meigs & Howe



To the left is the summer house as erected according to the plans. This was shown in the April House & Garden

"A QUARTER-INCH *equals* ONE FOOT"

(*Continued from page* 156)

plans would mean much waste time and work in his office.

Architecture, from its nature, is an exact profession, and involves a great deal more than making pretty pictures of houses. It means giving a complete set of instructions, both drawn and written, to a group of artisans who are to build, from them, a certain house, and who are not at liberty to make any departures from the drawings or from the language of the specification. In the drawings, therefore, a dimension cannot be "almost" or "about" 10′; it may be exactly 10′, or it may be 9′ 11″ or 10′ 1″—but whatever it is, it must be so drawn and so figured. It is because of this basic and constant necessity for exactness that plans are drawn "to scale".

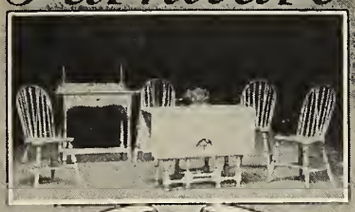
The importance of exactness is further emphasized in the incorporation in a house of various parts and equipment made or ready-made and shipped to the work from a distance, where measurements on the building cannot be verified. Doors, sash, paneling, and many built-in things such as linen closets, are often of the ready-made type, or are made to order by special mills and cabinet shops, and these must fit when they arrive for installation.

The architect usually lays out the first floor plan, in pencil, on a piece of drawing paper. Being the essential layout, there is much to study on this plan, and there are likely to be not a few erasures and corrections. It is, of course, drawn to the scale in which a quarter of an inch represents a foot. Over it he puts a piece of tracing paper, and makes a clean tracing.

Architects use a great deal of tracing paper because its use saves time and insures the accurate transcription of dimensions without the unnecessary work of duplication. If you have carefully laid out a house plan, for instance 50′ 6″ long and 31′ deep, with certain essential bearing walls, and with chimneys and stairways which will naturally affect the second floor, there is no use at all in doing it all over again for the second floor plan when a piece of tracing paper will carry these essentials directly through to the second floor without a moment's lost time or chance for error.

Aside from the constant necessity of drawing to scale, all house plans are carefully laid out with what amounts to a miniature foot rule, a quarter of an inch in length. Every quarter of an inch on the plans represents a foot in the actual building, and in an existing building, every foot was represented in the drawings by a quarter of an inch.

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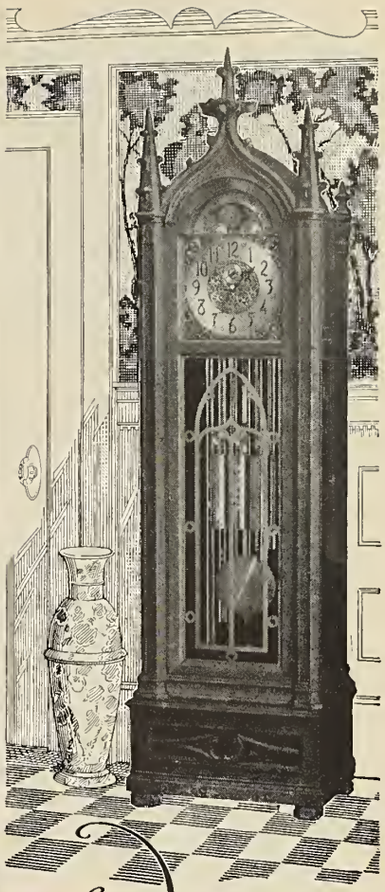
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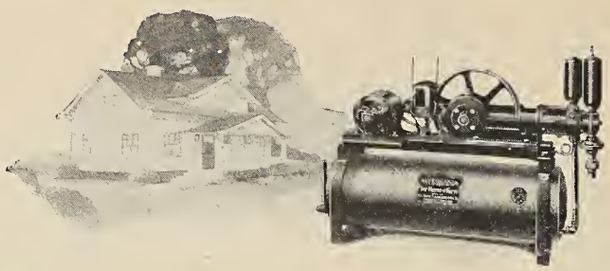
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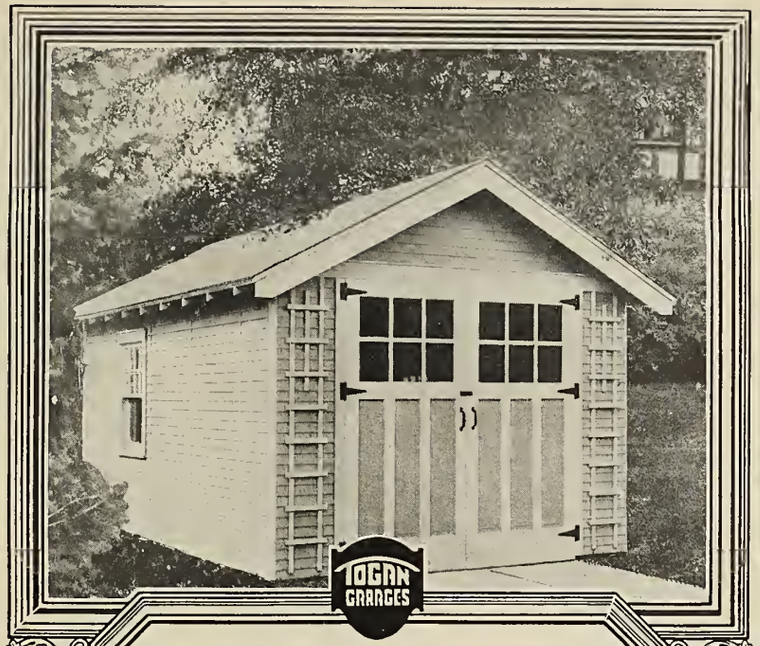
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HAVE A DISTINCTION FOR ORIGINALITY AND CAREFUL EXECUTION OF WORK—SAMPLES SUBMITTED

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TOGAN GARAGES, factory built, save you 66% building labor cost.

Quality comparable to Grand Rapids furniture.

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Dedicated to Tidiness

Men are *not* horrid creatures who at night deliberately turn their chambers into chaos. If they drape their clothes on chairs, or fling them into corners, it is because there is no convenient place to dispose the day's garments.

Just try placing a Nightrack within easy reach of Dad and Junior! You won't have to explain. Its very appearance invites its use. And it will hand back one's clothing each morning, sweetly aired and smart-looking.

Guests, too, will appreciate a Nightrack. It is both an extra closet and a personal servant, who does everything but draw the bath.

The Nightrack is a real piece of furniture. It comes in 15 different finishes, from old ivory to richest mahogany. The price is $10. Leading furniture stores everywhere sell the Nightrack. If you can't get it from your dealer, we will supply you direct. (Express extra, west of the Mississippi River.)

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Manufacturing Co.
Huntington, W. Va.

IF YOU ENTERTAIN—or just want Good Things to Eat—you will find excellent suggestions in every copy of

American Cookery

A Household Magazine which tells you how to make and serve

"Waldorf Salad"
"Planked Steak"
"Chicken à la King"
"Thousand Island Salad Dressing"

How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.



"Waldorf Salad"

"AMERICAN COOKERY" **also gives menus for every possible occasion.** Formal and Informal Dinners, Luncheons, Wedding Receptions, Card Parties, Sunday Night Suppers, etc., etc.

If you have a family you *need* this Magazine, for using it will help you to set a better table for less money.

SEND us One Dollar (check, money order, bill or stamps) and we will send you eight numbers of AMERICAN COOKERY starting with the November number which contains recipe and directions for "Waldorf Salad" as served in a leading hotel as well as Menus, recipes, and directions for Thanksgiving Dinners. Address

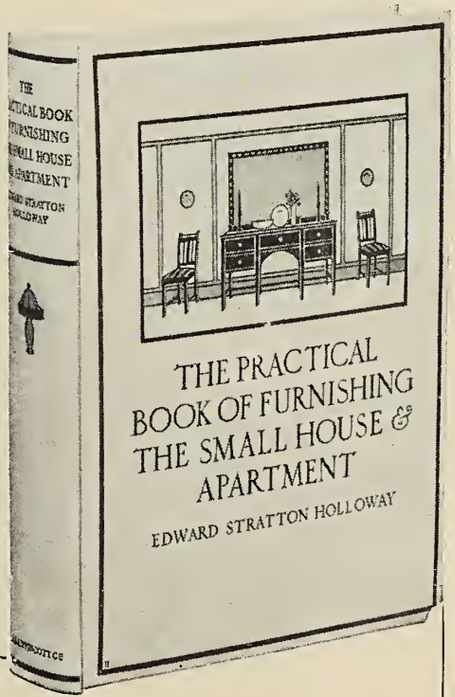
AMERICAN COOKERY
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Interior Decoration and Proper Furnishing Room by Room

The reason is given for every step—covers the whole subject in one volume.

Price, $6.50

192 illustrations in doubletone, 9 in color, 7 diagrams, 296 pages, octavo.



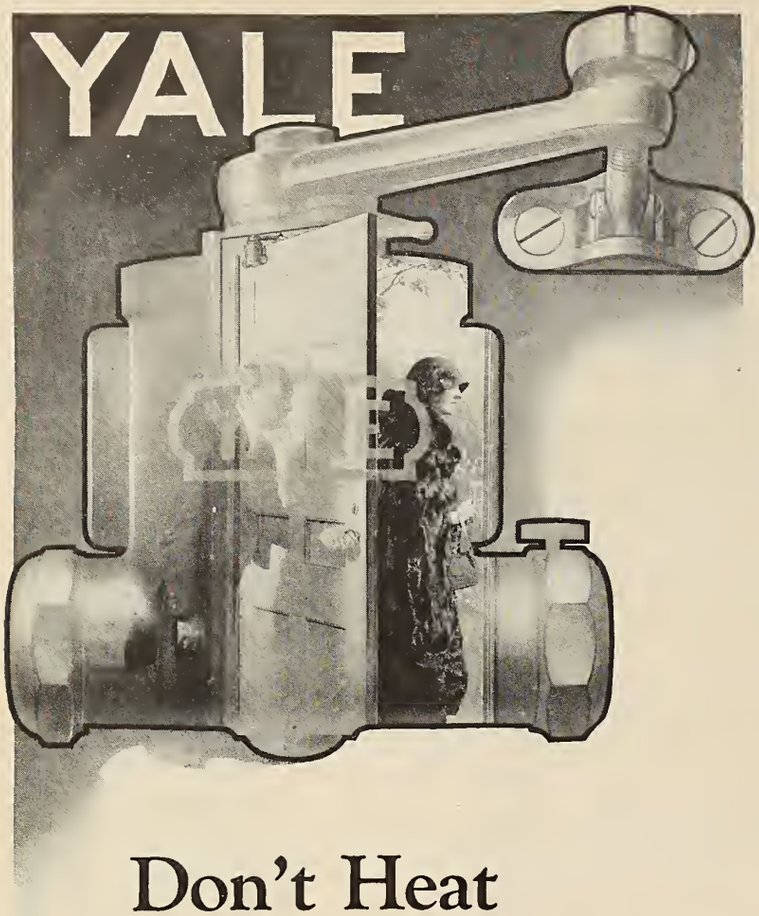
Treating of furnishing from the most inexpensively equipped cottage, bungalow or flat to the smart apartment house of fair dimensions; and by both the modern non-period and period methods. All grades of expense are provided for. Complete furnishing of a number of premises is indicated—color schemes, appropriate walls, furniture, textiles and accessories being suggested for each room. The furniture illustrated is that which can be purchased in the open market. An effective plan for the securing of unity and variety in colour is presented and applied. The chapters on colour and form alone are worth the price of the book.

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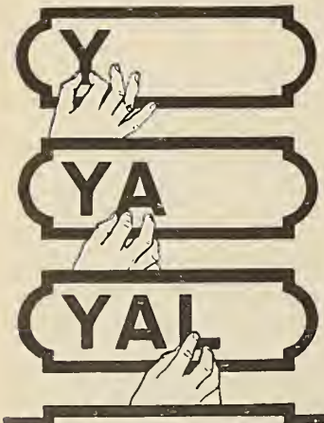
Don't Heat All Outdoors

THE more quickly that entrance door is closed, the less you have to worry about the heating plant and the less you have to pay for coal.

Keep the heat indoors, and the coal in your bin. A Yale Door Closer takes full charge of your door, immediately closing it each time it is opened.

The Yale Door Closer is a faithful, mechanical doorman. It is designed to automatically close the opened door, keeping its movement under constant control.

A door equipped with a Yale Door Closer will need no further attention. You need give it no further thought. There is no other device which will give such unfailing service at so little cost.



Go to your hardware dealer and ask him to show you the proper size. Be sure to ask for YALE—insist on YALE. He has them in stock.

The Yale & Towne Mfg. Co.
Stamford, Conn., U. S. A.
Canadian Branch at St. Catharines, Ont.

Yale Made is Yale Marked



A 19th Century American pitcher in white Parian ware, with tulip decoration, made in Bennington



A Parian ware pitcher with corn stalk decoration, 19th Century American, made by the Southern Porcelain Company, of Kaolin, South Carolina, makers from 1856 to 1862

PARIAN WARE

GARDNER TEALL

THINGS old-fashioned often have qualities which hold them perennially fresh to memory. To one who remembers the bits of Parian ware that graced the front parlors of the 19th Century, their re-establishment among the *lares* and *penates* of a household whose inmates concern themselves with antiques and curios will be observed with pleasure.

With what a curious feeling one experiences mention of the 19th Century in historical connection by those who were born this side of the memorable Year of Our Lord, 1900! It seems but yesterday that no thought of anything of the moment's ever coming to be regarded as an "antique" or a "curio" had come to us, although we might well have reflected on the mutability of novelty. Now it has come to pass that we must admit such things exist as 19th Century antiques, that there can be no question but that many of the treasured playthings of our cradle-years, even though these years were barely the other side of the century's marker, constitute curios as the world of the present measures things.

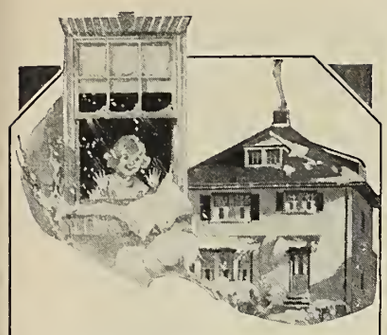
Well I remember a beautiful white porcelain pitcher in my grandmother's home. It was glazed inside, but not out, and its decoration consisted of many allegorical figures in relief, entirely covering the marble-like surface of its graceful shape, with no other color than the creamy tint of the pitcher itself.

How good milk tasted when poured from that particular pitcher! What a joy

(*Continued on page* 164)



In this 19th Century piece of American Parian ware there is a feeling by no means unlike much modern work by modelers of the statuette



HOME COMFORT

is largely a matter of home construction. Insure the future comfort of *your* new home by investigating Natco Hollow Tile and its hollow air chambers that form a blanket of air *within the walls* and protect the interior against extreme cold, heat, dampness and other discomforts.

Write for Home Book

Our handsome, illustrated book "Natco Homes" containing many pictures and floor plans of attractive, comfortable dwellings is free to prospective home builders. Write for your copy.

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NATCO
HOLLOW TILE



Residence of F. M. Sawyer, Swarthmore, Pa.

The Meaning of Kelsey Health Heat

Kelsey Health Heat stands for three definite things—warmth, fresh air and humidity. The Kelsey Warm Air Generator not only supplies your house with ample heat in the form of warm, fresh air as pure as it is out-doors, but its automatic humidifier puts back into the air the amount of moisture that has been absorbed in the process of heating it.

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And with Kelsey Health Heat you will burn less coal than with any other warm air system.

Let us send you "Kelsey Achievements Booklet," or any other heating information you desire.

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Dingy and leaden walls take on a new, artistic appearance. Weathered and drab concrete assumes a beauty that is striking.

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Bay State Brick and Cement Coating comes in a complete range of colors and in a pure, rich white.

Send to-day for sample tints and the new Bay State booklet No. 4. This booklet shows many beautiful Bay State coated houses (actual photographs).

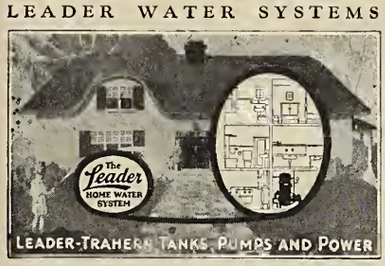
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Solving the water problem for country homes

Leader Water Systems are complete units designed and built to give the quiet, uninterrupted service that characterizes the well-ordered menage.

An engineering corporation of over 20 years' experience is responsible for every one. Numbered among Leader clientele are some of the most discriminating people in America.

There is a Leader system for the smallest cottage or the largest estate. Leader engineers will be glad to advise you on your problems, and make specific recommendations without obligating you in any way.



Leader Tanks and equipment for water, air and oil. Experienced water supply men wanted.

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Gentlemen: Kindly send me information on Water Systems for Country Homes and Estates.

H.G.

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Address .....



"Home Sweet Home," a model house, replica of John Howard Payne's boyhood dwelling, recently opened for exhibition in Washington, D. C., and floored with OAK.

OAK FLOORS

Put your flooring problems up to our experts. We will gladly serve you.

NATURE'S GIFT OF EVERLASTING BEAUTY



Modernize your home *with 3/8 inch* OAK FLOORING

laid right over the old softwood floors

The thing that makes an old home look "down at the heel" more than anything else is the old softwood floor, showing the wear of long continued use. Nothing will modernize your home more convincingly than bright, beautiful floors of 3/8 inch oak, laid at a cost less than the old floors, plus carpet.

Why cover your floors with any temporary artificial material, when you can have Nature's permanent floors of oak, finished to harmonize with room decoration? Such floors are always clean and sanitary, with no cracks to collect dirt and germs.

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Please send me your free, illustrated booklet "The Story of OAK FLOORS"

Name .....

Address .....



Then Comes The Letter

That disquieting letter from the Beverly Jones, saying they are coming to visit us.

How are we to *explain again* the absence of the much-talked-of Greenhouse?

It's very upsetting because it isn't as if we couldn't afford one and didn't appreciate its necessity.

But we can hardly expect our friends to take that for granted.

What we can do is order the Greenhouse at once and then show them the one in the catalog it is going to be.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory Irvington, N. Y. — Western Factory DesPlaines, Ill. — Canadian Factory St. Catharines, Ont.

Irvington New York — New York 30 E. 42nd St. — Philadelphia Land Title Bldg. — Chicago Cont. Bank Bldg.

Boston-11 Little Bldg. — Cleveland 407 Ulmer Bldg. — Kansas City Commerce Bldg. — Denver 1247 So. Emerson St.

St. Louis 704 E. Carrie Ave. — Toronto Harbor Commission Bldg. — Buffalo White Bldg.



"Europa", a Sèvres group in white bisque. Such pieces, as well as the fine bisques of Derby, inspired the makers of Parian ware

PARIAN WARE

(*Continued from page* 162)

it was to young appetites! We fed ourselves on its contents, our imaginations on the stories those relief figures suggested to a child's fancy. I think there was a knight in armor, a princess, birds, trees, flowers, animals and other figures. At any rate it was a keramic fairyland to us.

As I look back to it, I am very sure this lovely pitcher must have been of Parian ware; I did not know what it was then, and its keramic *genre* would have counted for nothing in those childhood days if I had known. It mattered little then whether it was from the English pottery of Copeland or from the Bennington kilns of the American Fenton; its inspiration to romance was the thing! And now, although the marvelous inventions it evoked in our young minds are firmly fixed in recollection, I have come to realize a collector's joy in such things as well, and to wish I might now have that dear old pitcher in my hands, not only for auld lang syne's sake, but also for the later interest added to it by the knowledge of its production history.

I do not know that there are any collectors who worship at the shrine of Parian ware, although I agree with Blacker that there should be such. I do know that Parian ware has been slightingly spoken of, now and then, but I have always suspected that such disparagings came from those who knew nothing about it or who distrusted Horace Greeley's enthusiasm for this species of the potter's art.

Parian ware was as much a discovery as an invention. When the English potter, Copeland of Spoke-on-Trent, Staffordshire, was seeking to imitate the beautiful unglazed bisque of the old Derby ware, discontinued, he accidentally came upon the composition which produced an entirely new sort of ware, which he called Parian. This name was given the new ware as it had a translucent, creamy surface suggesting Parian marble, the marble from which the Venus de' Medici was sculptured, a marble which was brought chiefly from the quarries of Mt. Marpessa on the island of Paros.

Parian marble differs somewhat from the Pentelic marble employed by Phidias and Praxiteles and other Greek sculptors, and from the snow-white Italian Carrara marble used by Michaelangelo and by Canova. The translucency of Parian makes that ware superior to most bisque (the term *bisque* being applied to porcelain and other pottery clay after the first firing, and before the application of glaze when it is porous to such an extent that water when applied will percolate its pores). The old Derby bisque pieces were superior to all other bisques of 18th Century European potteries except those of Sèvres. It was Derby bisque of the best type (pieces having a "waxy"

(*Continued on page* 166)



A cow of American Parian ware, dating from the 19th Century, and one of the products of the Bennington makers

Brand's Gold Medal Peonies

THE *one great prize* given by the American Peony Society, at its Annual National Show, is the *Gold Medal* awarded to the winner of first in Class One, calling for a display of one bloom each of not more than 100 varieties. At the National Show, held this year in St. Paul, Minnesota, the Brand Peony Farms was awarded the first prize in this class and the *Gold Medal.*



New Brand Peony-Myrtle Gentry
Awarded Silver Medal at St. Paul Show

We were also awarded the Gold Medal and Silver Medal and two Awards of Merit on our display of new seedling peonies, all of our own originating. Furthermore, this display of new peonies was declared by competent judges to be "the greatest display of new peonies ever shown at one time by any originator."

If you wish to plant peony roots this fall from such stock as this you will want our new Peony and Iris catalog. This book is more than a catalog. It is really a Peony Manual. It gives you the story of our fifty years' work with the Peony. It gives complete information of the care, of varieties, and of the history of the peony. If you do not have a copy and intend purchasing roots this fall, it is free. Otherwise we ask 35c per copy for it.

Growers of Peonies for over Fifty Years

THE BRAND PEONY FARMS
Box 20 Faribault, Minnesota

This is your Last Chance

this season to secure *Schling Quality Bulbs* (—yes, there's a big difference in bulbs—) at the cost of ordinary ones. Here are some remarkable values—tip-top bulbs, at rock-bottom prices.

100 Single Early Tulips—10 named varieties. Bloom April and May $4.00
100 Double Early Tulips—in named varieties. Bloom April and May 4.50
100 Darwin Tulips in 10 named varieties. Immense flowers, stems 2½ feet tall. May and June 4.50
100 Cottage Tulips in 10 named varieties. Grandmother's tulips more beautiful than ever. May and June 4.50
100 Breeder or Art Tulips—5 named varieties. Wonderful shades of bronze, orange, buff, and apricot. May and June . . 5.00

Two Very Special Offers

100 Darwin Tulips for only $3.50
Choicest, first-size bulbs, sure to bloom. Schling's Mixture made up of ten of the finest named varieties—not at all the ordinary field-grown mixture.
A $5.00 value for only $3.50, or, if you prefer, 50 Bulbs for $2.00.

100 Narcissi or Daffodils for $4.50
Airy and medium Trumpets, short cupped and lovely Poet's varieties, doubles and singles. All top size mother bulbs.

Also these lovely Heralds of Spring

100 Crocus in 4 named varieties $2.50
100 Scilla sibirica (Blue Squills) 5.00
100 Giant Snowdrops 3.00
100 Blue Grape Hyacinths 3.00
100 Chionodoxa (glory-of-the-Snow) 4.00
The above 500 bulbs ($17.50 value) special, $15.00
100 Bedding Hyacinths, in 4 colors $6.50

Plant these bulbs now and generously, and we promise you a Winter of pleasant anticipation, a *Springtime of delightful Surprises,* and years of happy memories.

Read, Note, and act at once!

Schling's Bulbs 26 West 59th Street New York City

SUPERIOR House Plant Food



Bring Out the Hidden Beauty in Your Cherished House Plants

—by feeding them a little "tonic" occasionally

THERE is a remarkable scientific Food for house plants that nourishes them like a veritable *tonic.* It revives and strengthens them wonderfully. It is called SUPERIOR House Plant Food.

The excellent and almost immediate effects of it on plant life is little short of amazing. Applied to your house plants, SUPERIOR House Plant Food makes them "perk up" at once—seemingly like magic. And how they do grow!—throwing off new shoots of beauty and health, with a richer color. Just try it on those cherished ferns, begonias or hyacinths of yours—one can will convince you.

SUPERIOR House Plant Food, a balanced ration scientifically prepared in our laboratories, contains all the essential elements of plant life. Just dissolve a level teaspoonful in water and pour on plant at roots. Beneficial to even the most delicate plant life. Clean and odorless.



THE STADLER PRODUCTS COMPANY
933 Denison Ave. Cleveland, Ohio

Send a dollar bill today for handsome container of 600 treatments—enough for over a year. *Results guaranteed*—try it for six weeks and then decide if you want to keep it or want your money refunded.

Gentlemen:—Here's my dollar. Please send me the tin of SUPERIOR House Plant Food containing 600 treatments on your Money-Back Guarantee offer.

Name_____

Address_____

H. G.

Bobbink & Atkins

VISIT  NURSERY

ROSES

Autumn Planting

Ask for our "Get-Acquainted" list of Roses and our Illustrated Rose Catalog. We grow several hundred thousand Roses in several hundred varieties. Plant in October-November for best results.

Iris and Peonies. Our collections are complete. Ask for booklet.

Evergreens. Will give best results when planted in the early autumn. Ask for our special offer for foundation plantings.

Rhododendrons, Kalmias and other broad-leaved Evergreens. We shall be glad to correspond with anybody who intends to plant this autumn.

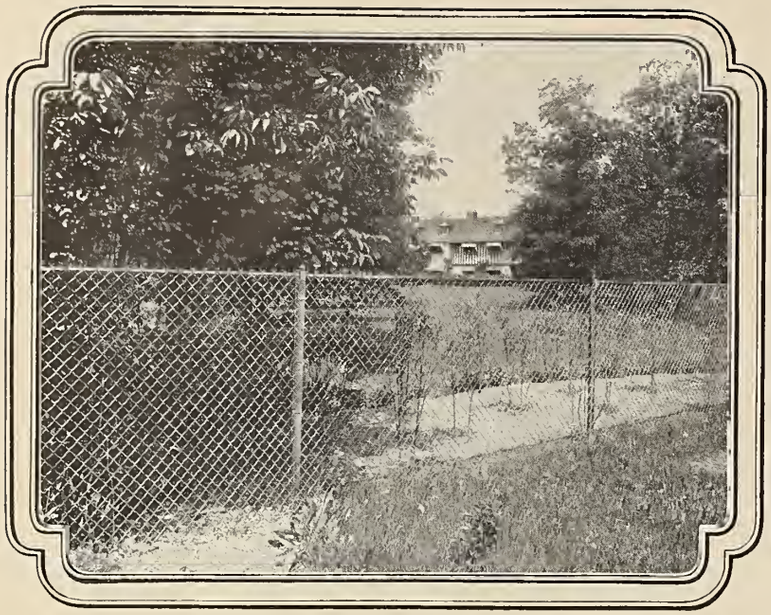
Beech Trees. Copper or Purple-leaved. We have growing in our Nursery several hundred fine, well branched trees, ranging in sizes from 5 to 10 ft. tall. Prices on application.

Trees. We have many hundreds of specimen, ornamental Shade Trees. We shall be glad to furnish list upon application.

Ask for our special pamphlets of Rock Garden Plants; Japanese Yew; Giant-flowering Marshmallow.

Nurserymen & Florists

Rutherford New Jersey



You *Can* Have Protection With Beauty

No need to trust to shrubbery for seclusion. Page Fence, with its straight, simple lines, can surround your estate with a barrier that is strong and unclimbable, furnishing the positive protection that shrubs can never afford.

The Page Fenced home is *home to the property line.* You feel encouraged to develop your grounds—to make them even more beautiful and valuable—to *use* them.

Fence this Fall. At least get the information necessary to plan to protect your property. Send for the illustrated booklet—FENCES FOR PROTECTION AND BEAUTY—a postal card brings it.

PAGE FENCE & WIRE PRODUCTS ASS'N
219 North Michigan Avenue Chicago, Illinois

America's first wire fence—1883

PAGE
PROTECTION FENCE

ARMCO Ingot Iron
The only wire fence made of Armco Ingot Iron.



"Cupid Sleeping", a group of figures in the old Derby bisque which stimulated the makers of our old Parian ware

PARIAN WARE

(*Continued from page* 164)

surface and little or no sheen, crisp in detail), such as the pieces produced in the period from 1790 to 1810, that inspired Copeland's experiments.

Copeland produced his first Parian pieces in 1842, and it has been called epoch-making in the history of the Staffordshire potters' art. Parian ware immediately became popular, not only in England, but on the continent and in America as well. Copeland's figurines, groups, busts, and other Parian pieces were beautifully modeled. Some of his best productions were his series of The Seasons, "Lady Godiva", "Young England", "Ino and Bacchus", "Night" and "Morning", "The Return from the Vintage", "Paul and Virginia", pieces designed and modeled by such artists as Gibson, Wyatt, Foley and Marshall. The sculptor Gibson considered Parian "decidedly the best material next to marble". Copeland's jugs, pitchers, vases, etc., were also of high order for the most part.

It is interesting to note that but three years after Parian ware made its first appearance in England, it was successfully produced in America at Fenton's pottery in Bennington, Vermont. The mark on these early Bennington pieces of Parian was a rectangular frame within which were impressed the words "Fenton's Works, Bennington, Vermont". Christopher Weber Fenton's initiative in introducing Parian into the United States was soon followed by the popularity of the Bennington wares of this genre. The first piece Fenton turned out appears to have been one copied from a pitcher made by S. Alcock & Co. of Burslem in Staffordshire, having figure designs in relief of a knight, a lady on horseback and a harper.

The modeling of the first Bennington Parian pieces was done by John Harrison,

(*Continued on page* 168)



Presumably the affectionate homecoming of a Revolutionary son, bas-relief on an American Parian pitcher, 19th Century, from Bennington



Before the Snow Flies or the Ground Freezes

Plenty of time to get Hicks Big Evergreens and shade trees moved and set before old Winter comes down from the Northland. Trees moved by the Hicks method in November and December never know they have been disturbed.

If you think the ground might freeze, put a thick layer of hay or straw where the trees are to stand; then you can plant even in mid-winter. Men and time are easier to get now than in spring.

Write us about your needs—or come to the nursery, select the trees and have them sent by truck or train.

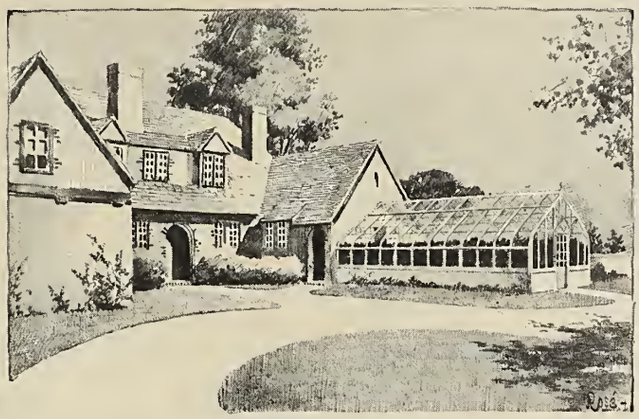
Also get a copy of "Home Landscapes," our latest catalogue featuring Hicks Big Trees and Shrubs. Mailed on request.

HICKS NURSERIES

BOX H

Westbury, L. I., N. Y.

HITCHINGS GREENHOUSES



Convert Frost to Flowers

While Jack Frost is making his freeze up pictures on the glass, your flowers will be unconcernedly blooming under the glass.

A greenhouse of your own, besides giving you frostless flowers in abundance, has a way of taking kinks out of nerves.

As a winter time hobby, what can be more delightful? Attach one of our greenhouses directly to your home—have it handy.

Send for printed matter

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Home Offices and Factory, ELIZABETH, N. J.

New York
101 Park Ave.

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Boston 9
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Rochester
Union Trust Bldg



Better Bulbs—*by Farr*

When spring comes to your garden, her paths should be lined with Daffodils and Tulips*, with Hyacinths and Crocus. For the gardener who wants an extra choice assortment of spring flowers, I recommend

FARR'S Bulb Catalogue
—a comprehensive list of bulbs for fall planting—will be sent on request.

FARR'S Sunrise Collection No. 2

25 Narcissi, assorted varieties	$2.75
75 Single Early Tulips, assorted	2.50
75 Darwin Tulips, assorted	2.50
75 Breeder Tulips, assorted	2.50
25 Hyacinths, assorted	3.50
	$13.75

Any one collection at the price indicated

Complete Sunrise Collection No. 2 (275 bulbs) for only $12.

Send your order now—pay when you receive the bulbs.

BERTRAND H. FARR
Wyomissing Nurseries Company
106 Garfield Ave., Wyomissing, Penna.

*W. F. PURDY, of Connecticut, writes—"*Duplicate last year's order. Your tulips are always beautiful.*"*

November is the Best Month

To Plant Deciduous Shrubs and Trees, including our Large Fruit Trees of bearing size and Shade Trees for immediate shade. A complete line of nursery stock is offered in our catalog, with full descriptions and prices.

Our system of frequent transplanting assures compact root systems. Careful pruning results in well-balanced tops. Prompt service and attention to every detail show our appreciation of your patronage.

Order Roses Now—Save 20%

By ordering Roses now you will save about 20% on the prices. We will hold them for spring planting or send them to you the last of November, whichever is preferred. The choicest list of 50 Hybrid Teas, with seven exceptions, is 75c each; $6.50 per 10; $60 per 100. *Write today for new catalog.*

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"
Box H *Tarrytown, N.Y.*
"Prices as Low as Consistent with Highest Quality."

Success with Roses
by Robert Pyle

Protect Your Rose Plants

Obviously, there is no danger where there is no frost, but if you must anticipate cold weather, let "preparedness" be your rule. Before the ground freezes bank up the soil cone-shaped, with the apex 6 to 10 inches high around the stem of each bush. Ashes are sometimes used, but we know of nothing better than soil.

In very cold countries, the roses may be lifted entirely and buried in trenches for the winter, and they will come out in fine shape for replanting in spring. After you have drawn the soil nicely around them, leave them alone till the ground is frozen with a crust hard enough to bear the weight of a stone-laden wheelbarrow. By this time the moles and mice, or other creatures, will have secured their winter abodes elsewhere, and not be tempted to make nests in the protecting material you will next apply.

Now do not smother your roses, or they may die. Cover them thoroughly, as high up as you attempt to protect them, but always allow for the circulation of air. A 3 to 4 inch blanket of good, heavy stable manure will keep out much cold. Over this fill up from the bottom of the bed to a depth of 10 to 12 inches, with nice, dry leaves and put some light material on top to keep them snug. A 12-inch fence of poultry-wire staked round the bed will help keep the leaves in place, or the boughs of fir or pine trees, hay, straw, or corn-fodder, or other material that will break the force of cold, biting winds, will serve in place of leaves. Where most careful protection is required, boards may be arranged, roof-fashion, to turn off the rains—this will also protect your roses from exposure to direct sunshine, when nights are freezing cold, and prevent alternate thawing and freezing, which is dangerous—and, in early spring, guard against the premature excitation of plant-growth and tender buds.

Later we hope to tip you off for a flying start with your Roses in the Spring.

Robert Pyle

CONARD & Jones Co.
Robt. Pyle, Pres.
Box 126,
West Grove, Pa.



In our Fall Catalog now ready, we've a selected lot of Roses for Fall planting. You can either send for it—or if you like, send us $9.00 for 10 Roses or $1.00 each for a less number and ask us to select for you. You can pay *Express* or *Parcel Post* transportation charges on delivery.

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Our Fall Bulb Catalog containing a complete list of High Quality Bulbs for Autumn Planting, sent on request.

Stumpp & Walter Co

30-32 Barclay Street H. G. **New York**

PARIAN WARE

(*Continued from page* 166)

whom the enterprising Fenton brought over from England. Fenton had as partners Julius Norton and Henry Hall, and their pottery was situated in the north wing of the Bennington pottery of Judge Norton, Fenton's father-in-law, whose own kilns were devoted to turning out somewhat more "practical" wares.

The Parian pieces from Bennington and from other American potteries were, like the Copeland pieces in England, expensive. Nevertheless, they were extensively patronized. At the New York Crystal Palace Exhibition of 1857, Bennington Parian Ware was given much attention. Among other Parian pieces there displayed was the large figure surrounding a monumental arrangement of various Bennington wares, the base of which was Lava Ware, the second section Flint Enamel, and on this a life-sized bust of Fenton surrounded by eight columns in Rockingham with the Parian figure mentioned at the top, the whole some ten feet in height.

Bennington Parian was composed of flint from Vermont and Massachusetts, feldspar from New Hampshire and keramic clays from Vermont and from South Carolina, carefully ground and mixed and "cast" in moulds. Some of the Bennington Parian was fawn-colored, and some was white. Blue pitted grounds were also employed against which the uncolored relief designs stood forth. In pieces of this sort the ground was obtained by applying the blue slip with a camel's-hair brush. The blue pieces ranged from dark to light. Pitchers and vases and other objects intended for use as well as for mere ornament were glazed inside. Some pieces of Bennington Parian were given a smear glaze. From 1849 the Bennington Parian was marked with the United States Pottery Co.'s mark, the earliest form of which was a ribbon in relief and the letters U. S. P., together with two numbers (varying). The later pieces had the name of the pottery spelled out. Some of the Bennington Parian pitchers are known as the "Water Lily", the "Knight", the "Niagara", the "Palm Tree", the "Ivy-Leaf", names derived from their decoration. The figure, animal and bird pieces comprise the "Samuel", "Sheep", "Swan", "Ram", "Bird's Nest", "Girl Lacing Shoe", "Eagle and Child", "Greyhound", "Poodle Dogs" (right and left), and a phrenological head. Then there were vases, jugs, sugar bowls, creamers, inkwells, knobs, etc.

Bennington did not monopolize the market for Parian Ware, as interesting pieces were also produced by George Allen of Philadelphia, whose mark was somewhat like a "T" or an inverted anchor. The Parian pieces from Allen's pottery were from moulds brought from the Gloucester, New Jersey pottery when the latter was discontinued between 1857 and 1858. But few Parian pieces were turned out by Allen.

Ott & Brewer of the Etruria Pottery, Trenton, New Jersey, also made Parian Ware, and in 1876 exhibited many pieces of excellence modeled by Isaac Broome.

From 1848 to 1856 the Greenpoint, Long Island, pottery of Charles Cartlidge & Co. made Parian portrait-busts, but such do not appear to have borne any mark indicating the pottery.

In 1850 Charles Coxen was modeling Parian pieces for the Baltimore pottery of the Edwin Bennett Co., and from 1856 to 1862 the Southern Porcelain Co. of Kaolin, South Carolina, manufactured Parian marked with an impressed shield bearing the legend "S. P. Company, Kaolin, S. C". Their output, however, was limited.



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TONSILE EVERGREENS

EVERGREENS have always figured largely in formal gardening. The Italians of the Renaissance, to whose inventions the origin of the formal garden, as we know it today, may be traced, recognized the value of the dark foliage of the cypress and the ilex as a contrast to the white stonework of their architecture; and in the modern American garden Japanese holly, tree box and arborvitae play an important part.

For this they have certain special qualifications. Their consistency of appearance, as opposed to the seasonal variations of deciduous plants, makes them the aptest material for the garden in which consistency of effect is one of the principal objects, and renders them specially suited to artificial treatment, by which, indeed, they gain rather than lose. They are eminently clippable, or "tonsile", to use a prettier old gardening term which should not have been allowed to become obsolete.

They have great value as a foil to lighter growths. The flowers in a bed which is bordered with box seem to shine with an added brightness, and the somber hues of the ilex—jet green beneath a clouded sky—make a striking contrast with the vivid green of well-kept turf.

Perhaps for purely formal purposes arborvitae holds the first place, by reason of its color and the interesting texture of its clipped surface. But the others have their own virtues: box its warmth and holly its luster. Even American holly, though most gardeners hesitate to cut it, is pleasant if properly clipped, that is to say, if its leaves are not mutilated; it gives a lighter and more various effect than the closer-growing, smaller-leaved evergreens.

In contemplation of the esthetic properties of evergreens, however, their practical functions must not be forgotten. The hedge is essentially a utilitarian institution, and in the garden it has several uses. It may serve as a wind-screen, or hide those unsightly corners from which no garden, however carefully planned, can be wholly free; to break up large spaces, or to give some alley the seclusion of a cloister for contemplation or a lovers' walk. For all these purposes the evergreens are admirable. The density of their growth makes them perfect screens, whether against the wind or the curious eye. An evergreen hedge is as impervious to the wind as a stone wall. Both cedar and arborvitae are efficient for this purpose up to a height of 16′ or so. Box can only be grown with advantage up to about 6′, and is therefore inappropriate where a really high hedge is needed; but for purely divisional purposes it is well suited, and can be made to give a pleasing effect of solidity.

The treatment of a hedge should always be large and simple. To break the lines of its top with decorative excrescences is usually to destroy its dignity. The sides may be diversified with circular bays, which will serve as shelters for seats, or, where this will not interfere with its functions as a screen, they may be pierced with arches, especially if such arches will open up a *claire voyée*.

As for the use of evergreens in purely decorative schemes, here again simplicity and discretion are becoming. The days of extravagant topiary are over. Trees clipped into grotesque shapes may give a moment's amusement, but they soon pall. "They be for children", as Bacon said, and, like other childish things, should be "put away" by the grown-up gardener, or, at any rate, used very sparingly to add a touch of fantasy to an austere design.

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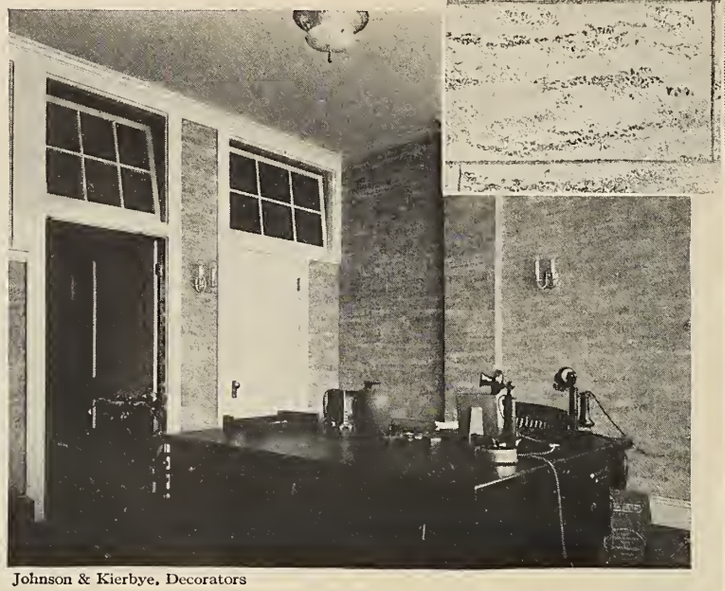
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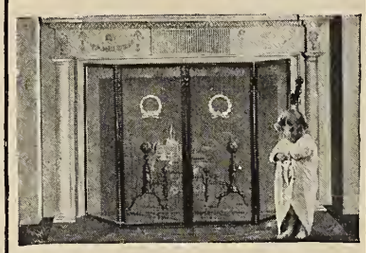
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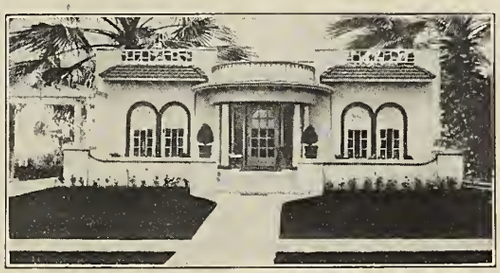
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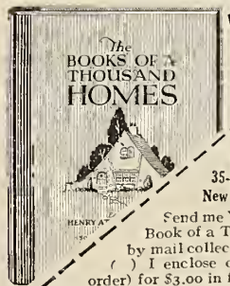
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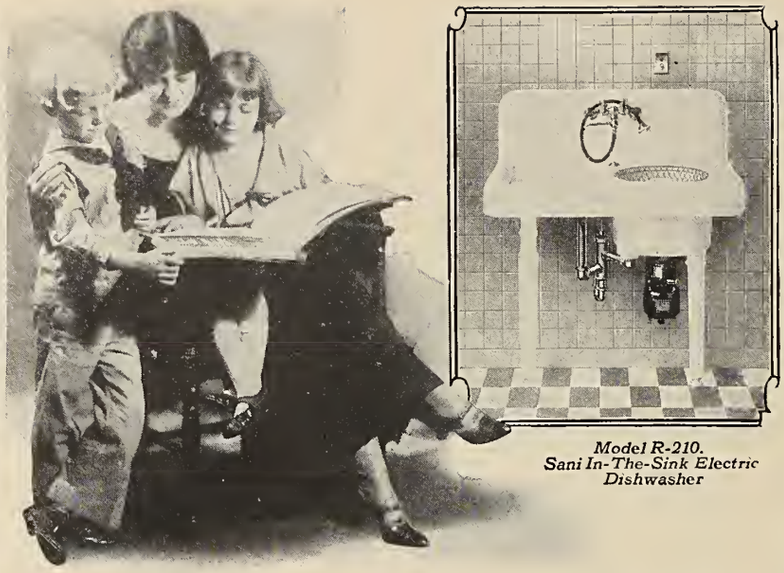
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Any rug should combine quality and beauty, but no matter how costly it may be, if the size does not harmonize with its surroundings, or if the colors do not blend with the furnishings, the rug is not in keeping and should not be used.

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Write for Free Booklet

Now within the reach of any American home. They are woven seamless—from pure camel's hair or wool yarn to your own design in any special colors, up to 16 feet wide and any length.

They cling to the floor with their woolly grip and will not curl up. Matched any time. Many types adaptable for each room. Cost is only a very slight advance over ordinary rugs.

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Whether you are uncomfortably overweight or merely wish to lose a few pounds for fashion's sake eat

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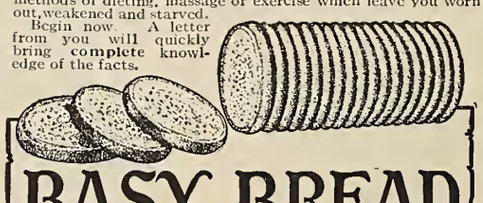
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Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. If you cannot get it at your regular store, send 25c in coin or stamps for a full-sized can, postpaid. (Canadian price, 35c; foreign price, 50c.)

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China House, Sydney, Australia

Sani-Flush
Reg U.S. Pat. Off.
Cleans Closet Bowls Without Scouring

The Pease Clothestree

(Patented and patents pending)



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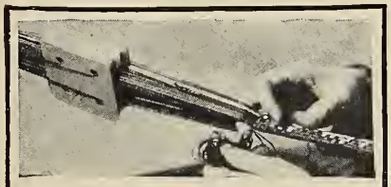
An Ideal Wedding and Xmas Gift

The Pease Clothestree, when open, stands in any space 35 inches wide. It is 5 ft., 10 in. tall with FORTY FEET HANGING AREA (ample for average ironing).

IT REVOLVES; you can iron sitting down. Use one or any of the 36 arms.

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The simple process of Card Weaving is especially adapted to the making of girdles, neckties, and other narrower textiles which will help solve the many questions upon your Christmas List.

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Kindly supply me with particulars about the Shuttle Craft method of weaving.

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The Sheraton

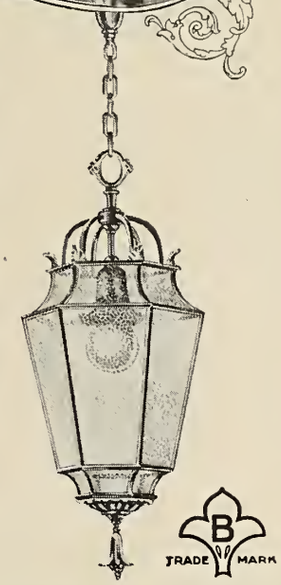


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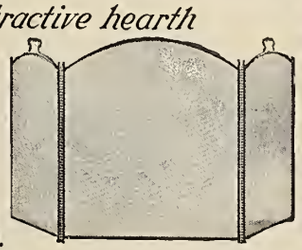
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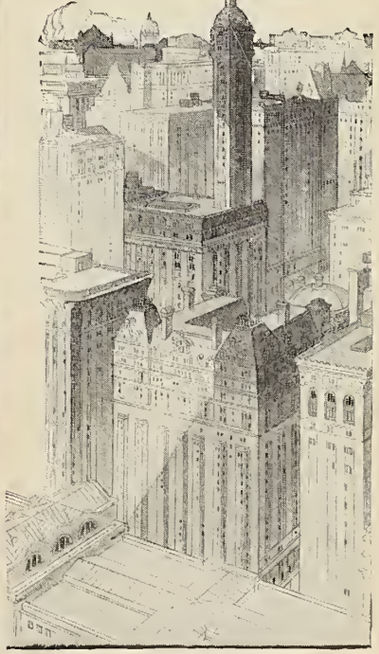
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Hotel Traymore.....Atlantic City
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Some of the new tunics flare all round, over their smart little narrow skirts. Others are full in front only; others again are as straight as a string. . . . And which is yours?

Suits, too, are as varied as the minds of men. . . . And though the cloche still rules the millinery mode, it trims itself upward, downward, sidewise—which lends all the difference in the world to its effect. . . . And which is yours?

Paris is all very well, one sees. But Paris does so many, many things! . . . One needs a guide.

To visualize the mode—and yourself—and yourself in the mode—there's nothing like Vogue.
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Chinese influence retains a firm hold upon the mode. Its latest appearance is in this frock of black velvet and blue satin. The wide bands of blue satin around the hips are embroidered in blue and gold Chinese motifs.

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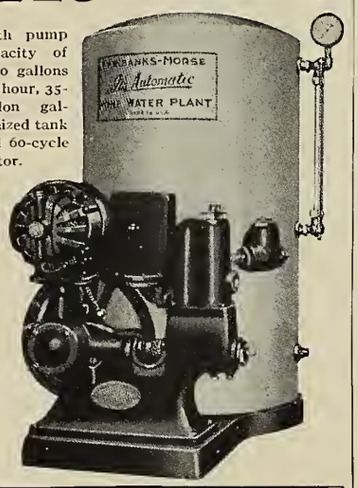
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$125 f. o. b. factory

With pump capacity of 200 gallons per hour, 35-gallon galvanized tank and 60-cycle motor.

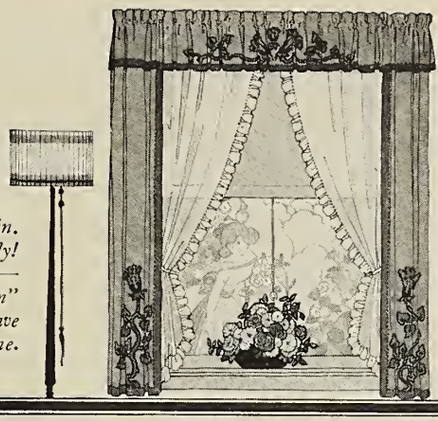


The Fairbanks-Morse Home Water Plant delivers an abundance of water under pressure at a cost of two pennies a day or less. Operates from an electric circuit or home light plant system. Simple, automatic, quiet and dependable. Other types and sizes at proportionate prices. Literature and name of your dealer will be gladly furnished on request.

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Putting on the pins that hold the drapes to the Hook-on Support is easier than snapping a safety pin. And the drapes hang perfectly! Our free booklet, "Drapes—and How To Hang Them" shows how easy it is to have perfect drapes in YOUR home.



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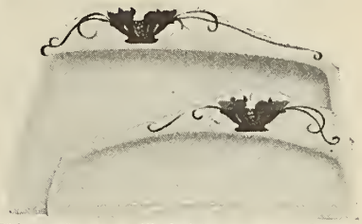
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These two numbers are from our illustrated Year Book, containing more than 600 gift suggestions—attractive, original and unusual things for every gift occasion. It is free—write for it.

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Hang Your Shoes on a Neatway

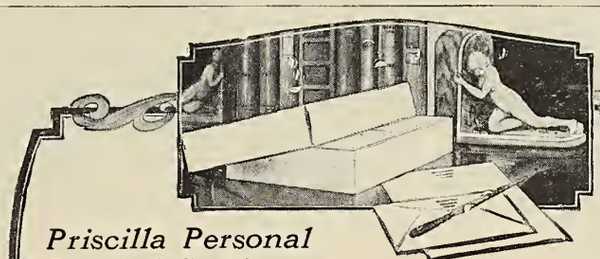
A closet shoe-rack that fastens on inside of closet door and takes the place of shoe bags, boxes, drawers, shelves and other makeshifts. Takes up no extra room. Sanitary and ornamental.

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West of Rockies and Canada, 10c extra per rack.

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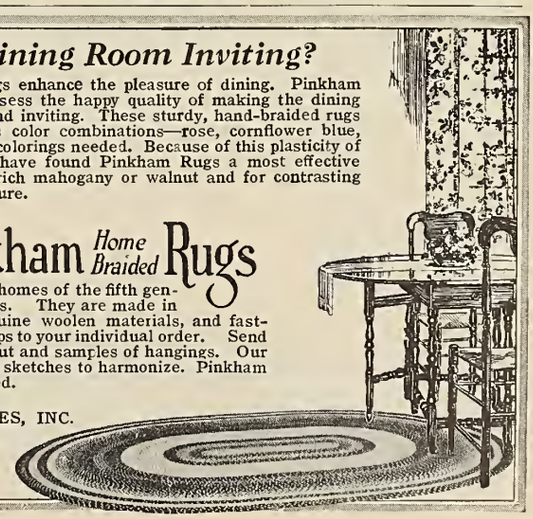
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LAFAYETTE



Rachmaninoff composing at his Steinway

STEINWAY

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SCHUMANN-HEINK—Victor Artist

The glorious and sympathetic voice of Schumann-Heink clearly shows the perfect artist. That the great contralto chose the Victor to perpetuate her art shows her recognition of perfect recording and reproduction. There are forty-eight Victor Records by Schumann-Heink, among them the following:

		Double-faced
Spinnerliedchen Frühlingszeit	830	$1.50
St. Paul—But the Lord is Mindful of His Own Agnus Dei	6271	2.00
Stille Nacht, heilige Nacht Von Himmel hoch da komm' ich her	6281	2.00



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FARRAR—Victor Artist

Exacting artist that she is, Farrar demands the same perfection in her Victor Records as characterizes her every interpretation. It must be Farrar to merit her approval and her sixty-eight Victor Records are evidence of that fact. These numbers include:

		Double-faced
Carmen—Habanera Au Printemps	621	$1.50
Madama Butterfly—Un bel di vedremo Tosca—Vissi d'arte e d'amor	6110	2.00
Songs My Mother Taught Me Believe Me If All Those Endearing Young Charms	622	1.50



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HOMER—Victor Artist

Homer is another great artist who is confident that the height of perfection in sound production is attained only by the Victor. She is willing to be judged by her Victor Records, of which she has made sixty-eight. Here are some of these selections:

		Double-faced
Messiah—He Shall Feed His Flock Messiah—He Was Despised	6166	$2.00
Samson et Dalila—Mon coeur s'ouvre à ta voix Samson et Dalila—Printemps qui commence	6164	2.00
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Victrola No. 220
Spring motor, $200
Electric, $240
Mahogany or walnut
Other styles $25 to $1500

The Victor Company originated the modern talking machine and was the first to offer the public high class music by great artists. Victor Supremacy began then. It has been maintained by the continuing patronage of the world's greatest musicians and by the merit of Victor Products.

In buying a talking machine consider that you must choose the Victrola or something you hope will do as well and remember that the Victrola—the standard by which all are judged—costs no more.

To be sure of Victor Products see the following trade-marks—under the lid of every instrument and on the label of every record.



Victrola

REG U.S. PAT. OFF

Look under the lid and on the labels for these Victor trade-marks

Victor Talking Machine Company, Camden, N. J.

HOUSE & GARDEN



Christmas Gifts · Number

December · 1923 — 35 cts · 3.50 a year



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OVER BISHOPRIC BASE

The Ideal Exterior and Interior Wall Construction

BISHOPRIC BASE with its interlocking dove-tailed key is an exclusive, patented base or background for stucco. It is a specially designed product, built up of selected and seasoned wood strips, set in a heavy layer of asphalt, on a pure, wood fibre base. It is tough—non-porous—proof against moisture, heat and cold—and highly fire-resistant.

BISHOPRIC STUCCO in its scientific production, uniformity, great density and tensile strength,—is water-proof—fire-proof—sound deadening and provides against contraction or expansion, thereby preventing cracking, checking or chipping of the surface. All the elements of wear and tear have been anticipated in the manufacture of "*BISHOPRIC.*"

LOWER IN FIRST COST
LOWEST IN MAINTENANCE

The cost of "BISHOPRIC" is surprisingly low. Its low initial cost, plus its superior strength and service, makes it popular with the home builder of either mansion, cottage or bungalow. Furthermore, stucco is the most inexpensive, permanent finish for a building. Economy is afforded from every angle. There is no upkeep when stucco is applied over "BISHOPRIC."

Strength to withstand the rigors of the most variable climate! Beauty which cannot be surpassed! Surely Bishopric Stucco over Bishopric Base offers the home builder all the advantages one desires.

Let us send you our beautifully illustrated booklet. Ask us any question you wish about building problems, big or little—our staff of experts will gladly give you complete advice at no obligation to you. You are sure to get some valuable and practical suggestions.

Bishopric is Sold by Dealers Everywhere

The BISHOPRIC MANUFACTURING Co.
667 ESTE AVE., CINCINNATI, OHIO
NEW YORK CITY, NEW YORK. LOS ANGELES, CALIFORNIA. OTTAWA, CANADA



Gifts

Suggestions

READING STANDS	$ 6
SEWING CABINETS	12
BOOK RACKS	15
PRINTS	18
END TABLES	18
LAMPS	20
TEA WAGONS	25
SMOKING STANDS	27
BOOK ENDS	30
VACUUM CLEANER	39
DESKS	45

Gifts of today are no longer useless trinkets, quickly forgotten—for happily it has come to be realized that ideal gifts should be useful as well as beautiful.

Such gifts are a joy to receive, a pleasure to bestow, a constant and lasting reminder of the giver.

Our vast stocks afford many suggestions, and your selection is never forced by the limitations of small assortments.

Suggestions

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PORCELAINS	10
MUFFIN STANDS	15
WINDSOR CHAIRS	15
ORIENTAL RUGS	20
MIRRORS	20
NESTS OF TABLES	20
CARD TABLES	20
TEA TABLES	25
GATE LEG TABLES	35
TELEPHONE SETS	45

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FIFTH AVENUE AND 47TH STREET · · · NEW YORK

WASHINGTON

W. & J. SLOANE · ESTABLISHED 1843

SAN FRANCISCO

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STUDEBAKER



THE SERIES 24 STUDEBAKER BIG-SIX SEDAN $2750

Can you imagine a more acceptable, serviceable and practical Christmas gift than a Studebaker Big-Six Sedan?

In the Studebaker Big-Six you get all the performance, all the comfort, and all the dependability that any car can give—at a price that smaller producers cannot even approach.

If you spend more than the Big-Six price, you can buy more weight and bulkiness and pay more for overhead and operation but you will not get a better automobile.

Studebaker has been building quality vehicles for 71 years.

Partial List of Equipment of Big-Six Sedan

Two extra disc wheels complete with cord tires, tubes and tire covers. Handsome nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof, glass visor.

Courtesy light, coach lamps, dome and rear corner reading lights and combination stop-and-tail light. Mo-tometer with lock and ornamental radiator cap.

Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Jeweled eight-day clock. Upholstery finest quality Chase mohair, double weave.

1924 MODELS AND PRICES—*f. o. b. U. S. factories*

LIGHT-SIX 5-Pass., 112" W. B., 40 H. P.		SPECIAL-SIX 5 Pass., 119" W. B., 50 H. P.		BIG-SIX 7-Pass., 126" W. B., 60 H. P.	
Touring	$ 995	Touring	$1350	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1325	Speedster (5-Pass.)	1835
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Prices Subject to Change Without Notice

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One is all you need



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—the side and rear doors
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—and yet all of these locks will be different. No one else can enter any of these doors without the individual Corbin key that locks them.

The Corbin Master Key is the master of any number of doors which you want it to open. It is Good Hardware in the highest sense.

Tell your architect you want to carry just one key—a Corbin Master Key. Ask him to write the Corbin Master Key System into your specifications. No one knows, better than he, that good buildings deserve good hardware. That means Corbin.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA

Good Buildings Deserve Good Hardware

CORBIN



"It was as the house of a man should be, an expression of the character and spirit of the master."—Henry Van Dyke

Your Character Is Expressed in the Home You Build

Usually a house is built for a lifetime and into its structure are built all of a man's ideals of home. This home may be small and unpretentious, but it is, nevertheless, his castle and reflects the individuality—the character of the man.

By building with Indiana Limestone you build not only for a lifetime, but for generations to come. And in that house can be expressed your every ideal of beauty, of reposeful dignity, and of the future home of your race.

For Indiana Limestone construction endures through the ages and is always beautiful. Its moderate cost, too, makes its use equally desirable for a small home or for an elaborate mansion.

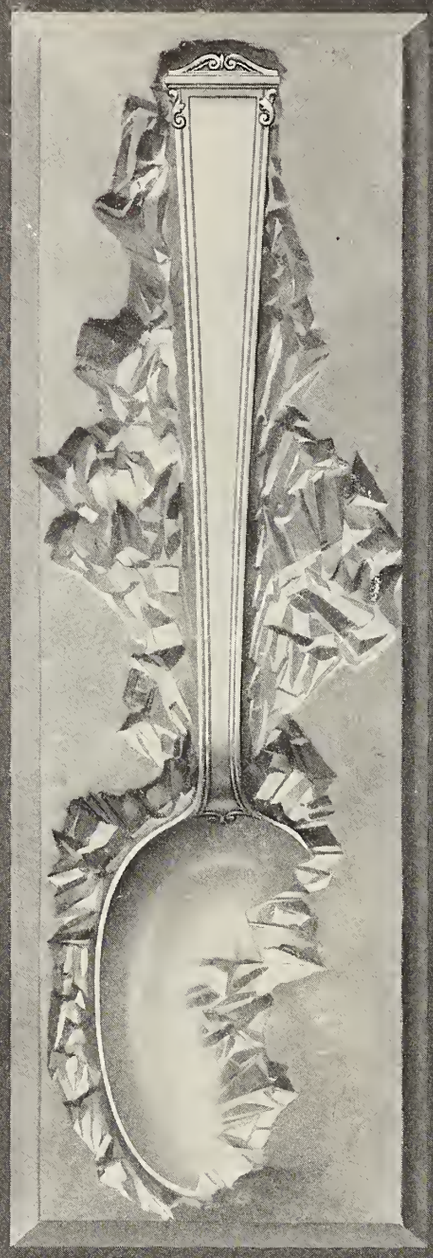
A folder descriptive of the house illustrated above, or any information on Indiana Limestone will be sent free upon request. Address Indiana Limestone Quarrymen's Association, Box K-782, Bedford, Indiana

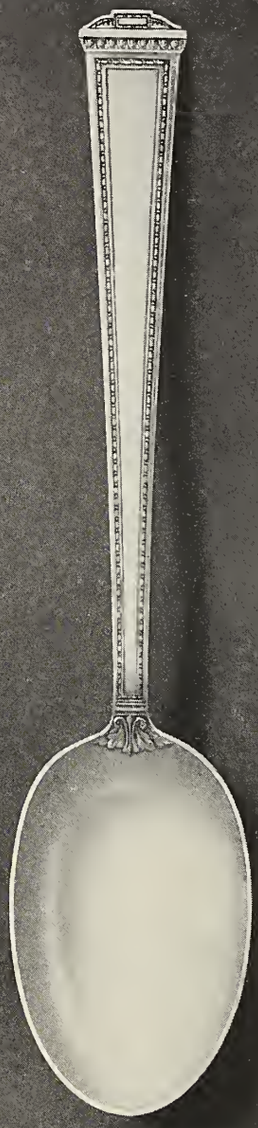
INDIANA LIMESTONE

OOLITIC

The NATION'S BUILDING STONE

The THESEUM DESIGN *The Newest Masterpiece*





The *Classic* PANTHEON *Design*

Wrought from Solid Silver

To the Woman Who Observes



YOU probably have invitations from people who want to impress you. You enter a home decorated in the most approved style. All furnishings the best of their kind. Then dinner. And the dinner table set with an antiquated, mis-mated conglomeration of silver. Isn't it jarring?

The highest ideal in *correct* silver service is typified by the Theseum Design and the Pantheon Design in International Sterling. They will never go out of style because their beauty is that of the eternal classics. They will not deteriorate with use because their substance is imperishable solid silver.

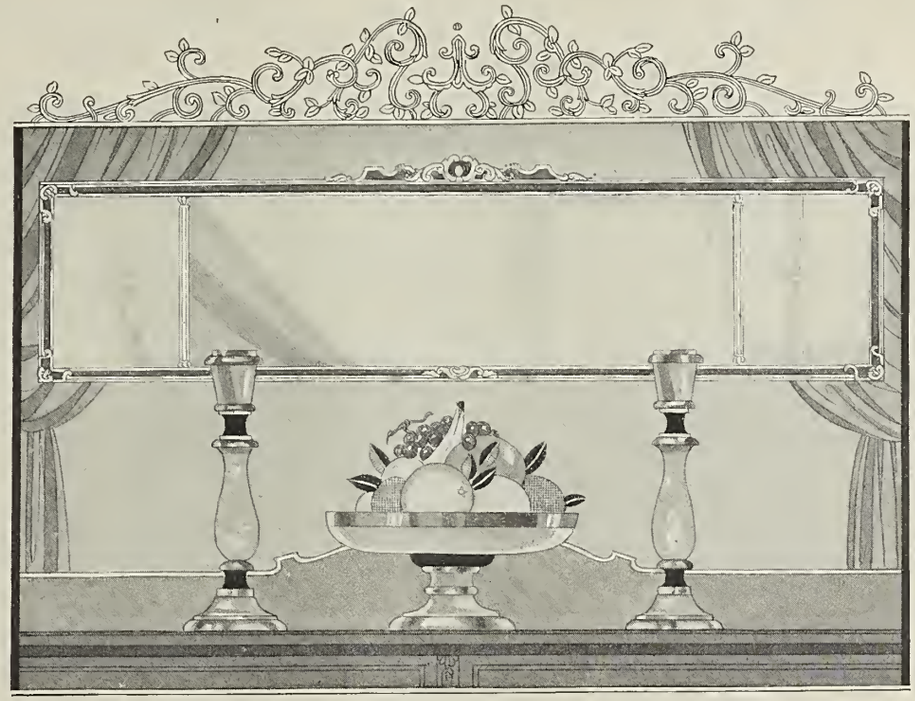
Consult with your jeweler about developing a complete correct service in Theseum or Pantheon. For books which illustrate these services, write Dept. 102, International Silver Co., Meriden, Conn.

Pantheon and Theseum are stamped I.S.Co. Sterling TRADE MARK *which identifies the genuine*

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Masterpieces of the Classics

INTERNATIONAL SILVER CO.



DISTINCTIVE GIFTS

in good taste for a cosy home

A buffet mirror—
a graceful, three-paneled mirror with mitred ends. 16 by 52 inches over all. Finished in antique and color. Illustrated above. $29.50.

A console set—
three pieces, footed bowl 10 inches in diameter, and two 9½ inch candle-sticks. Turned wood in mottled effects of old blue, green, or brown, with colored bands and Roman gold edge. Illustrated above. $10.89. (Fruit not included)



Decorative satin pillows—
large round style with puff and double cord trimming. Spray of flowers in contrasting color. $6.44. The oval cushion is trimmed with two cords shirred to a plaque centre. $4.74. Illustrated above. Either style in rose, blue, mulberry, gold or black.

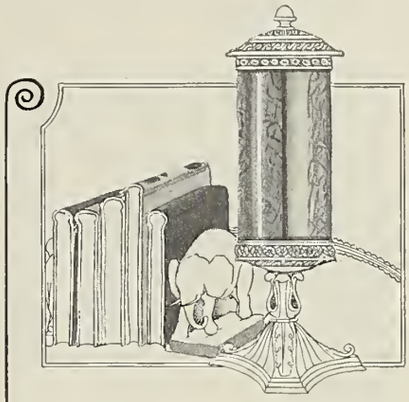
A table torchere—
sheds discreetly subdued light in a charming manner. Metal base and top finished in gold with mica cylinder. Stands 12 inches high. Illustrated right. $4.96.

A percolator set—
Colonial design. Nickel plated ebonized wood handles. Complete with 6 foot cord and separable attachment plug. Illustrated right. 6 cup percolator, $20.89. Tray with satin center, polished rims, 12 by 18 inches, $9 14. Sugar bowl, $4.69. Creamer, $4.69.

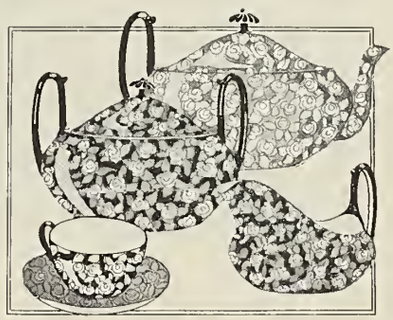
An imported china tea set—
has an adorable all-over pink rosebud decoration on a black ground. Black handles. 23 pieces, 6 tea plates, 6 cups and saucers, teapot, sugar bowl and creamer. Illustrated right $13.89.

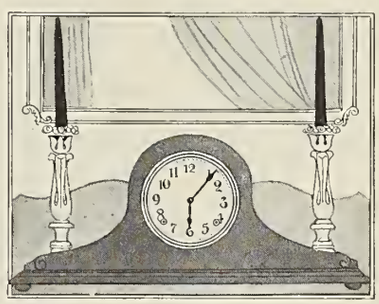
A dependable clock—
has mahogany finished case, 20 inches long, 9½ inches high, with a 6 inch white dial. 8 day pendulum movement. Sounds hour and half hour on a cathedral gong. Illustrated right, $9.94.

Venetian Glassware—
open stock stemware pattern. Lovely optic amber with contrasting color glass strip spun on edge. Illustrated right. Goblet, $2.94. Fingerbowl, $1.74. Plate, $1.49. Ice tea glass, $2.94. Sherbert, $2.94.



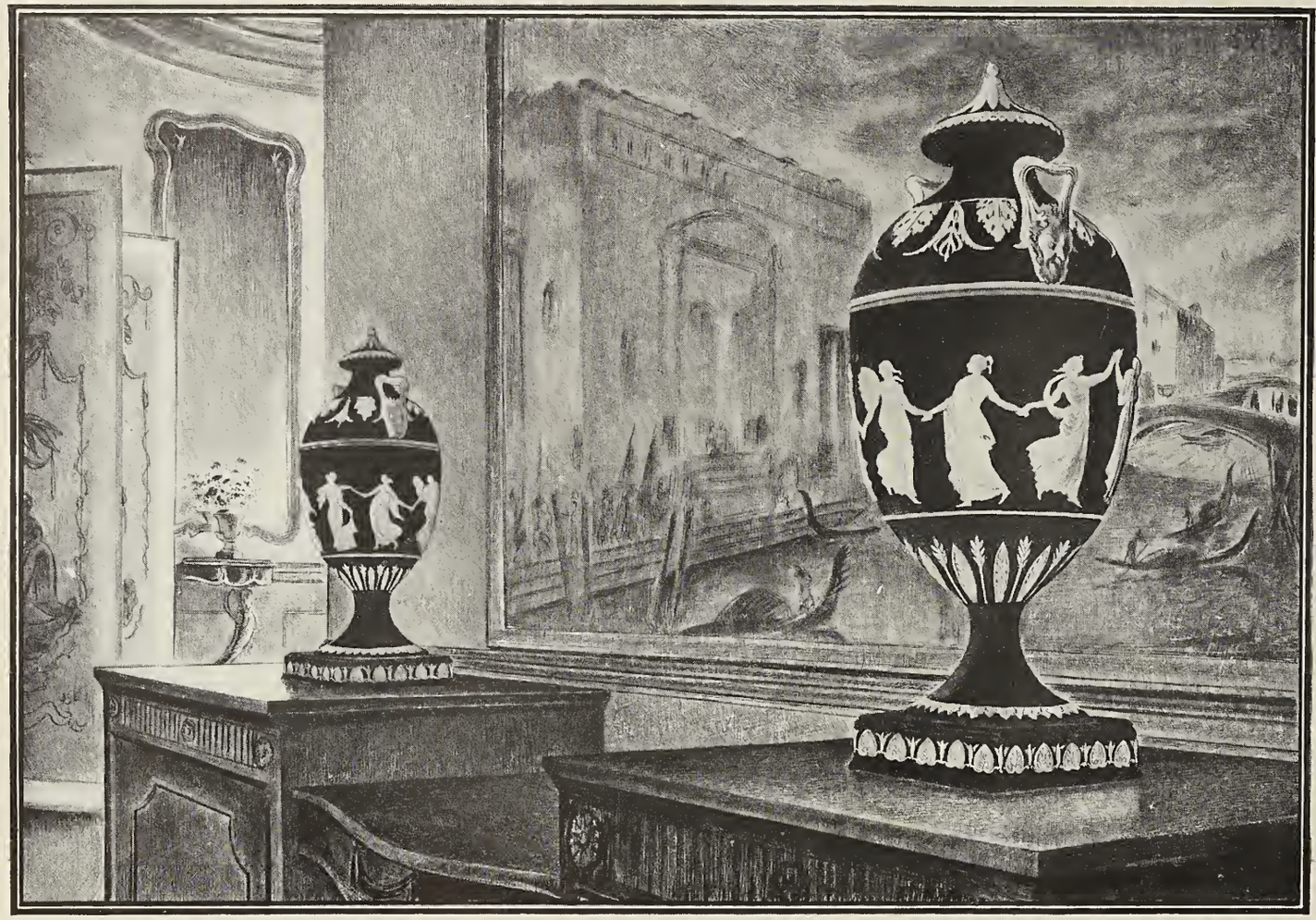








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34TH ST. & B'WAY INC. NEW YORK



Jasper Vases, by Wedgwood

"HAVING laid the foundations of a successful business in his admirable domestic pottery—the best the world had ever seen up to that time—he (Wedgwood) turned his attention to artistic pottery, and the European renaissance of classic art * * * being at its height it was natural that Wedgwood should turn to such a source of inspiration. * * * Wedgwood was particularly successful in this direction, for his 'dry' bodies * * * such as the famous Jasper bodies, which he invented after years of laborious effort—lent themselves particularly well to the reproduction of designs based on the later phases of Greek art."—(Encyclopaedia Britannica)

While many useful articles, such as tea sets for example, are made of Jasper, it is primarily a decorative ware and as such has enjoyed a remarkable popularity ever since it was invented, more than a century and a half ago. It is not essentially an expensive ware; indeed, much of it is moderately priced. For gifts, nothing can be more acceptable.

Jasper has ever been the most widely copied and imitated of all Wedgwood ware—so much so, in fact, that "Wedgwood" has almost become a generic term applied to all the familiar blue ware with the raised white figures. The purchaser therefore who desires genuine Wedgwood should look carefully for the mark on the bottom of each piece.

Our illustrated booklet "C" will be sent upon request

Mark on China



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255 FIFTH AVENUE NEW YORK
WHOLESALE ONLY
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Mark on
Jasper, Basalt,
Queen's Ware, Etc.
WEDGWOOD



MAHOGANY
the Heirloom

Fortunate is the possessor of the old Mahogany Four-poster which has been in the family since Colonial Days! Fortunate partly because of its sentimental value, partly because of its antiquity, but mainly because of its rare beauty—mellowed and enhanced by age.

The purchaser of Genuine Mahogany today will leave just such an heirloom for future generations; for contemporary Mahogany furniture—properly finished, of good workmanship and design—will improve with age no less than the Mahogany furniture of bygone days.

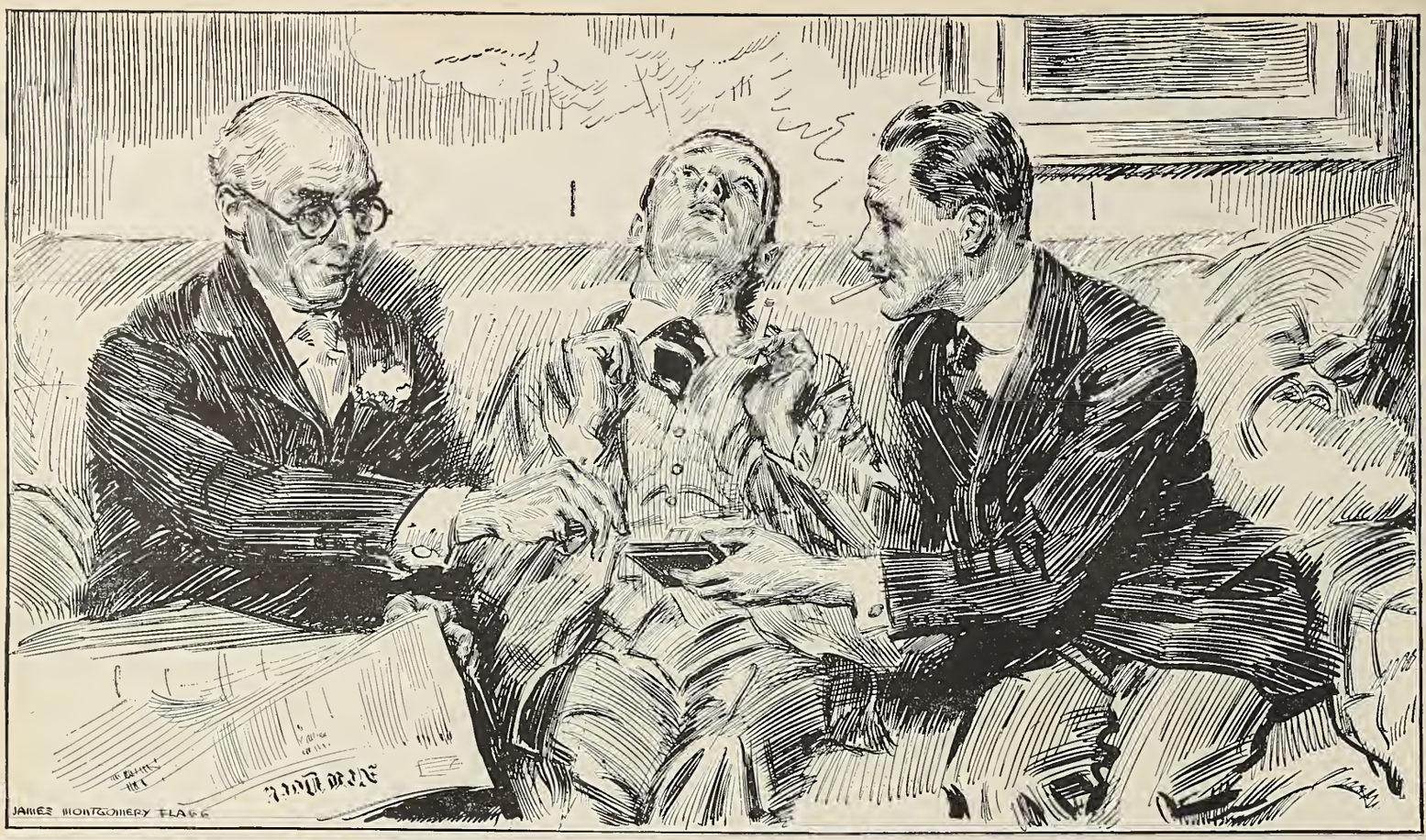
In selecting furniture always be on your guard against misleading terms such as "Mahogany finish." Such terms are never used in connection with *real* Mahogany. Do not rely upon a salesman's statement that it is "Genuine Mahogany"—let it be guaranteed and billed Genuine Mahogany, solid or veneered. In short—before you purchase—

BE SURE IT'S MAHOGANY

We will send you upon request a copy of our illustrated Booklet "H" and other literature on the subject of Mahogany.

MAHOGANY ASSOCIATION, INC. 1133 BROADWAY, NEW YORK

FURNITURE MAHOGANY WOODWORK



53 inches of Turkish cigarette satisfaction

The new size PALL MALLS — 20 *for* 30¢

DIEU ET MON DROIT

Try them tonight for your Luxury Hour

–that easy chair hour when every man feels entitled to life's best

PALL MALL *Specials*
New size–plain ends only
20 *for* 30¢

No change in size or price of PALL MALL *Regulars*
[*cork tip*]



It is rare indeed that the best things in life can be purchased on a purely bulk value basis. Genuine quality is seldom to be gauged by the inch, the ounce, or by a strict price measure. *Superiority usually comes in small packages.*

Yet here is the world's finest cigarette, a blend of the rarest and richest Turkish tobaccos, now offered to you at a price that makes it a great *quantity* value as well as a *quality* delight.

The *new size* Pall Mall, in the special new package, twenty 2⅝-inch cigarettes at 30c.

If you have been denying yourself the treat of real Turkish tobacco because of the high cost, forget the old price barriers. They exist no longer! *The new Pall Malls are economical!*

Try these new size Pall Malls tonight, after your evening coffee, and revel in a Luxury Hour. From that time on, Pall Mall will be your regular cigarette. For Pall Malls—in the special new size—are now as easy to buy as they are to smoke. *The new "Specials" come in plain ends only.* Try them tonight for your luxury hour; soon you will smoke them exclusively.

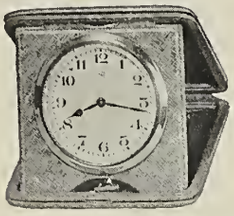
20 *for* 30¢

WEST OF THE ROCKIES 20 *for* 35¢

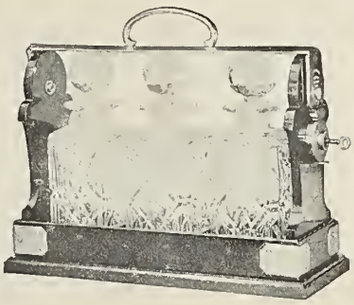
ESTABLISHED 1845
MARK CROSS
TRADE MARK
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ACTUAL MAKERS

The Difficult Art of Giving

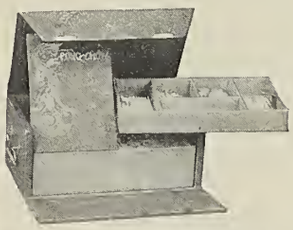
"What use is there of giving, if by its lack of taste the gift fails to please"—*Browning*



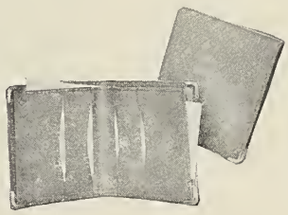
Watch case, pin morocco leather, black and colors; cross-grain lamb, pastel shades, or tan pigskin, 40 hour Waltham watch, plain dial $24.00, radium dial $26.00, 8 day plain $28.50, radium $32.50



Tantalus set, three cut glass bottles, quart size, holder of mahogany, walnut or oakwood, patented nickel hinge, lock bar handle at top. $50.00



Mah Jong set, case of cross-grained lamb, in all colors. Attractively decorated on top with handpainted Chinese figures. $60.00

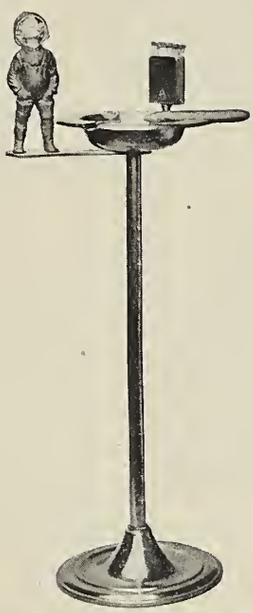


Bill fold, four 14 kt. gold corners. Bill pocket full length. Black pin. cobra or fine grain seal, tan pigskin. $9.00.

As above, less gold mountings. $6.00



Gift glove box, containing one pair each grey mocha, tan capeskin and white dress "Cross" gloves. For women $8.20; for men $10.10. (Please mention size when ordering)



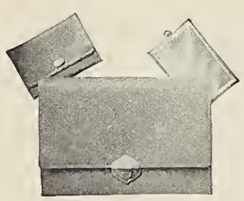
Smoker's stand, removable glass ash tray, match box holder and cigar rests. Bronze, levant or cordovan finish metal. $15.00



Travelling bag, brown or black buffalo grained hide, leather lined. 18 and 20 inch. $25, $26

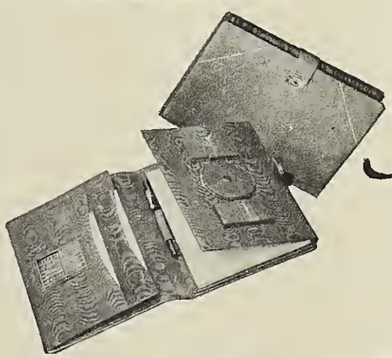


Manicure case, pearl and steel fittings. Cross-grained lamb, pastel shades. $22.50



Envelope purse, smartly tailored, purse and mirror; silk lined. Colored enamel catch. Pin seal black $16.00, brown, blue, green, purple or grey, $16.50

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Writing case, blotter writing pad, address and stamp book, loop for fountain pen. Crushed calfskin, pastel shades. $16.00. Fountain pen extra.

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Cigarette boxes, silver grey metal with hand painted medallion. Double style, holds 50 cigarettes, $11.50. Small box for 25, $5.75. Large box for 100, $9.75.

CROWN YOUR HOME WITH BEAUTY AND DISTINCTION

HAD you thought of a standing seam Copper roof for your home?

In addition to its beauty and utility, there is striking individuality in the standing seam Copper roof—and individuality is not easy to attain in a day which abounds with small piece roofings.



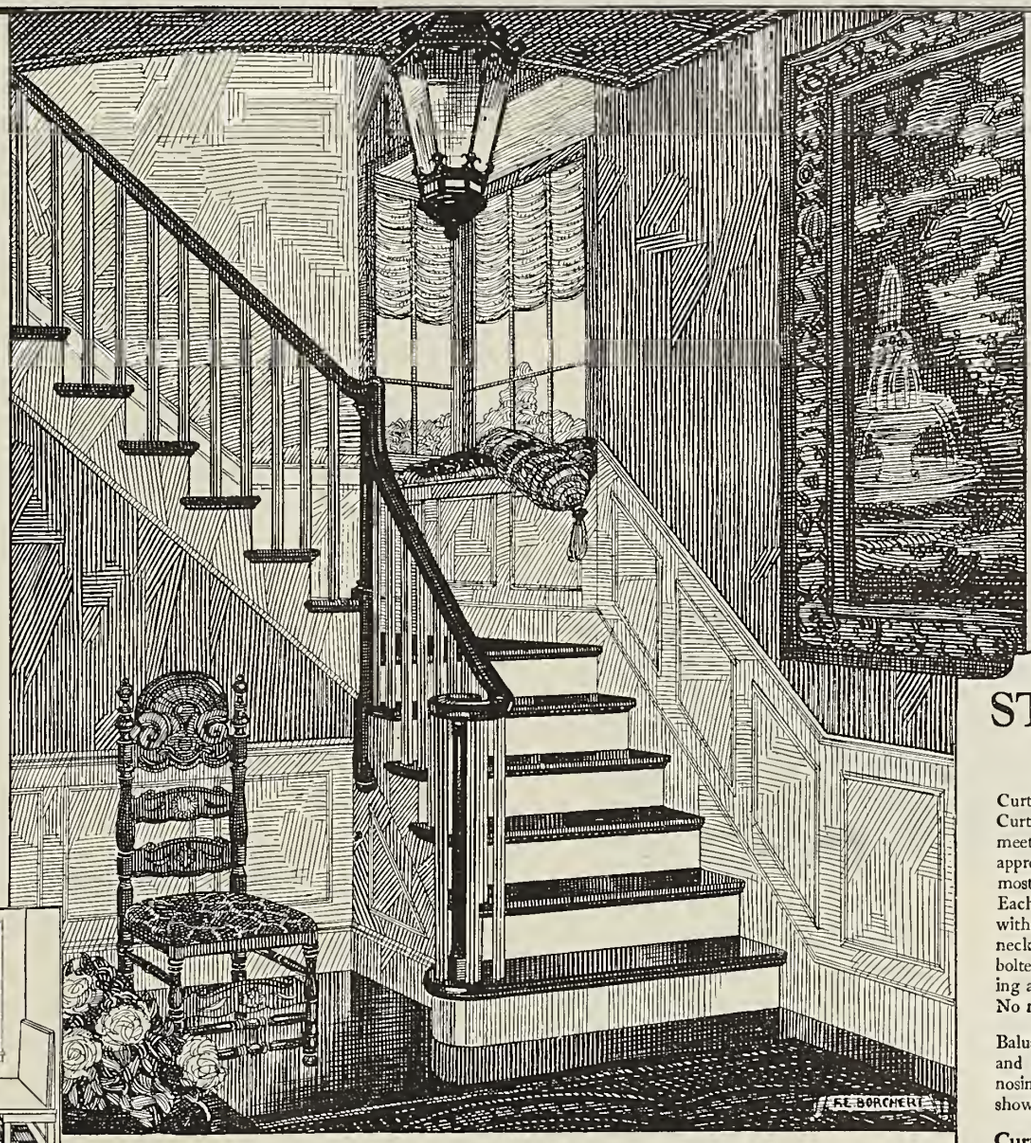
The house of Mr. M. Mark, Gedney Way, White Plains, N. Y., illustrated on this page, is a charming demonstration of this happy combination of beauty and distinction. In a neighborhood of unusually attractive homes, this standing seam Copper roof, weathered to a beautiful green color, sets Mr. Mark's house apart from its neighbors.

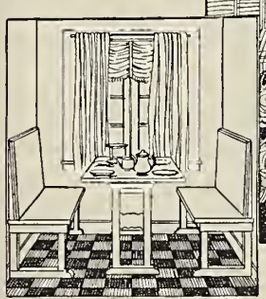
In point of cost per year of service, the Copper roof is the cheapest of all roofing materials, of whatever initial price.

COPPER & BRASS
RESEARCH ASSOCIATION
25 Broadway - New York

A little brochure, "Copper, the Ideal Roof," tells all about the various styles of Copper roofing. Just the thing to help you get the right answer to the vital question of "How shall I roof my house?" We will gladly send you a copy. May we?

CURTIS WOODWORK





This breakfast nook C-742 and many other well built pieces are shown in our free booklet on Permanent Furniture.



This impressive entrance C-101 is among the number shown in our free booklet, "Entrances and Exterior Doors." Send Coupon.

Good Woodwork Improves with Age

IT was not only the feeling of spaciousness and leisure which went into the fine old homes which we regard today as "mansions." It was sound oak, and clear white pine, and well-made woodwork. It was love and skill in planning; pride in workmanship.

Today houses are built faster and more efficiently. Space is saved, thereby cutting down the labor of housekeeping and the cost of heating. Furniture and equipment are installed that make living easier and the new houses have just as much beauty and sentiment as the best of the old ones.

Today fine woodwork is being used in bungalows and small houses as well as in the more expensive. Architects and contractors have found in Curtis Woodwork the finest designing cooperation. They recommend Curtis because of the Curtis intent to make Curtis Woodwork the standard of value in the industry. To make quality woodwork at quantity cost.

Curtis has standardized woodwork. Dealers everywhere compare other woodwork with Curtis. Curtis standardization means the finest designs, faithfully executed; large scale production; standard prices for quality products.

Curtis Woodwork includes both exterior and interior doors, front entrances, windows and sash, interior trim, cabinet work, screens.

STAIRWAYS *by Curtis*

Curtis Stairways, like every item of Curtis Woodwork, are designed to meet the most critical architect's approval, and made to meet the most exacting builder's standards. Each tread is wedged into place, without the use of nails. Goosenecks, handrails, and volutes are bolted solidly and invisibly, producing a firm and enduring balustrade. No nail holes visible.

Balusters dovetailed into the treads and concealed by strips of mitered nosing and molding. No end grain showing.

Curtis service is available to home builders everywhere. Our plants are conveniently located to adequately serve you, your dealer, your contractor and your architect.

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Clinton, Iowa

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Curtis, Towle & Paine Co. Topeka, Kans.
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Check the books desired and enclose $1 for each.
I would like copies of your free booklets showing
☐ Permanent Furniture ☐ Stairs
☐ Entrances and Exterior Doors
Check the ones desired.

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1865 CURTIS

Curtis Woodwork is sold by retail lumbermen east of the Rockies. The plans of the 6-6-7-8 room homes offered in the coupon were designed by Trowbridge & Ackerman, New York architects. These books include examples of Colonial, English, Western and Southern architecture.



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METAL LATH
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Make Your Home Safe by Using Kno-Burn at These Danger Places

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3—To fire-proof bearing partitions
4—To prevent corner cracks
5—Around windows and doors
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We will pay $5 for acceptable stories of actual experiences, such as the foregoing, which demonstrate the value of Metal Lath for fire-proofing or crack-prevention. If possible, include photos.

Home Building tells how and where to safeguard the home. Sent FREE on request.

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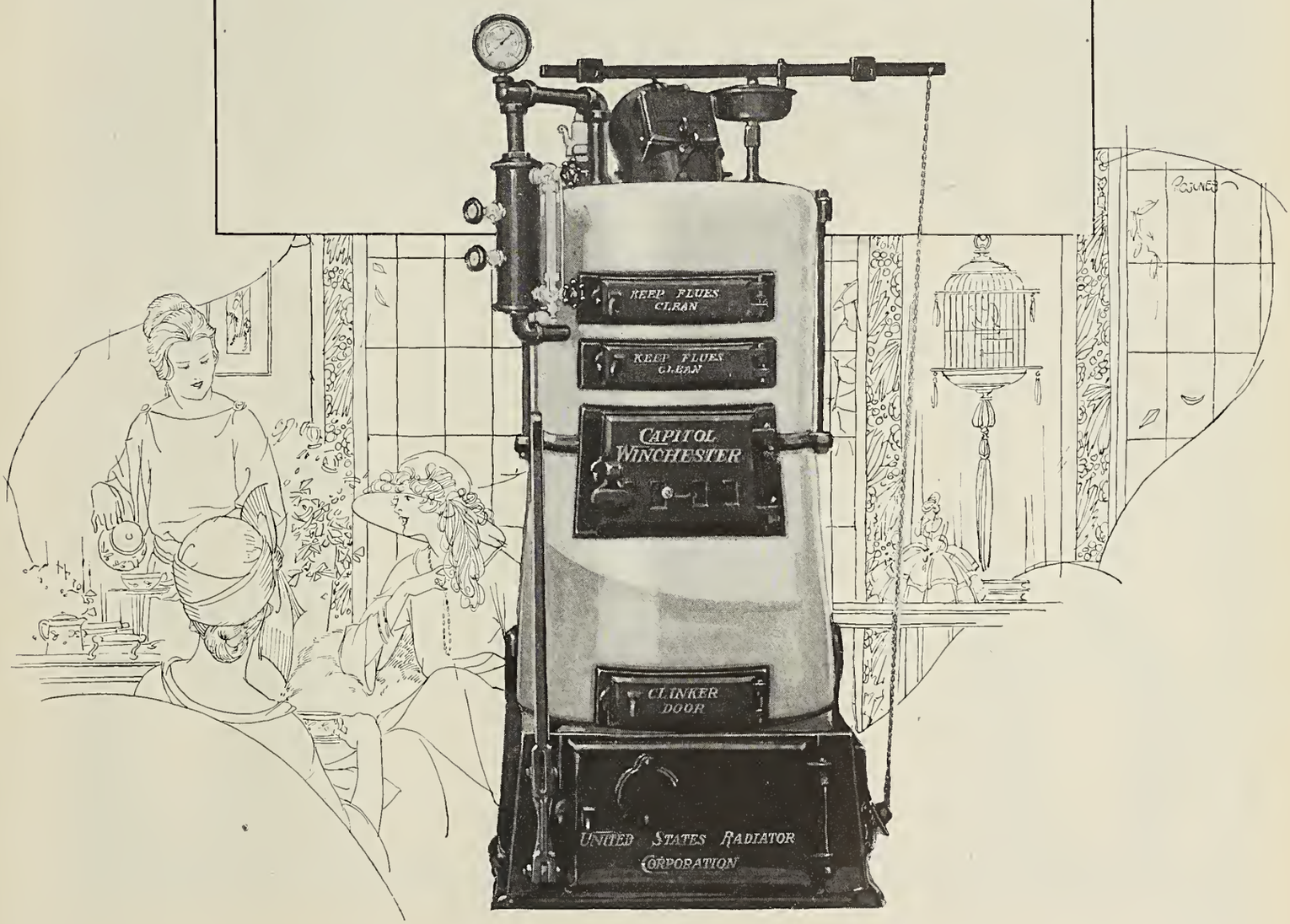
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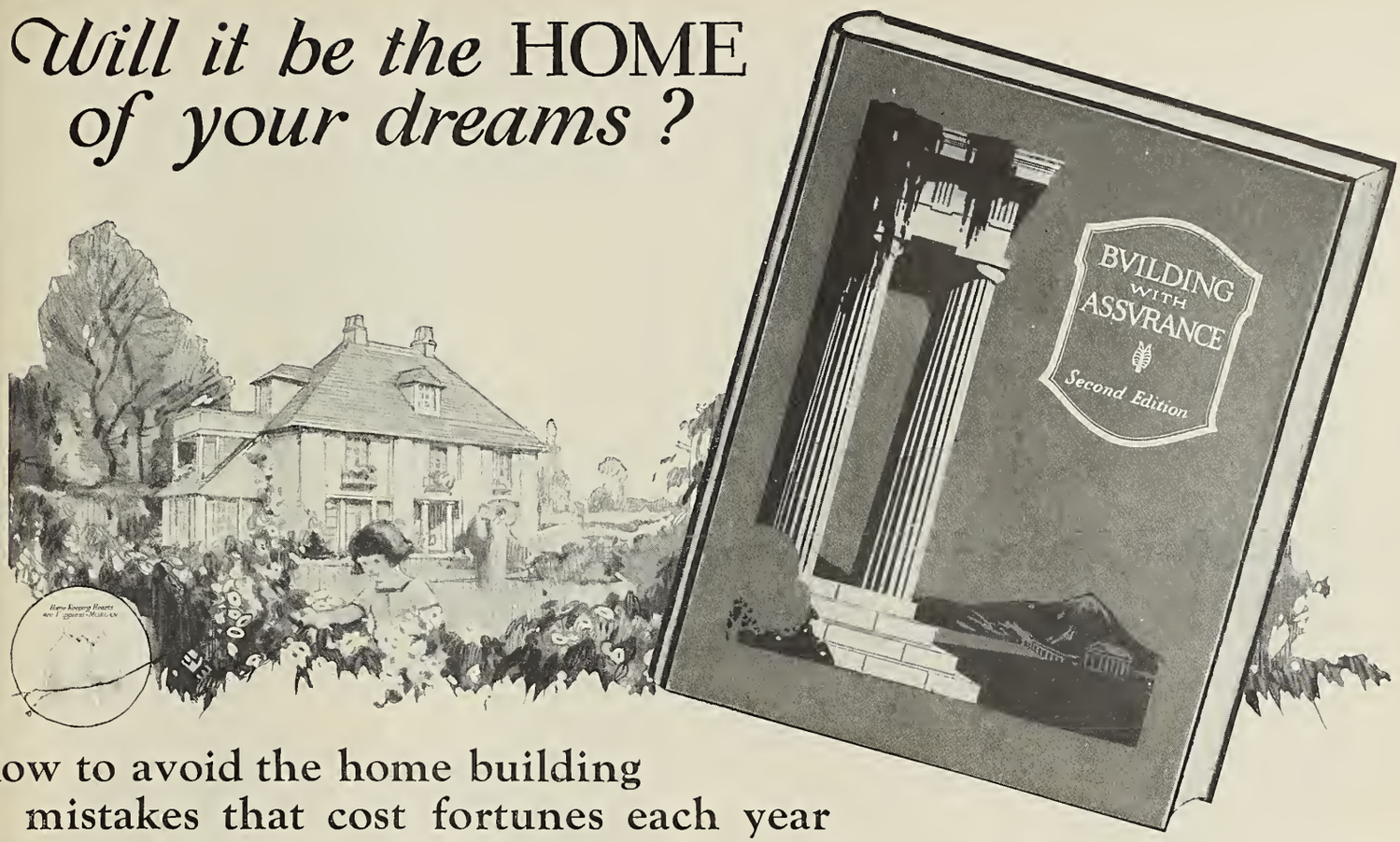
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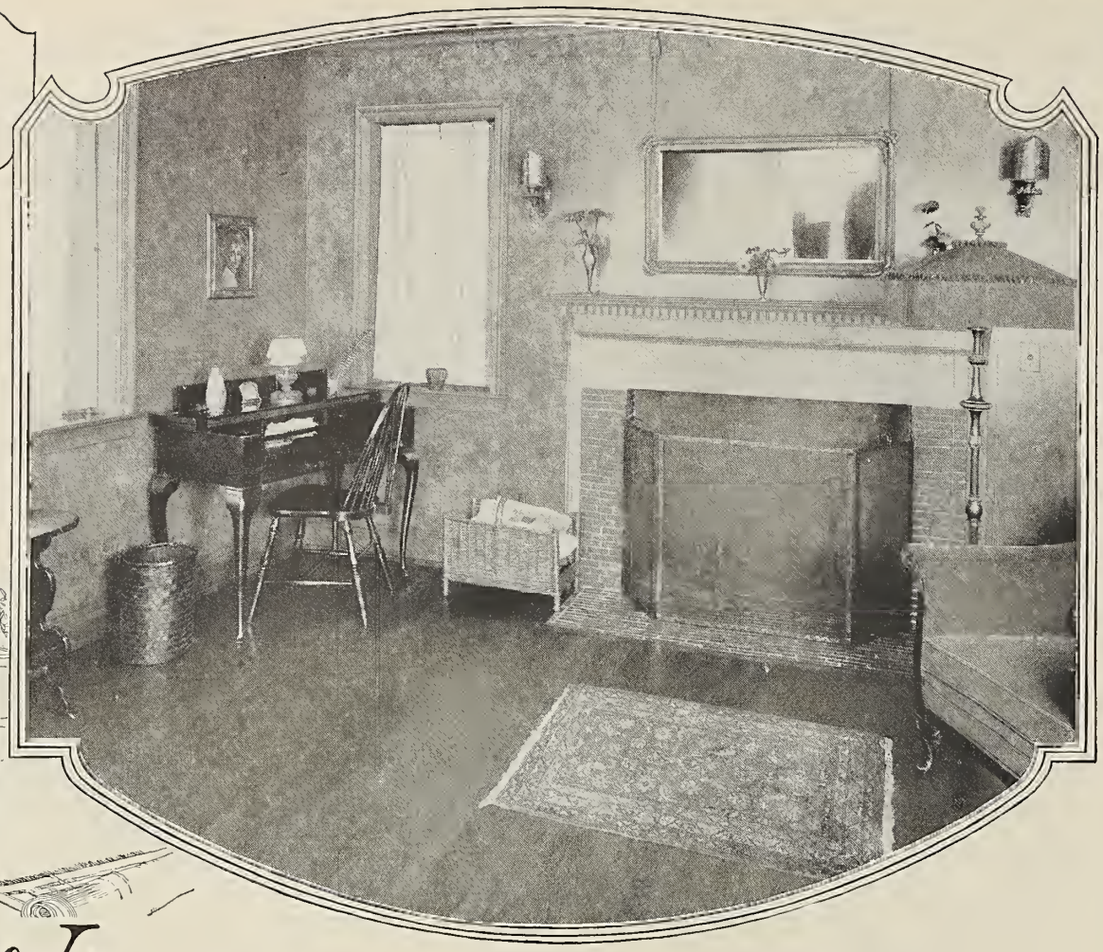
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Eng. Dept. F 13

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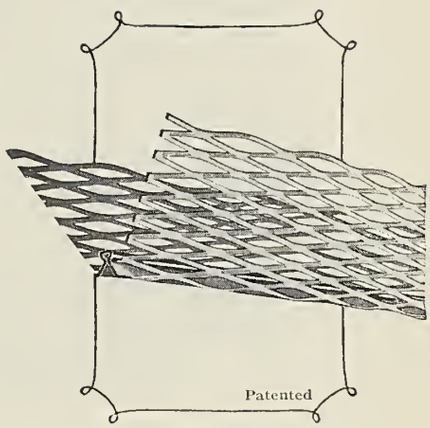
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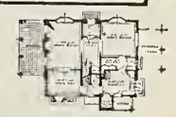




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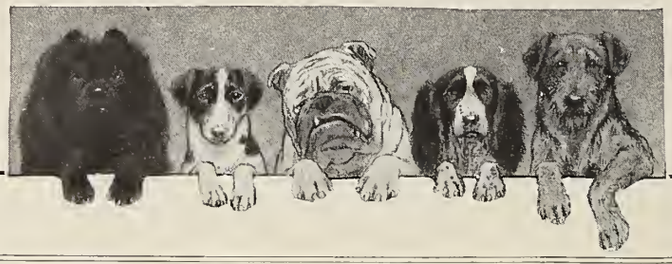
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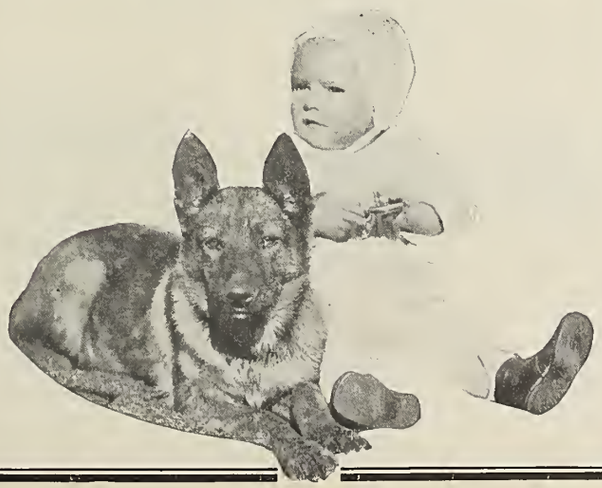
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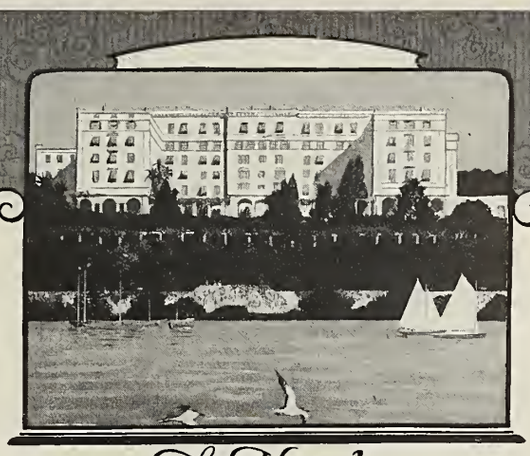
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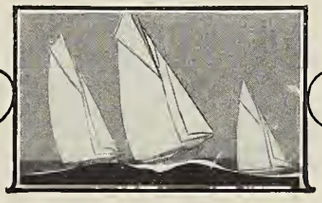
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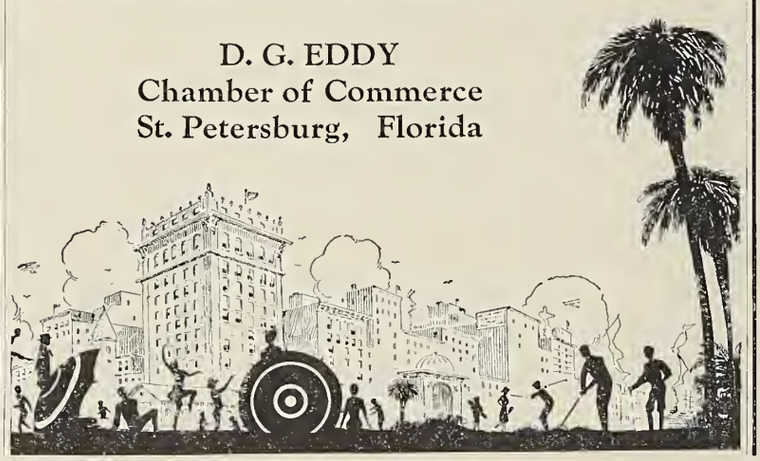
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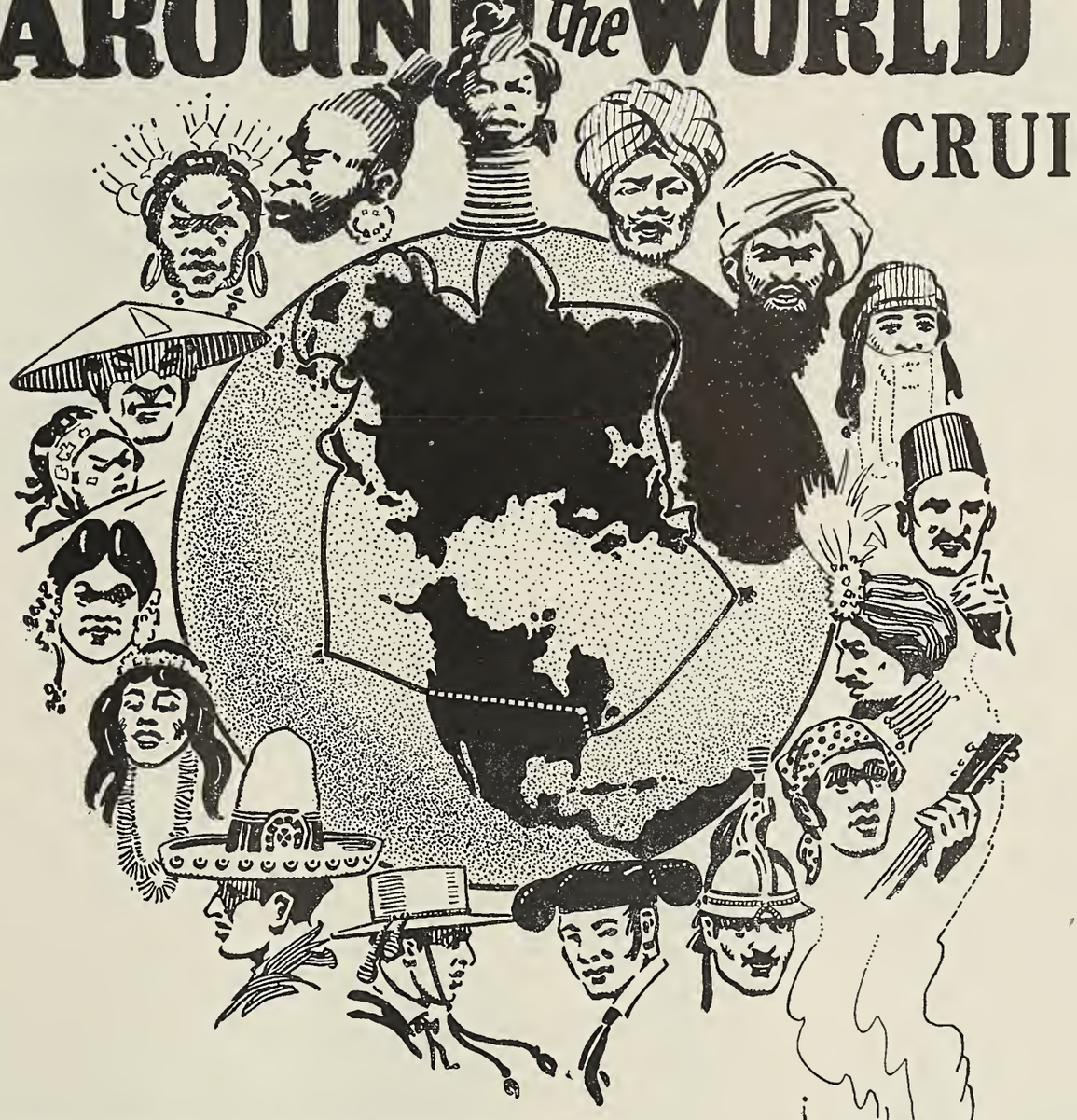
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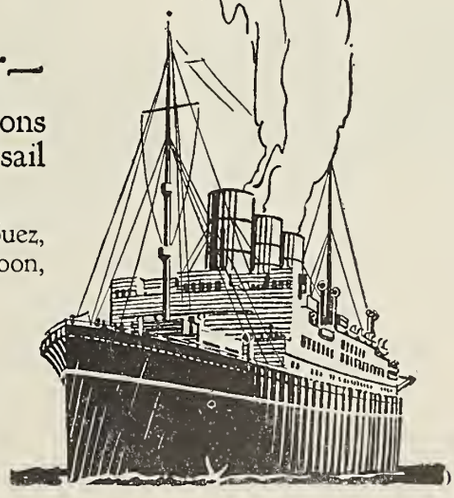


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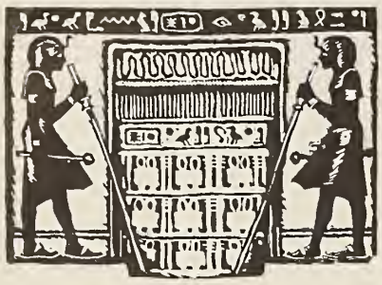
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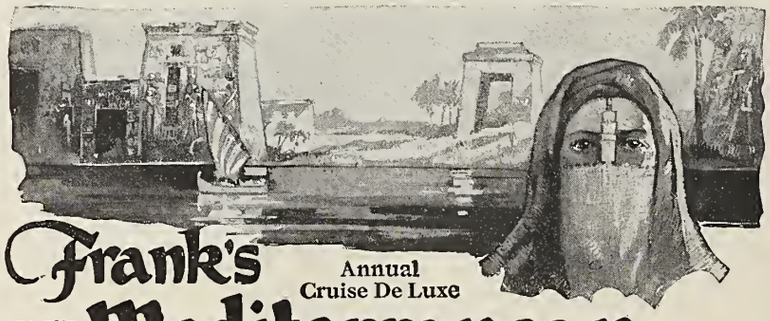
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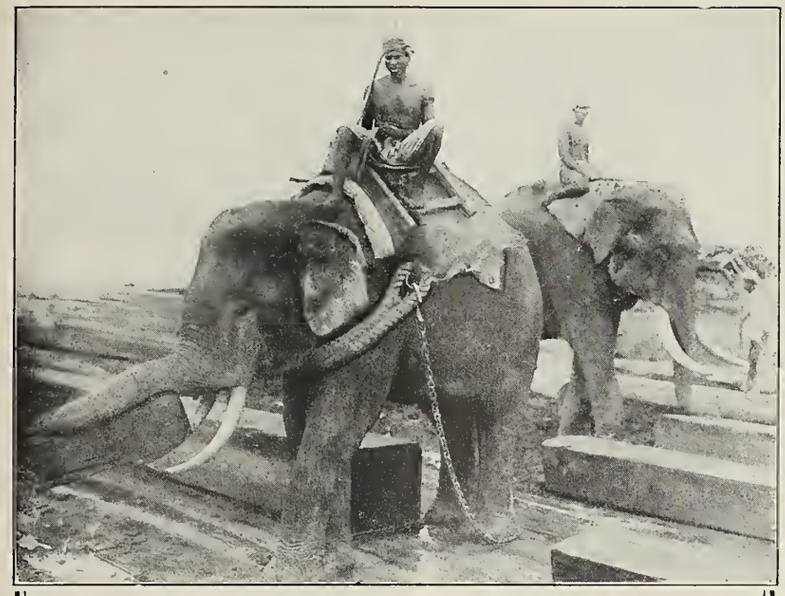
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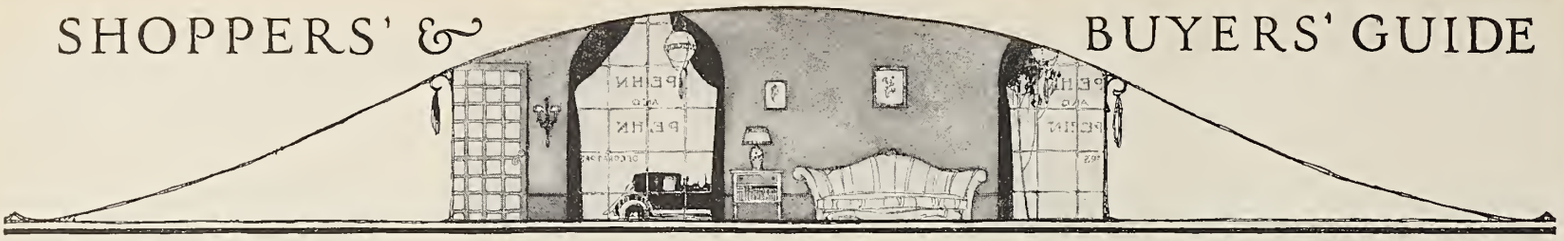


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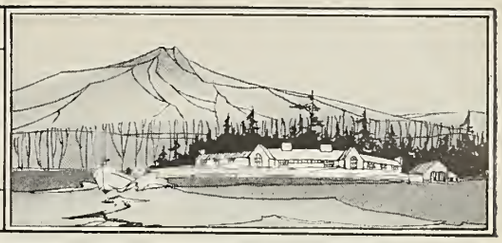
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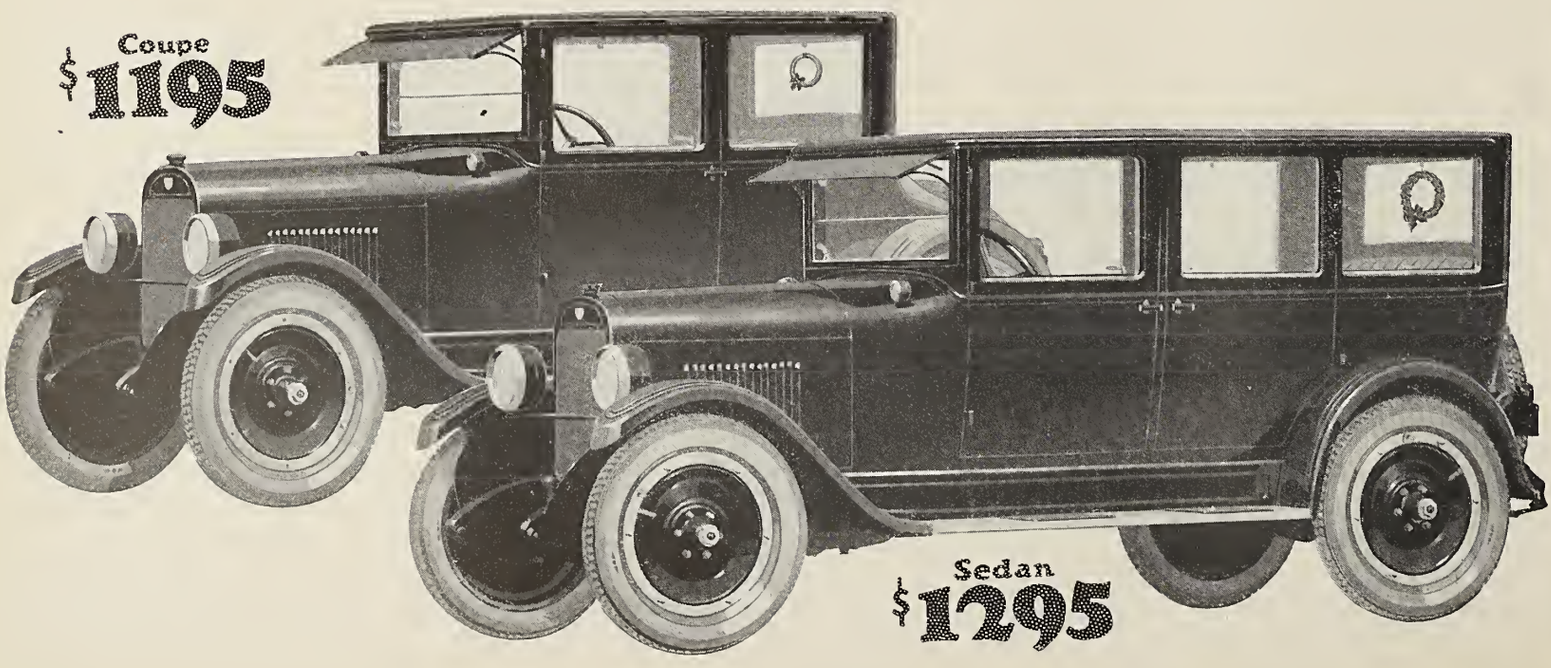
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House & Garden



The house behind this hooded doorway will be one of the many to be shown in January

THE passing of December will find us full upon the season of good resolutions. It will be observed in various ways. The pretender, while secretly resolving, will seem to ignore this sentimental opportunity. The tattered conscience, as some one in pain might welcome the hour for the soothing opiate, will look eagerly towards this annual chance for beginning afresh. Everyone, according to his custom and desire, will make resolutions.

Resolutions to turn over new leaves, to begin doing this or stop doing that, are no doubt worthy; but there is another k nd in which we are especially interested. To build that house, to make that garden, are what we would call splendid resolutions; though even if the house be built and the garden made there still remains a multitude of possible resolutions about which we could become extremely enthusiastic. For we have a theory that houses and gardens were never meant to stay set; but like human personalities were meant to live along and change from time to time, to find new points of view, to like new colors, to want new comforts.

If that be true then it is going to be necessary for all of you who are interested in your houses and gardens to do some resolving in order to keep this cycle of change and improvement in motion. It makes little difference whether you are concerned with whole houses and gardens or simply with a l ttle furniture and a few flowers. The point is that a very fine and sensitive relationship exists between you and these things to which you must respond. If you have been shirking that responsibility, why don't you resolve to do better by your surroundings? Also, it is more fun to furnish and refurnish, to build and rebuild, to plant and replant, than it could possibly be to eat less candy or to give up smoking.

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DECEMBER, 1923

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To pin yourself down to some definite resolutions concerning your house or garden, and to know just how to go about carrying out your resolutions when you have planned them, you will want suggestions and advice. That is the part you can depend upon HOUSE & GARDEN to play. If your resolutions are aimed towards the building of a house or the treatment of an interior, or if they have to do with the designing of a garden or the planting of a perennial border, or if they are concerned with any of the details of these things, you will find substantial and inviting food for thought in every number of HOUSE & GARDEN.

Each issue is as complete a collection of inspiration and information about houses and gardens as can be got into the space at our disposal. Though the January HOUSE & GARDEN, for instance, will be the Building Number, and matters of architectural style and construction will be emphasized, you will find that decoration, furniture, equipment and the garden are sacrificed not at all. We are much too fond of all our subjects to let any one of them get the better of another.

We comb the country for the best houses and gardens that are being made and for the latest ideas for their treatment and equipment. We gather in the most interesting of the new and old gardens and houses from England and the Continent, as well as the finest old examples here. From these we lay before you once a month the material for your inspirations. Just about now these inspirations are going to work themselves into your New Year resolutions.

But inciting resolutions is only part of our purpose. If we didn't go on from there at every opportunity and tell you how to realize yours, we would be playing the game only halfway. And that, for twenty-two New Years, we have resolved never to do.

VOLUME XLV NUMBER SIX

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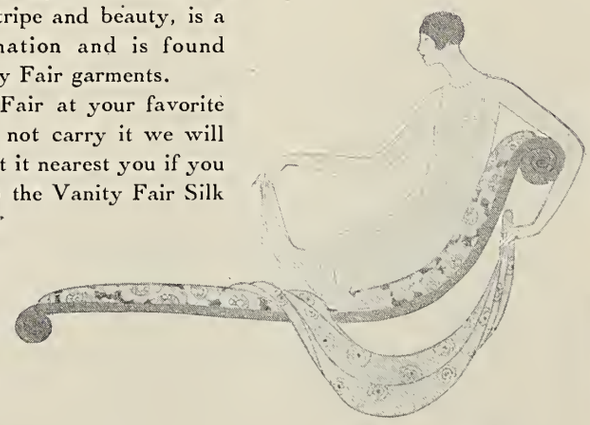
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SILK UNDERWEAR AND HOSIERY



WE'VE just been looking over the past twelve issues of HOUSE & GARDEN. As the end of the year is drawing close, we thought it a good idea to sort of balance our books and make an accounting of stewardship. From January to December inclusive, the reader has had the opportunity to read 202 articles, to examine 65 complete houses with plans (there were scores more without plans) and has seen no less than 2,338 illustrations. In a sense, HOUSE & GARDEN is a picture book. Its text is the solo to an orchestral accompaniment of varied illustrations, consequently the text must be (and we hope it has been) very distinctive, and the illustrations in harmony.

One of these days, when we have time, we're going to make a subject index of the magazine for the past five years, listing articles and illustrations under their respective heads. With an index of this kind in hand, the prospective builder or gardener or decorator could go to the public library or to her own files of HOUSE & GARDEN and cull out exactly the information desired on those subjects.



THE January issue is the Annual Building Number, and it will contain some of the finest houses we have ever selected, ranging from the restoration of a Maryland homestead to the remodeling of a Connecticut farmhouse, from a Regency house in England to three small modern designs—one in Denver, one in Connecticut and one on Long Island. In addition to these will be a discussion of combining building materials, a page of architectural terms explained, a contribution on the various sorts of heating plants and the second of a series on national types, this time, "Why Italian Houses Are Italian". For good measure we add three pages of dormer windows and a shop page showing purchasable reproductions of old hardware. Miss Peyser will write on the use of concrete in the home.

Those interested in decoration and furnishing will find the article on old clocks quite unusual. So will be the Portfolio interiors, the instructive article on Samarkand rugs, the period designs from Louis XIV and the pages of modernist wall papers.

The third interest of the magazine, gardening, is represented by Mr. Rockwell's article on Rhododendrons, an article on soils—the first of a series of A. B. C. gardening articles and Mr. Samuel Fraser's discussion of new and unusual fruits.

Coming to you when the excitement of Christmas has died down, this Annual Building Number should prove refreshing to those who plan to build, or garden or decorate in the new year. May we not wish you all success and happiness with it!

The HOUSE & GARDEN BULLETIN BOARD

IT is wiser never to let your pleasures enslave you. One of the pleasantest phases of Christmas giving is getting the gifts—their making, their purchasing. And yet for how many of us Christmas means a hectic rush from shop to shop! Every Christmas we vow that this will be the last—and next year we do it all over again! It is well to spend and be spent. That is the price of any pleasure given or taken, but we should spend wisely and be spent cautiously. To aid wise spending HOUSE & GARDEN each December devotes several of its pages to Christmas gift suggestions. We do this to help lift the burden of decision from our readers. The HOUSE & GARDEN Shopping Service will purchase these articles for you. We only ask that you make your orders clear, that you follow exactly the rules printed on page 76. This service is rendered with the utmost dispatch. It is expensive both in time and in actual money to the magazine staff. We can best help you when you help us.



OF the contributors to this number of HOUSE & GARDEN some names are familiar and some new. Harold Donaldson Eberlein is an old contributor, in fact, he has been writing for this magazine since 1911. He has to his credit nine or ten books on architecture and decoration. Miss Grace Fakes, who writes on Hallways, is a decorator practising in New York and so is Mary McBurney, who tells of her remodeled brownstone house in this issue. Miss Fakes' article continues the series on the decoration of rooms being written by prominent decorators. It may be interesting to note that there are series of articles constantly starting and running through various issues—the decoration, the period furniture, the Oriental rugs, appearing in this issue. E. H. de Quintal is well known in the rug and carpet trade. The Christmas Gift suggestions, almost 200 of them, were selected by Margaret B. McElroy of the HOUSE & GARDEN editorial staff.

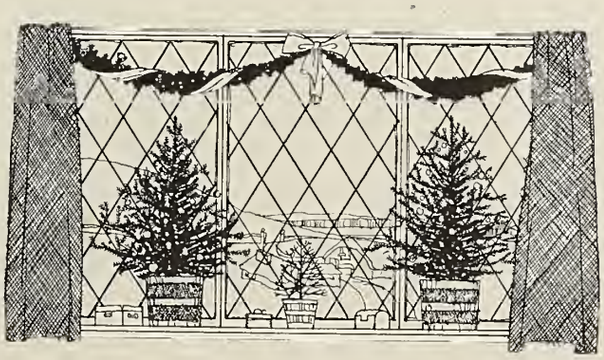
IN all work there are three stages—a thinking time, a buying time and a time of final accomplishment. Of nothing is this more true than of gardening work, and of these three seasons January is the thinking time *par excellence*. Scarcely has the smoke of Christmas died away than we are bombarded with seed and nursery catalogs. If you want really to enjoy your catalogs, read them leisurely all through January. There may be a sameness about garden catalogs in general, but the discerning gardener who picks and chooses will find some mighty pleasant reading ahead of him.



FROM postage stamps to Sheraton chairs, from pearl necklaces to foot-scrapers, there is nothing under the sun that cannot be collected. There is nothing that has not somewhere and at some time been an object of desire to some collector. The passion of collecting can focus itself on the most improbable objects. But in all cases there is a certain specialization, a limitation of field which, to anyone with wider interests, makes collecting seem narrow. To those for whom all the realm of art is interesting, it must seem a tiresome limitation to specialize in a collection of, say, nothing but Chelsea porcelain. The ideal, of course, would be to collect everything, but it is an ideal that only can be realized by the extremely rich. The next best thing to a universal collection is a collection of knowledge about the things in which one is interested. And a collection of knowledge about things materializes itself, in practice, into a collection of books. Instead of collecting Oriental rugs one might collect a library about them and instead of old masters, collect books and monographs that should, in theory, make him as happy as those who own the very pictures themselves.



IF we were asked the ideal time for Northerners to take a vacation, we'd say Winter. The heat and strain of Summer is mitigated by week-ends in the country, but Winter is just one long, dreary pull both for those who live in town and in the country. Each of us needs an occasional change of environment, an abrupt and absolute change. We need it not when life is lightest but when it is hardest, and for the majority of us Winter is both difficult and monotonous. To take a boat and sail to some blessed southern isle, to board a train and be landed in some sunny warm countryside, or to seek out some place where life can be exhilarated by winter sports—that's the prescription for the winter tired feeling.

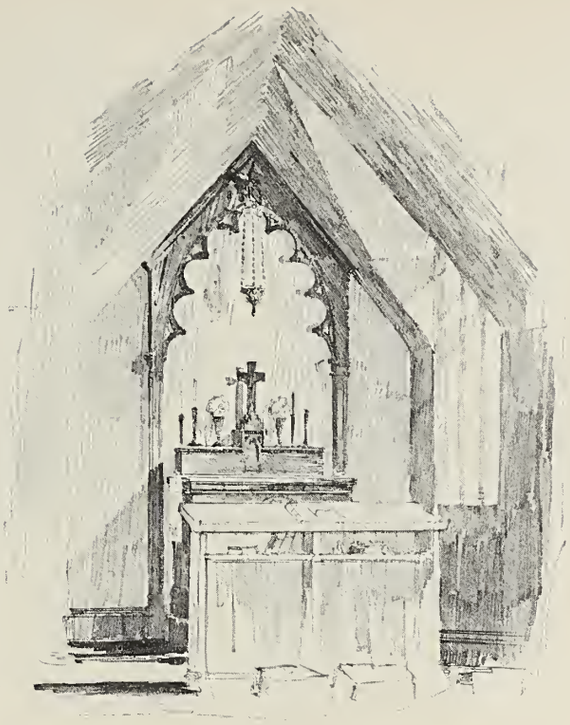




Klein

A HALLWAY FROM THE PAST

Some houses of the past are so beautiful that, granted the proper surroundings, we can do no better than copy them. The original of this circular hallway is to be found in an old house in Richmond, Va. It was reproduced for the home of Mrs. Harold Lehman at Tarrytown, N. Y. The walls and woodwork are painted grayish white and color is added by the hooked rugs and the covering of the curved sofa. Frank Newman was the architect and Fakes, Bisbee & Robertson, Inc., the decorators



The chapel in Dachet House, home of D. Putnam Brinley, at New Canaan, Ct., is a small room inside the house, suitably furnished for family worship. Lord & Hewlett, architects. This and the other two sketches are by Louis C. Rosenberg

THE DOMESTIC CHAPEL

Once Considered a Necessary Complement to the Large Estate The Domestic Chapel is Finding a Place in American Country Houses

HAROLD DONALDSON EBERLEIN

THERE was once a time when nearly every large house and, for that matter, many a small house too, had a chapel. In some instances it was incorporated within the body of the house, or it might appear as a wing. Again, it might be a separate structure, close to the house and readily accessible, put where it could be used, and not treated as a merely decorative detail like a gazebo or a dovecote.

While unquestionably a product of the Age of Faith, these private chapels as they existed in England and on the Continent—and still exist in many places—were also a product of the economic conditions of the time—an outcome of the manorial system plus bad roads. The huge estates on which were employed a large staff of household servants, retainers and farmhands, were often situated far from a town or city, and the going on the roads was anything but ideal. In many instances the estate included a hamlet or village in which these servants clustered, being naturally gregarious, like the rest of humans. This hamlet and the manor house, chateau or villa furnished the two centers of living, of contact with other people. To provide for the spiritual welfare of himself and his servants, the owner of the estate would erect



Said to be the oldest domestic chapel in America, that at Doughoregan Manor, Howard County, Md. The chapel wing balances an opposite wing of the house



The chapel in the home of Abraham Hatfield, Jr., at New Canaan, Ct., is located in a small extension from the house and is entered from the library by folding doors which are closed when the chapel is not in use

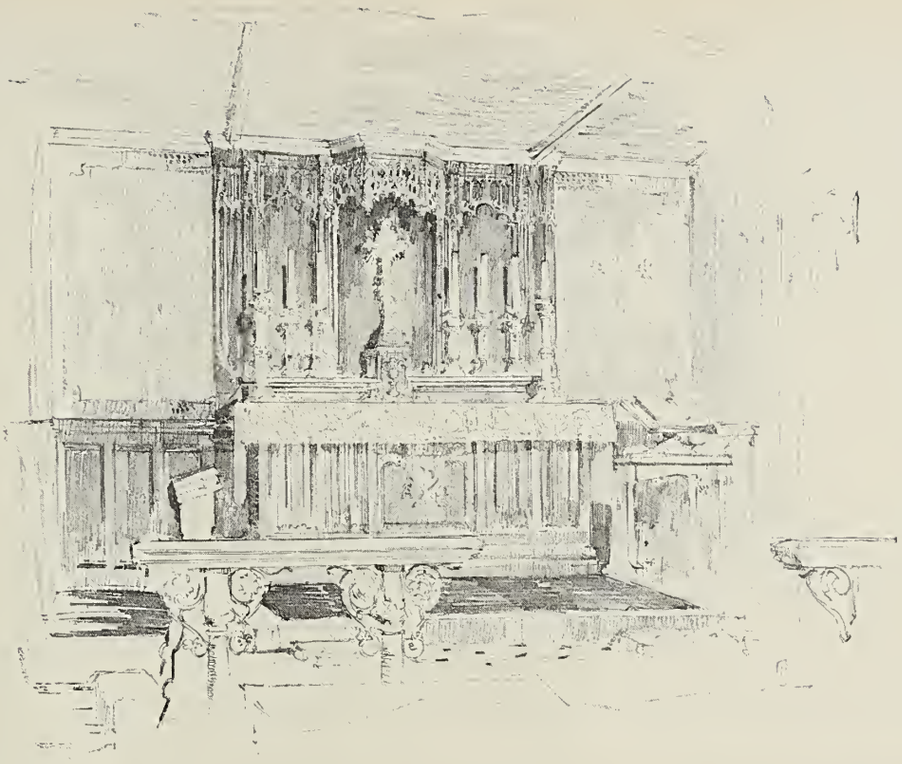


a domestic chapel in or near the big house, which became the center of religious activity. It was considered as necessary a piece of equipment as a good barn. There was often a chaplain, who looked after the spiritual welfare of the people, and he was considered as much a part of the household staff as was the cook.

The Age of Faith which experienced this need for private chapels may or may not still exist; that is not within the province of this article to discuss. It is obvious, however, that the economic conditions which brought it into being have certainly passed. The manorial system is long since gone, and good roads and the automobile



The richness of its architectural detail and the completeness of its ecclesiastical appointments make the chapel in the home of Mrs. Nichola F. Brady at Manhasset, L. I., one of the most beautiful examples in the country. McGinnis & Walsh, architects



In the home of Mrs. Myles Standish, Milbrook, N. Y., the chapel is beautifully appointed. The walls are hung with old and unusual religious prints, and there is, in addition to the altar, a small statue of the Virgin

have brought the nearest town into close contact with all the workers on the country estate of today. To speak, then, of a domestic chapel as a complement to the modern country house, the country house of America, may sound somewhat of an anachronism. And yet it is astounding to find that a great many American country houses are provided with chapels. Some are merely little sanctuaries for family worship, others large and commodious. The religious interest and pious inclination of country house owners make a striking contrast to the accepted picture of modern American countryside life as visualized in

(*Continued on page* 114)





The chapel of Whitehall, home of Ralph Adams Cram, at Sudbury, Mass., is a separate building located a short distance from the house. It is commodious enough to accommodate a small congregation. The interior is simple, austere and dignified



Van Anda

It would be hard to find elsewhere more attractive informality than that of the rambling architecture of the Surrey district of England, which has here, in this large country house in stucco and brick, been transplanted so wisely and well to the north shore of our own Long Island

The garden gable shows how nicely several materials and methods of building have been mingled. Half-timber has been used sparingly and with consequent effectiveness, while brick has been very skilfully handled, with delicate strokes, in the quoins of windows and doorways





The most compelling features of this house are the characteristic chimneys of its English prototype. Their towering, polygonal masses break the skyline in an architecturally dramatic way

"APPLE TREES"
a HOUSE *at*
Locust Valley, L. I.

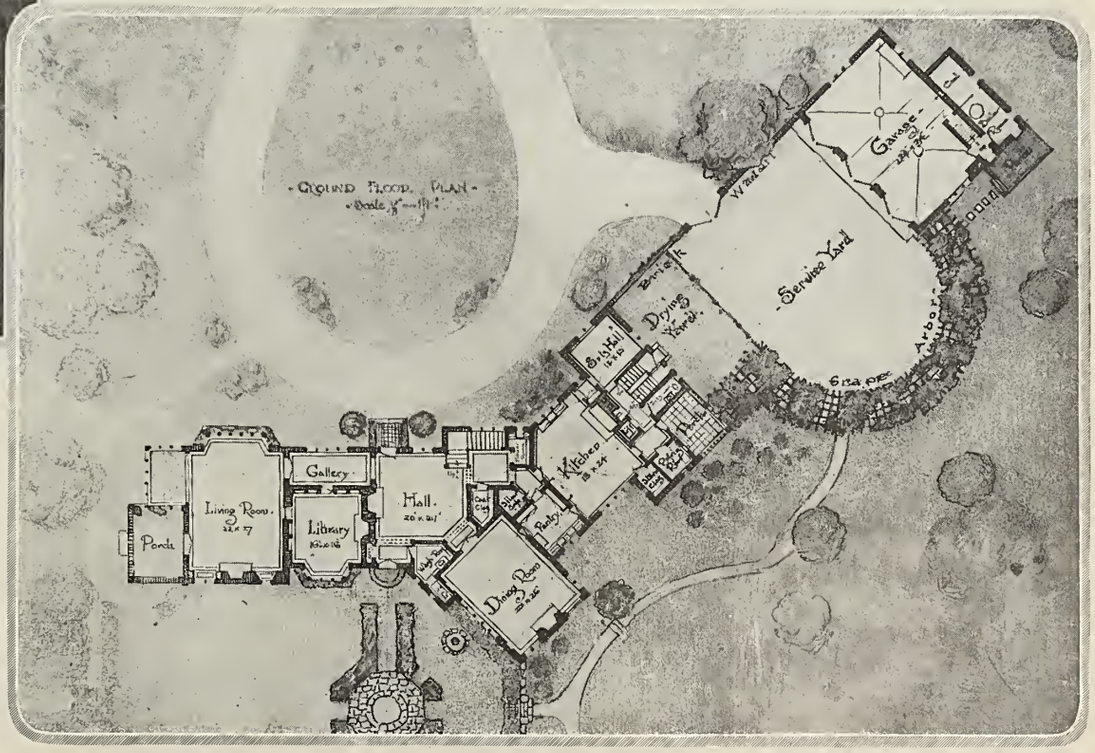




The driveway sweeps into the entrance angle in such a manner as to draw the grounds layout and house plan into a close and well ordered association. The entrance is marked by a low gable

One finds an unusually interesting interior, with a cleverly contrived arrangement of rooms to provide convenient circulation and to utilize the oddments of space in connecting angles. The principal living room of the house, with its loggia occupies the lower floor of the left wing below

The sprawling, comfortable informality of the house plan, its apparent irregularity, splendidly fits the uneven topography of the site and the far from strict symmetry of the landscape treatment. From this viewpoint the gables and angles fall into a fine, picturesque composition



GOODWIN, BULLARD
and WOOLSEY
Architects

OUR GASTRONOMIC HIGHWAYS

Filling in One Form or Another Seems to be the Only Inducement Along Popular American Roads

THERE are two words in common parlance at the mention of which the mind is flooded with pleasant and romantic thoughts. One is the word "coach" and the other is the word "inn".

You think of those picturesque travelers—Mr. Pickwick and the members of his club bowling along the English highways between hedgerows, of Dr. Johnson on his way to the Hebrides, Laurence Sterne on his Sentimental Journey, Cobbett on his Rural Rides, George Borrow on his tramp through Wild Wales. You think of horses ploughing through snow to reach, at last, the warmth and security of an inn. You think of the perils of the road—highwaymen, accidents to the coach and its horses, the abduction and eloping of fair maidens. Then the inn itself, with its portly, apple-cheeked host, its comely damsel behind the bar, its huge roasts, its beefsteak and kidney pies and draughts of ale. You think of an arched entrance through which the coach drove into a yard ringed about with picturesque galleries. You think of a tap room where travelers made merry after their long ride. You think of the candles that lighted them up to dark bedrooms in far corners of the inn.

ONCE on a day travelers along the highways gazed at scenery; now they catch fleeting glimpses of billboards. Once they went leisurely to an inn; now they rush furiously from filling station to filling station.

All you find on the modern American highway today are billboards and filling stations. The fine admiration of a tree in autumn foliage is broken by the suggestion to eat hot dogs, to buy So-and-So's tires, wear Whosis' clothes and use Whatsis' gasoline. The vision of the open road is smeared with shanties at which you are induced to guzzle soft drinks and gnaw torrid poodles. A foreigner traveling for the first time along our highways would think that we Americans did nothing but eat. For on our roads today you either fill yourself or fill your car. Roadhouses, roadside lunch stands and gasoline tanks, all are the same—they are all filling stations. The highways of America have degenerated into gastronomic highways.

For a long time now the warfare against billboards has been waged with more or less success. Local authorities restrict their use in towns, but the authorities who control the open roads between towns seem to have done nothing to arrest this deliberate destruction of countryside beauty. Every possible vantage point is seized to display some ware. You await anxiously the turn of the road, and the glimpse is blocked by a billboard.

Even more an abomination to the eye is the average roadside lunch stand. Its heralded menus are revolting to the appetite. Cannot these, too, be restricted? Are all our country roads to become vast chains of hot dogs? If we must have such counters is there no way in which the people who erect them can be induced to make them less of an eye sore? The manufacturers of soft drinks might take a lesson from the great gasoline companies which are making a deliberate effort to give their filling stations in towns a presentable architectural appearance.

There is another phase to the roadside lunch stand and to the roadside gasoline filling station which provides food for serious thought. The men and women and children who tend them were once occupied with country industries. The men farmed, the women had their household work and the children did chores. Today an appreciable part of the time and energy of these people is devoted to the lunch counter and the gasoline pump. You wonder, when a farmer's wife grinds out your five gallons of gas, if she still has time to make apple butter and put up preserves. You wonder, as the farmer's lad dishes up a plate of hot dogs, if he has yet been taught how to plough a straight furrow, if he still churns butter and splits kindling.

It is true that in towns our gasoline companies are encouraging the erection of filling stations that will not be revolting to the eye, but between towns, on the open road, no such inducements seem to be offered. Here's a chance for some extensive missionary work. Isn't it possible for our gasoline companies to offer prizes for the best appearing and best maintained country road station? To hire an architect to design a number of such stations? And to provide roadside dealers with them? Surely this would be a step forward.

A GREAT improvement has been made undoubtedly in the restriction of billboards and the appearance of filling stations in our thickly populated towns. It is now time that attention was given the wide stretches between towns. For the one filling station in town that is presentable there are scores along the road whose ugliness shriek to the skies. Beauty, like charity, begins at home; but it shouldn't stay there. It is just as culpable to give offense on an open road as it is to give offense on a thickly populated road.

Wandering down our roads today your mind is visited by unseemly and disturbing thoughts. You see Dr. Johnson and Laurence Sterne and Cobbett and Borrow faring along, and you wonder what sort of books they would have written had their highways been American highways of today, their inns American roadhouses. You wonder what Mr. Pickwick would say and Sammy Weller and all those other valiant men and fair women to whom the road spelled beauty and the inn at the end of it refreshment and content.

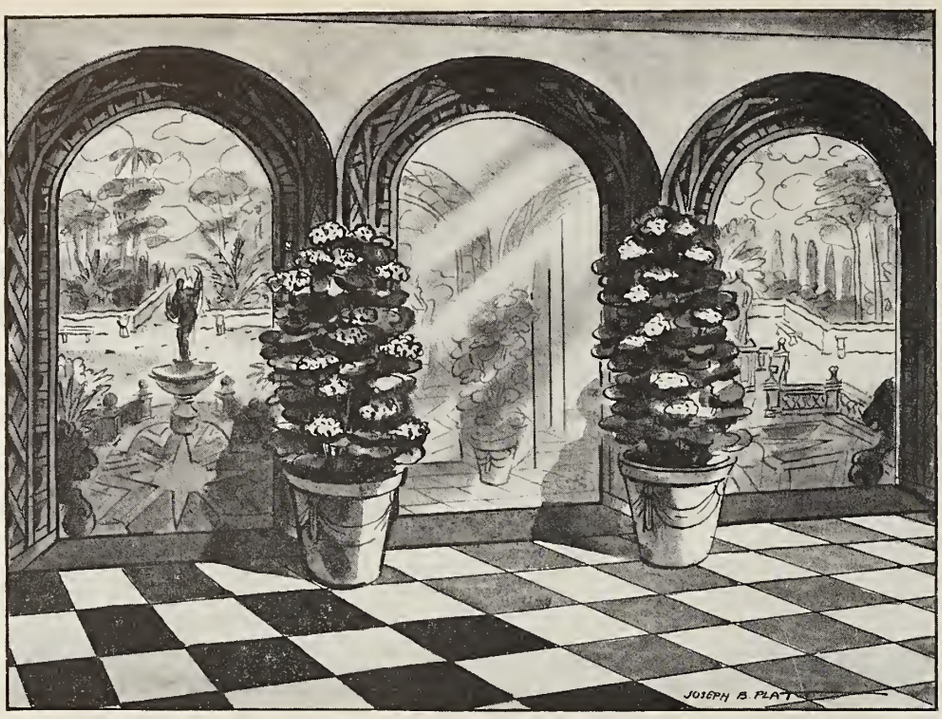




Hewitt

TO REMIND YOU OF JULY

After Christmas passes and the long, dreary pull of January, February and March still lies ahead, it is consoling to remember July—July with its phlox-clouded gardens, its cool retreats on shadowed porches. And if it be such a porch as this, then July is well worth remembering. It is at Brook Place, the home of Louis E. Shipman, Plainfield, N. H. The brick-paved floor with its inserts of nether millstones is especially attractive. Ellen Shipman was the architect



A narrow hall in a city house can be made delightfully gay by means of alternating painted panels and mirrors framed in lettuce green lattices. The mirrors on the opposite wall reflect the panels, thereby creating an effect of space. Tall potted plants add an attractive note of color

THE DECORATION OF HALLS AND VESTIBULES

The Entrance Hall Should Invite and Charm by Some Unusual Note in its Design or Color

GRACE FAKES

AS the hall or vestibule is generally conceded to be the formal introduction to the interior of the house, a point of juncture between the exterior and interior, the decoration necessarily depends upon the character of the architecture.

The use of the vestibule fundamentally is to afford an entrance to the house, and it should be borne in mind regarding entrances that while their main purpose is to admit, their secondary object is to exclude. Therefore, the vestibule should appear strong enough to give a sense of security and be direct and simple enough in design to afford no chance of injury by weather. As the space is merely an introduction to the house, it should, by the very originality and charm of its decoration, make the casual visitor long to see the more intimate rooms beyond.

When treating the vestibule, one should be careful to establish harmony between the decorative elements outside and inside of the house. In the decoration of a vestibule one is limited, to a certain extent, for no part of the inside of the house is so much exposed to the weather. For this reason it is clearly evident that materials easily damaged by water or dust are inappropriate. Carpets or wall papers should be excluded, because walls, and especially floor coverings, must produce the impression of being waterproof. Marble, stone or painted stucco are therefore the most suitable materials. Wood may be used if painted and given a waterproof finish, but an avoidance of natural wood finish



Klein

A decorative paper depicting scenes from the life of Psyche has been used in a narrow hall in this New York apartment of Mrs. Geryldine Livingston Redmond. Fakes, Bisbee. Robertson, decorators

is advisable, since this treatment when exposed to weather requires continual revarnishing. The floor should be of stone, marble or tile. Even rubber or cork tiled flooring in simpler houses is preferable to a wooden floor.

The color scheme of the vestibule should be simple and slightly subdued, in tone, thus producing an agreeable contrast to the hall proper, which being nearer the center of the house can have a gayer and more informal treatment.

In the hall itself one gets the first impression of the decorative character of the house. It is the formal introduction to the more intimate rooms beyond. It should interest and invite, and by its simple dignity and charm of design or color should make one eager to see the rest of the house. Its treatment should be direct and bold and its furnishings spare but always selected with a keen appreciation of their value in completing or augmenting the dominant decorative idea of the whole. Nowhere should a table, chair or sofa be chosen with greater care for its relation to the space it will occupy than in the hall. In many instances the console or main group of furniture is constructed by the interior designer to conform in style and size to the panel or wall motive which it supports. The furniture in the hall should never be considered apart from its surroundings if one desires a restful, charming effect. An excellent illustration of this is shown in the accompanying photograph of a hall adapted from the Italian 18th Century style. In this case the console, mirror and two wall panels form a complete unit of decoration.

A private hall in the modern city apartment (*Continued on page* 106)



Klein

In the hall below the plaster walls are lemon yellow and the woodwork Della Robbia blue. Green chairs and orange linen curtains bring additional color to the space. Chamberlin Dodds, decorator

Flowered wall papers are charming in houses of the Colonial type. Here the blue-green covering of the settee repeats one of the notes of the paper and thereby takes its place in the color scheme

Italian 18th Century furniture, plaster walls, blue woodwork and a ceiling painted in primitive reds and blues make an effective and colorful hallway. Fakes, Bisbee, Robertson were the decorators



M. E. Hewitt



DESIGNING AN INFORMAL PLANTING

The Most Elusive Phase of the Gardening Art is That Which Deals with the Future Appearance of Trees and Shrubs

ELIZABETH LEONARD STRANG

FUTURISM in planting is a very literal matter. For instance, any planting you make of trees, shrubs and herbaceous things, but particularly any large informal planting, must be designed for the appearance it will achieve at some more or less distant date. A freshly planted grouping, in whatever state of maturity its plants may be set out, rarely gives at once more than a faint anticipation of its ultimate effect. And to get the ultimate effect you want the performance of each plant must be known with reasonable certainty in advance. During the development of such a planting as this there are plenty of chances, from one cause or another, for bitter failure; and there are all the rest of the chances in the world for fine success. That is what makes the designing of an informal planting a thing of strange difficulty, yet one of the greatest sports in gardening.

The accompanying plan is an example of successful shrub planting whose principles have been demonstrated over a period of ten years. Bit by bit the unrelated units were built up and modeled until the various parts were blended in a harmonious whole. The results of this work are set down on the accompanying plan. Much detail is necessarily omitted but it is possible to outline the broad principles of procedure.

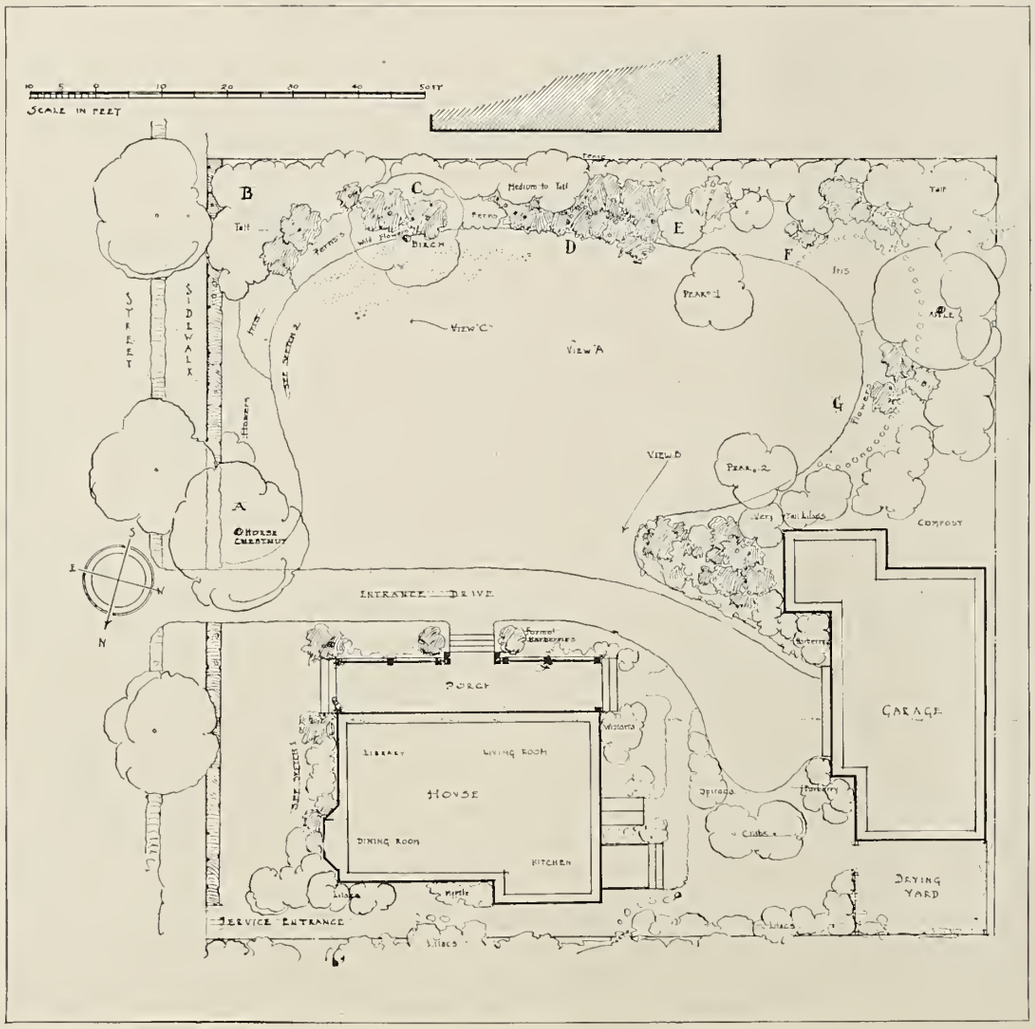
To begin with, the general arrangement was excellent. The original site comprised two 60′ by 120′ lots in a thickly populated city. The placing of the house at one side of the property left a splendid area for pleasure and gave to the service section only its necessary minimum. The entrance drive does not cut the place in two as severely as one might think from looking at the plan; it lies so far below the porch that the eye carries directly across it to the expanse of green beyond.

The outline of the lawn has been kept simple. I used to think that shrubbery masses achieved the weirdest shapes on sea or land. Snake-like lines laid out on the lawn, making beds in which the naked shrubs were stuck, seemed to me distressing and crude. Accordingly with the execution of my first garden I determined to avoid these phenomena. Trials have shown me, however, that some kind of a bed line is necessary to expedite weeding and grass cutting. But at least, its curves may be undulating instead of tortuous, and the bare soil need not be obtrusive if properly managed.

It is a mistake always to plant in clumps, each variety by itself. Observe some time any natural shrub border along a wall or woodland's edge. There might be *Viburnum cassinoides* with coral berries turning to dark blue, fragrant white azalea, spicy pepper-bush, high bush blueberry, red and black chokeberry, northern holly, and to break the monotony, a few birches with a mingling of seedling pines. For bloom, fragrance, fruit, autumn color or mass effect it cannot be surpassed. All are blended. Nature did not feel constrained to plant in masses, each variety by itself. Occasionally she does this, as when we see a whole mountainside of laurel or pink spiraea, but she paints her nearby pictures with painstaking regard for detail.

Such an effect has been deliberately

(*Continued on page* 90)



This plan of an unusually successful informal planting contains solutions for many similar problems met with on countless other places. The various interesting details of its design are fully described on page 90

A POOL-PANELED GARDEN



Van Anda

The garden shown here and on the two pages following is sunk several feet below the lawn level opposite the entrance front of its house and occupies the middle-ground between the building and the dense growth of trees beyond, which acts as a back-drop for the flowers. It is made up of four pools arranged in a rectangular pattern: each pool edged with box-bordered perennial beds, and the whole design centered upon a circular pool set with an amusing cast-lead fountain by Edith Parsons. It is the garden of Chester C. Bolton, South Euclid, Ohio; Prentice Sanger, landscape architect

The GARDEN of CHESTER C. BOLTON

SOUTH EUCLID, OHIO



Van Anda

A glimpse across one of the pools gives some idea of the effectiveness of the deep green grove as a background for the garden. It is a fortunate setting that provides, as this one does, with light-drenched flowers and water at hand and cool darkness beyond, such striking contrasts in sunshine and shadow. The pool coping serves as an interior path



At one end of the garden a vine covered pergola frames the view of the woods, through which vistas have been cut, and serves also as a shelter from whose shade the garden may be seen to its best advantage. From the viewpoint of this photograph the full significance of the garden's plan is obtained—the panel of pools and the arborvitaes' accents

DESIGNED BY PRENTICE SANGER

LANDSCAPE ARCHITECT

From one side of the garden stone steps lead up through a hedge of clipped hemlock to the driveway and courtyard. The principal bloom at the time of these photographs is that of the tall growing phlox whose masses of flat headed flowers in various colors make a splendid showing. Lilies and larkspur, hollyhocks and gladioli are also to be seen





At the flattened corner of each panel sneak paths lead from the main turf walks of the garden to the narrow coping-paths, between the pools and the beds, making the latter accessible both for cultivating and cutting from the inside. In addition to being the designer of the garden, Mr. Sanger was the architect of the house



McFarland

The care of plants in a greenhouse to produce such a winter floral display as this requires no more work than creating it in the garden. It is the finest of winter hobbies

WITHIN THE CRYSTAL GARDEN

The Small Greenhouse Is the Surest Cure for the Discontent of Long Winter Months

ROBERT S. LEMMON

IT isn't the mystic creation of some Arabian Nights imagination, this crystal garden. No—it is a perfectly tangible, man-made thing, a greenhouse; and its inmates are flowers and fruits and whatever other of the good, green, growing things of Nature you may care to place therein. The only magic about it is its ability to provide that same incomparable solace which makes of outdoor gardening one of the most cherished of all our earthly privileges.

There is something a bit uninspiring about the word "greenhouse". Hearing it, one thinks of superheated, enervating air, of the peculiar dankness of half-rotted wood, of endless yards of unemotional glass and frames and carnations or roses that dull the sensibilities by their very predominance. A sense of frank commercialism pervades the greenhouse as most of us know it; unconsciously we think of its flowers in terms of prices per dozen. Not by the wildest stretch of the imagination can we compare it to a garden.

But that is not the sort of greenhouse with which this sketch deals. We are thinking now of a true garden under glass, a place where we can plant and water and gather all our old outdoor favorites, whether of the flower or vegetable kingdom; a protected place in which our tender spring and summer blooming plants can be wintered. For the real crystal garden lengthens the flower year to a full twelve months and sets at nought the bitterness of the weather from Christmas until March.

It must be a difficult thing to manage, you think? A millionaire's hobby that calls for imported English gardeners, and a few extra thousand dollars for coal, and palm trees, and other luxuries like those? Not a bit of it. A thoroughly well made, capable small greenhouse that will last as long as the dwelling, costs but an extremely small part of a fortune. As for the imported plant specialist, you won't need him at all if you have ordinary success yourself in growing things outdoors. Your crystal garden need not be a garden of equatorial exotics. The heavy coal appropriation, too, can go into the discard, for there are plenty of instances where the system that heats the garage or house serves at the same time to carry the required warmth into the greenhouse. Even where the greenhouse and its heating are a separate unit, the fuel consumption is negligible in comparison to the pleasure that it affords.

Think of those pleasures! Tall ranks of snapdragons or hollyhocks buttressing the clear gold and ochre of marigolds. Poppies flaming red against the white of Canterbury bells and setting off the yellow of the alyssum at their feet. The stately grace of Madonna lilies above the pastel tints of annual phlox. The sky blue of forget-me-nots, the multicolor banners of the iris, the infinite array of tulips and crocuses and daffodils!

Or, if you prefer, fresh vegetables and fruits will meet your eyes, dazzled by the snow glare you have just left outside: lettuce, tomatoes, cucumbers, cauliflower, melons, beets, peaches, grapes and pears—even corn and pumpkins, if there be room. Whatever your particular preferences may be, the crystal garden stands ready to satisfy them.

Not all at one time, perhaps, for not even the magic of a one-compartment greenhouse can go so far as to make cool weather plants thrive perfectly beside those which call for a dozen or two degrees of additional heat. But granting only that the general temperature requirements are met, all things that you can do in the outdoor soil can be reproduced—and often improved—under glass.

For consider these points: Unseasonably cool waves affect the greenhouse family not the least—they just laugh at such matters. Again, a protracted rainy spell, such as often ruins the bean crop and causes many seeds to rot in the ground, is unknown beneath the clear glass roof. Damaging wind storms and burning drought count for not one snap of the greenhouse owner's fingers. Even the ravages of insect pests are minimized, both because the plants are more likely to be under close observation and because the tightness of the house itself, and the season of its greatest productiveness, work against the appearance of any great numbers of such enemies.

(*Continued on page* 108)

IS THERE ART *in* ARTIFICIAL PLANTS?

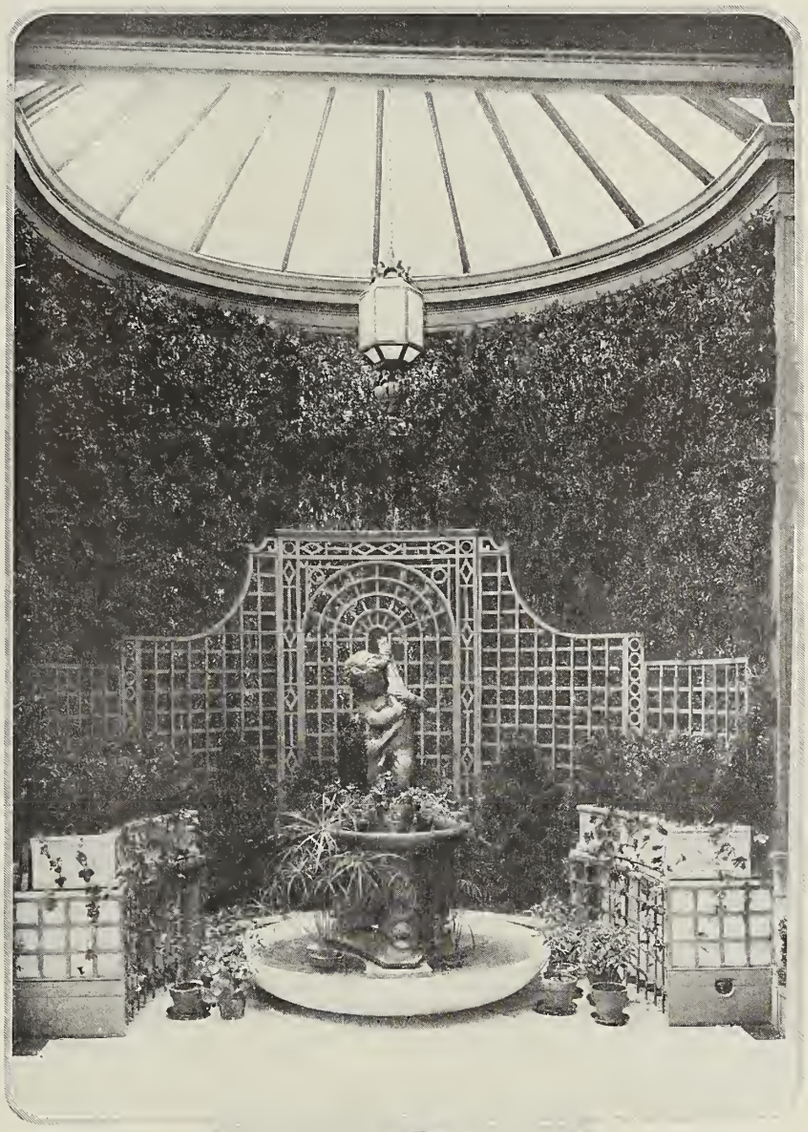
Or Do Their Makers Too Often Fall Into Careless Habits of Accuracy?

RALPH PATTISON

PLANTS are not always so real as they are painted. Yet somehow their reality, when it has been painstakingly achieved, is, like that of the effigies in the wax-works of Madame Tussaud and the Eden Musee, a little gruesome. This horrid quality, which one finds always in those ghastly sculptures, and almost always in imitation plants and flowers, is not there because the things are imitation only, but also because whosoever made them failed to realize his limitations. He could never have made anything real, and it was rather foolish of him to try. Oscar Wilde observed that "One touch of Nature may make the whole world kin, but two touches of Nature will destroy any work of Art", and it is more than likely true that if any artificial plant or flower was ever a work of art it was so because the one who contrived it strove mostly to make something beautiful, and used Nature simply as a reminder.

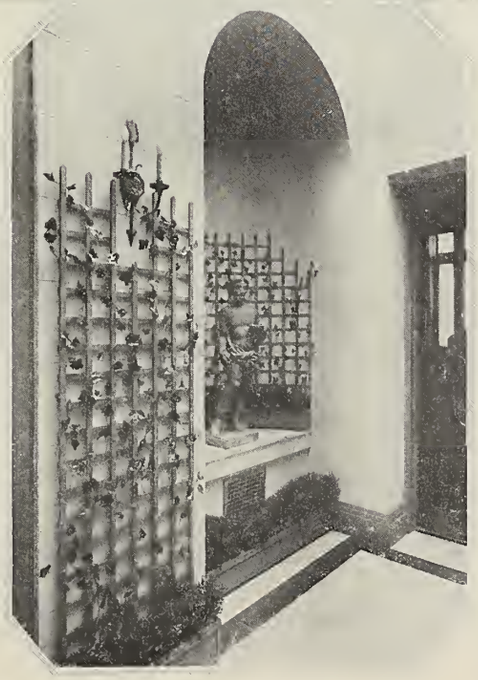
Artificial plants and flowers are made in many materials—from porcelain, in which they are often exquisite, to the preserved structure and substance of the plant or flower itself, in which they are quite always depressing. The artistic worth of any of them is determined not by the closeness with which they resemble the real thing, but by the beauty they hold in themselves *regardless of the real thing*. If they are beautiful they have some reason for existing; if their appointed task is to ape nature, then their existence must be ever futile and forlorn.

Halfway between (*a*) artificial plants and flowers which are beautiful and (*b*) artificial plants and flowers whose verisimilitude to nature makes them strikingly unreal are those artificial plants and flowers which are neither particularly beautiful nor to any bewildering degree lifelike. These have forsworn both art and nature. They are pathetic, but they have a purpose. Their purpose is to serve as temporary decorations in places where real plants could not live with comfort, where cut plants would not remain fresh, and where the artistic substitutes would be either too expensive or too poorly appreciated.



Dnix Duryea

In the sunlit room above artificial plants have been used to create a heavy background of evergreen foliage

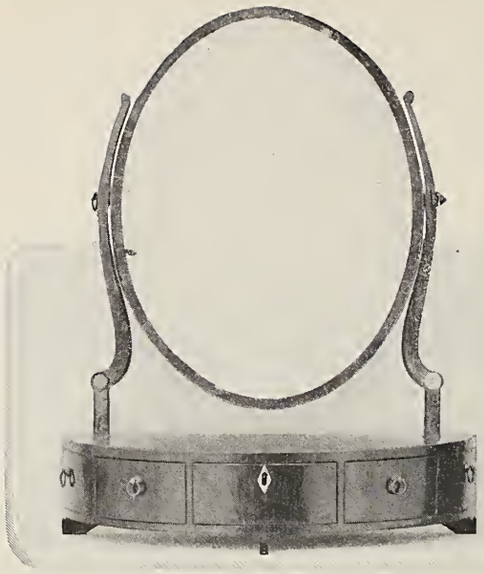


Artificial ivy and artificial box keep their form and color here where the real plants would soon wither away

For example, there are certain festivities and occasions for which foliage effects on a large scale might seem the most appropriate method of decorating parts of the house. If the season is one in which autumn branches were not to be had, or evergreen foliage not available, then the "plants" from the halfway group are able to come to the rescue. In passing one might cite the stage as a place where for foliage effects these things might be extremely useful. They are endlessly durable, and they can be freshened by dusting and sprinkling.

The most popular of these foliage "plants" is made, strangely enough, from an actual plant. This is called Butchers' Broom (*Ruscus*) and it grows in great abundance in Southern California, from where it is shipped all over the country. It is preserved and artificially colored red or green by being dipped in a varnish-dye. In good shades of green it creates an extraordinary illusion of real foliage, particularly when it is seen under artificial light. By erecting a suitable framework one may devise clipped hedges to surround gardens of artificial flowers, and vine covered walls to serve as backgrounds for seats and fountains. But these hedges and walls, and all the other forms into which this greenery may be contrived, should be put up and looked upon in the make-believe spirit.

Artificial plants and flowers which strain after reality and succeed in imitating all but its most essential characteristic—life, have no connection with art; and artificial settings, made with imitation plants and flowers with the idea that they will seem authentic, have even less.



A mahogany oval toilet mirror inlaid with satinwood. The outline, mounts and keyhold are characteristic of Sheraton designs. From the Metropolitan Museum of Art

THE FURNITURE *of* THOMAS SHERATON

This Late 18th Century Furniture Genius Created Many Designs Which Influence the Best Work of Today

THOMAS SHERATON seems to have been an eccentric genius. We dislike to think of him as living in "chronic poverty", but we catch this sort of glimpse of the man when he writes: "I can assure the reader, though I am thus employed in racking my invention to design fine and pleasing cabinet-work, I can be well content to sit upon a wooden-bottom chair, provided I can but have common food and raiment, wherewith to pass through life in peace."

We catch glimpses of him as engaged in religious debate, as writer, artist, mathematician and mechanic; and this versatility is reflected in his designs for desks, cabinets and other articles having an astonishing complexity of secret drawers, springs and various contrivances. One of Sheraton's characteristic marks was the use of graduated or tapering flutes and reeds. The habit of graduating this type of detail is one of the most beautiful features of Sheraton's work and happens to be one of the features which make the accurate reproduction of his pieces quite costly today.

Born in 1751 and living on until 1806, Sheraton belonged to the late 18th Century. Though influenced by the Adam Brothers, and even more by Louis XVIth models, Sheraton's style is individual. His chairs are a valuable contribution to furniture making, being the forerunners of many modern designs. One hundred and forty cabinet-makers subscribed to his books of furniture patterns; by no means, however, were all the designs in these books executed, nor was it ever desirable that they should be, so wild and imaginary are they. Sheraton's sander designs were followed not only in England but on the Continent and in America. Duncan Phyfe in New York made liberal use of his

(*Continued on page* 94)



In the top row are shown an ornamental foot from Sheraton's book, an oval handle and a simpler foot. In the middle a mount and, below, a handle with floral back plate and a simple knob



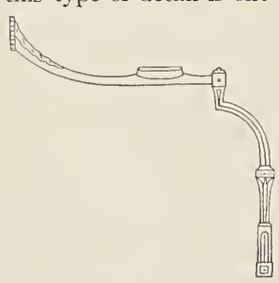
One of Sheraton's chair leg designs



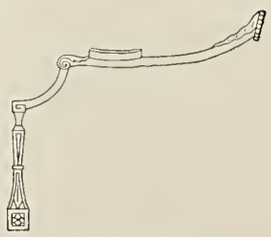
A table leg designed by Sheraton



An 18th Century mahogany washstand in Sheraton style, showing the slender effect



An arm for a drawing room chair, selected from a number of Sheraton designs



A Sheraton chair arm with small upholstered pad and receding curved support

A LITTLE PORTFOLIO OF GOOD INTERIORS



M. E. Hewitt

An interesting feature of the breakfast room above is the display of colorful old glass on shelves in the windows. The background is yellow, the furniture old pine and maple. It is in the home of H. W. Howe, Bedford Hills, N. Y.



The dining room in the same house is remarkable for its collection of antique maple and pine furniture and its rare old pewter. The fiddle back chairs, Shaker table and water rack in the corner are exceptionally fine examples



M. E. Hewitt

A delightful color scheme gives interest to this simple dining room in a country house. The background is warm tan-gray and the chairs and table are lacquered a clear green-blue. The side table is in primrose yellow. It is in Southampton, L. I. Aymar Embury, II, architect, Marshall Fry, decorator



In this living room early American pine and maple furniture, hooked rugs, Sandwich glass and colored prints of the period create an atmosphere that is at once unusual and livable. Bright figured chintz curtains supply additional notes of color. It is in the home of Henry W. Howe, Bedford Hills, N. Y.

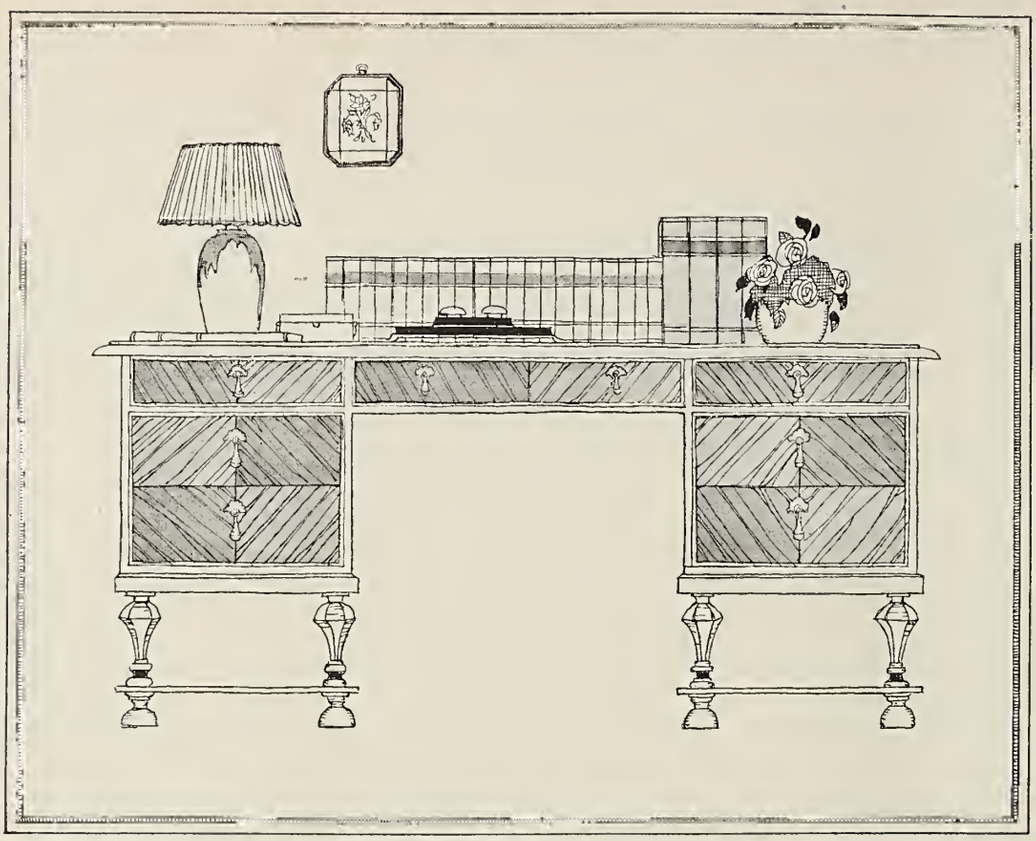


M. E. Hewitt

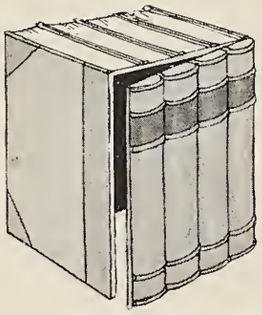
A clever arrangement of furniture and striking use of color characterize this attic bedroom. Gray walls and putty colored woodwork lined in blue and yellow make a pleasing background for the furniture painted black, copper and mauve. The curtains are magenta satin over pale mauve marquisette



Above an old maple table made by the Shakers hang quaint colored prints of the first sixteen presidents of the United States. Rush seated chairs of pine and maple, old lighting fixtures and unusually beautiful hooked rugs carry out the atmosphere of the period. It is in the country home of Henry W. Howe



Only the ringing of the bell betrays the presence of a telephone on this desk. It is cleverly concealed in the four large books which have been made into a cabinet for the purpose



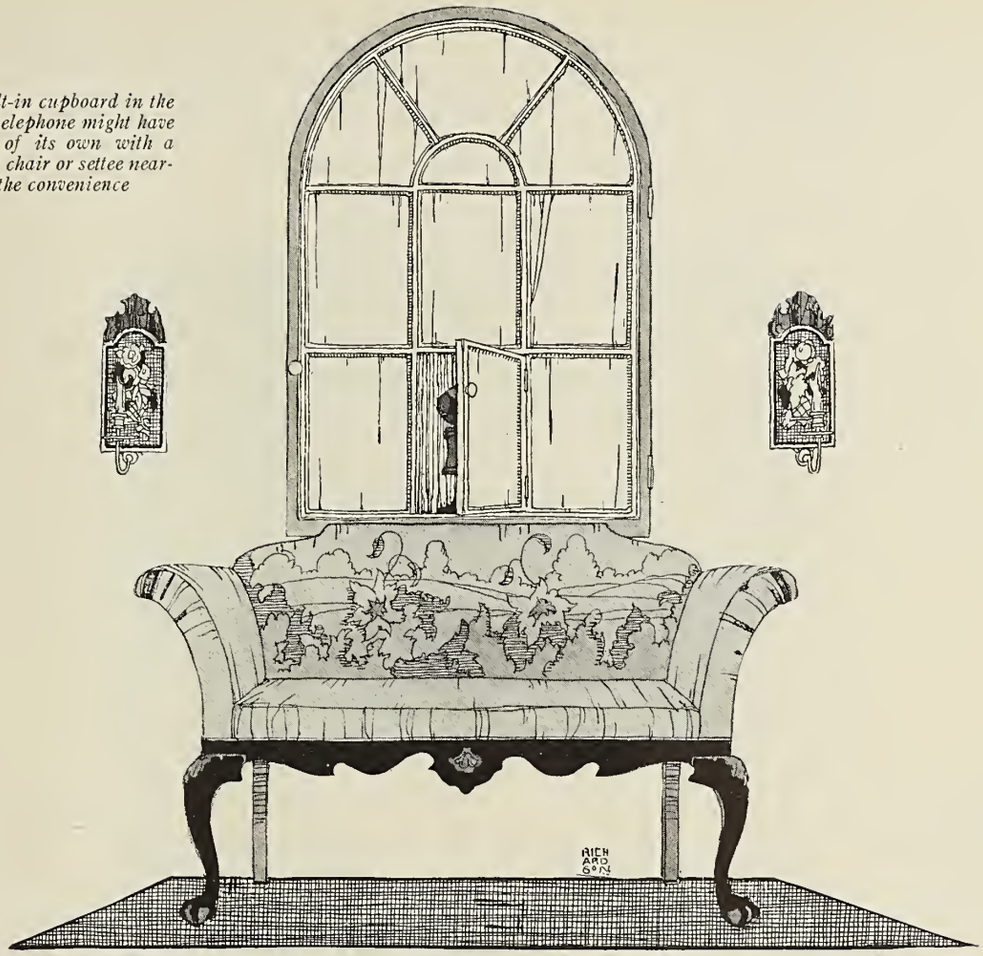
Old books can be turned into delightful boxes. The drawing shows four books tall enough to hold a telephone, with the backs joined together and hinged to form a door

A happy solution for the telephone in an Italian hall is this small, sturdy chest of drawers on a table. The three center drawers have been taken out to provide space for the instrument



This wall cabinet is both decorative and practical for it conceals that necessary instrument—the hall telephone. Within reach are a pad and pencil. The telephone book fits into the drawer





If there is a built-in cupboard in the living room the telephone might have a compartment of its own with a separate door. A chair or settee near-by adds to the convenience

CONCEALING THE UNSIGHTLY TELEPHONE

Because of its Present Unprepossessing Appearance
The Instrument Should be Heard and not Seen

IT is a curious fact that the telephone, probably the most indispensable of all our modern luxuries, has been allowed to retain its original unprepossessing aspect. Even when painted to harmonize with the surroundings, it strikes a discordant note by the very ungainliness of its lines which no amount of painting or decorating can transform.

There is only one thing to do with the telephone—conceal it. Not by small screens of tapestry or leather that are absurd and ungraceful and merely call attention to the fact that something undesirable is behind them. Nor by the dreadful boudoir dolls all befrilled and petticoated in the manner of Madame de Pompadour. These arrangements not only do not conceal but add a vast amount of inconvenience. The most satisfactory and convenient way of concealing the telephone is to place it in some piece of furniture in the room that has a compartment large enough to hold it.

Hanging cabinets, chests, small commodes or built-in cupboards are ideal places in which to keep the telephone. There is no lack of convenience, for when the bell rings, one merely has to open a door to take out the instrument. When not in use how much better to have it tucked away in some charming piece of furniture than to be constantly confronted with its ugly lines.



Small chests of drawers in oak or walnut can have the three drawers in the middle taken out and a door put on. Into this place the telephone fits nicely. The sketch on the opposite page shows a chest of this kind that would be suitable for a living room, library or hall.

Another solution for a hall telephone is a graceful hanging cabinet. This is practical in a narrow hall where there is no space for a table. On a library desk a book-box might do the concealing. An Italian or Spanish hall might have its telephone in a niche in the wall masked by an ornamental iron grill. In this case the instrument should be painted the color of the plaster background to be as inconspicuous as possible.

This graceful book-front commode might stand beside the bed. It provides an excellent place for the telephone in the upper compartment behind the sliding front made to simulate old books

THE WHEREFORE OF QUOINS

These Architectural Details, Once An Integral Part Of The Structure, Now Mainly Serve As Legitimate Decorations

COSTEN FITZ-GIBBON

WHAT are quoins for? What do they do to a building?

The architect, of course, knows what they are for and what they do, but the client-home builder also is interested to know their "why's" and "wherefore's," and the best way to grasp the situation is to examine a number of examples.

The word "quoin" merely means a corner or angle, and when we apply it to an architectural feature it means a corner or angle stone if the building is of stone or, at any rate, an angle projection of some sort if the wall is of another material than stone.

Quoins are very much like the "sword" buttons on a man's coat tails, or the buttons on coat sleeves. At first they served a definitely useful purpose of structure; now, for the most part, they have become a mere convention, employed chiefly with ornamental intent.

Whatever may have been the original intent of quoins, and however far they may have become but a conventional amenity, they still give satisfaction to the eye and mind, and the conviction they carry in that respect is really an important thing. It is just as much so as the satisfaction our eyes derive from friezes, pilasters, and many other well-recognized architectural forms, which were once upon a time structural and necessary but are now mostly conventions to which, however, we have become thoroughly attached and without which we should be unhappy or dissatisfied.

The present use of the quoin is best determined by noting instances of sundry sorts, which give a *raison d'être* and precedent. A number of those that appear in the illustrations have more than one lesson to teach. First of all, there are the quoins that still have a distinctly structural purpose and are, incidentally, gratifying to the eye because they convey to the mind a sense of their honest object. It is often possible to find in old English houses walls built in small thin rubble courses which would not give the requisite firmness and strength for corner construction. Therefore the corners are built with large tooled flush quoins which are structural in intent and decorative by accident. These quoins are, often, so to speak, dovetailed in the masonry. That is, they are alternately long and short on each face of the wall, the long quoins of one face being the short quoins of the other face around the corner, just like the corners of a well joined old wooden chest. That is the natural way for quoins to be set.



Wallace

In Mount Pleasant, Philadelphia, once owned by Benedict Arnold, the beveled edged brick quoins not only give strength of construction, but contrast agreeably both in color and texture with the stucco of the wall surface

The brick quoins, with beveled edges, at "Mount Pleasant," in Philadelphia, are designed to perform a double function; they stiffen and strengthen the corners and, at the same time, they please the eye by the symmetry of their beveled edges, by the play of light and shadow their projection creates, and by the contrast between their deep red color and the yellowish stucco of the face of the wall.

Oftentimes quoins were employed chiefly for the sake of giving emphasis and character to corners or angles. In both the stone farmhouse near Reading and the English country house by Lutyens they serve no structural purpose whatever, nor were they intended to. There is no projection, and consequently no play of light and shadow. There is simply the sharp contrast in color between the dark red brick quoins and the white or gray walls, to give emphatic definition to the corners.



The white painted wooden quoins on this church in Providence, R. I., built in 1771, are in sharp contrast with the clapboard finish of the wall, thus satisfying the eye

The Georgian building in Gloucester would be lost without its quoins. The conspicuous white cornices and balustrades, the prominent keystones and vigorous architraves impart such emphasis and call attention so pointedly to every feature of the composition that the building would look weak and unbalanced without the well-defined quoins. Here, too, the quoins contribute some structural re-enforcement, but their function is chiefly the satisfaction of the eye.

The large stucco quoins with *even* ends on both walls of the little Priest's House at Viroflay, near Versailles, are

(*Continued on page* 86)



An old shop in Gloucester, England. The white quoins, in sharp contrast with the red brick, not only define the projection of the central bay, but, along with the white keystones, white architraves, white cornice and white balustrades, give liveliness to a really simple building



It is interesting to note that in these old houses in Oxfordshire, England, the quoins continue upward from the rustication about the doors and windows of the ground floor masonry



In this terrace front of an English country house by Sir Edwin Lutyens the red brick quoins serve an obvious decorative purpose. They emphasize the niche and blank wall



A priest's house at Viroflay, France. These quoins of equal lengths are constructed of stucco like the walls. They give an appearance of firmness to the cornice and corner

FACTS *about* CARPETS *and* RUGS

Some Points in the Weave and Fabrics of These Materials That Should be Understood by the Purchaser

E. A. DE QUINTAL

FLOOR coverings are such an important item of house furnishings that it is well for the readers of this magazine to have a general knowledge of the various grades and qualities.

Let us assume that you are in need of a rug. The first question would be the grade or the quality. Having made your decision, you naturally feel that you want to get the best value for your money. Should you desire to purchase either rugs or carpets, you have practically the same grades to choose from, but the variety in carpets is greater.

As to quality, some will try to sell you a Velvet or an Axminster, another a Wilton or a Chenille. If you have only a limited amount to spend, say $55 to $75 for a rug size 9′ x 12′, my advice would be to buy a good standard grade of Axminster. Examine the surface of the nap, which ought to be fairly smooth. However, as is characteristic of the Axminster quality, you will find that this rug is not woven very closely, but you can rest assured that you will get years of satisfactory wear out of this grade. This quality can be procured with a design or with a plain center and band border. Better grades of Axminster can also be purchased seamless and in solid colors or with designs at approximately $95 to $105.

The next popular kind usually considered is the Wilton. As with the Axminster, there are a number of grades and the terms "Royal Wilton", "French Wilton", "Imported Wilton", "Wool Wilton", etc., really mean nothing except to inform you of certain weaves. Here again you must be sure that you get a standard grade. As a general rule, all standard grades have the name of the manufacturer, as well as the quality and name of the rug, woven in the back in several places. The wool Wilton is the cheaper grade and the worsted Wilton the better grade.

Be careful in purchasing a wool Wilton, as I can assure you that 75% of the wool Wilton rugs on the market will cost you 15% to 20% more than a good grade of Axminster and will not wear as well. In purchasing a good standard worsted Wilton rug you have much better value. This grade retails for about $125 to $135 for a 9′ x 12′ rug and is usually made up in Oriental, medallion and all-over effects.

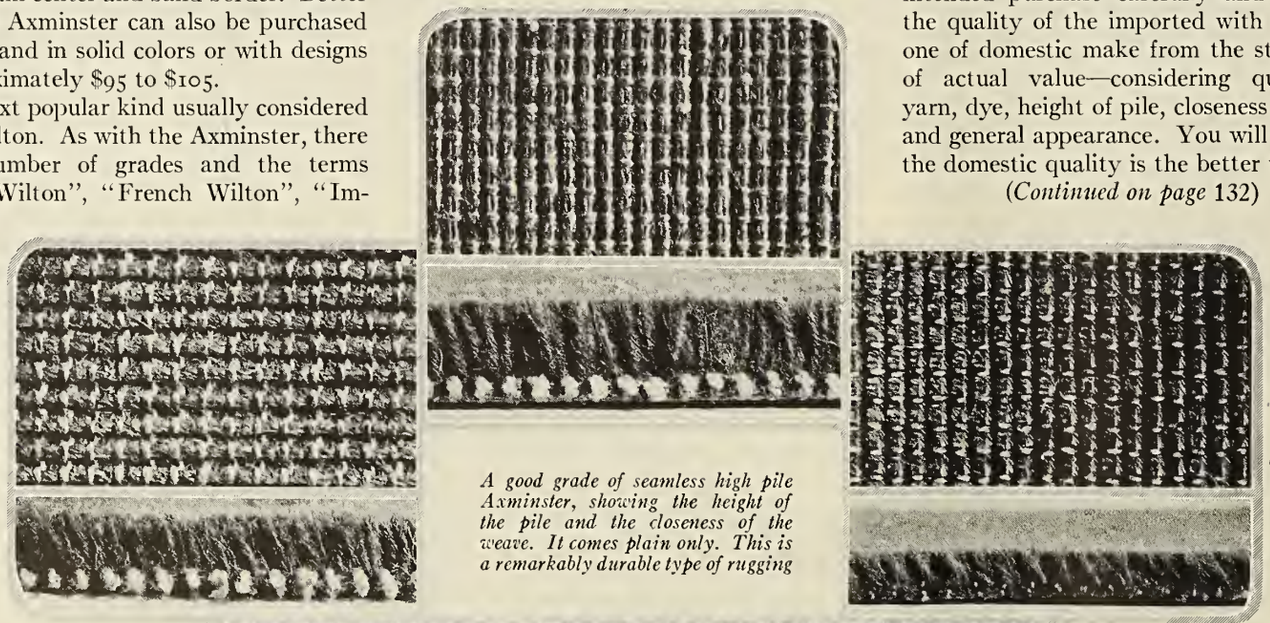
The next quality would be Chinese or Oriental rugs. There are some imitation Oriental rugs on the market, but my advice would be to buy the real article or a good worsted Wilton.

Before proceeding to the subject of carpets in general, it is important to bring to your attention the generally mistaken impression of the word "Imported", as applied to carpets. The American public, particularly female buyers, seems to think that when a salesman mentions that a carpet is imported, it is a much better piece of goods than could be purchased in a domestic fabric.

A dealer can import inferior qualities as well as good qualities. Some carpet dealers rely upon using the word "Imported", feeling sure that it increases the opportunity of selling their merchandise and many buyers are instantly won over when the salesman mentions that the carpet is imported. They believe that they are getting a much better quality than the domestic goods which can be bought for the same money. The real facts, however, are that nine times out of ten there is much better value in a domestic piece of goods. Therefore be cautious to examine what you are buying, if the carpet or rug offered is imported. This particularly applies to seamless Chenille carpets.

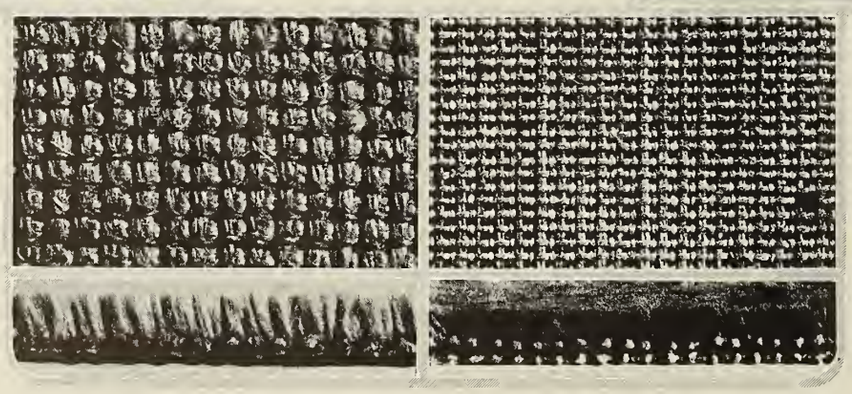
If you are deciding between an imported and a domestic make, examine your intended purchase carefully and compare the quality of the imported with a similar one of domestic make from the standpoint of actual value—considering quality of yarn, dye, height of pile, closeness of weave and general appearance. You will find that the domestic quality is the better value.

(*Continued on page* 132)



A good grade of seamless high pile Axminster, showing the height of the pile and the closeness of the weave. It comes plain only. This is a remarkably durable type of rugging

A medium grade of Axminster, showing both pile and weave. These come both seamed and seamless, plain and figured, and will give excellent service



A velvet carpet. It has a smooth surface, and a fairly close weave and is very durable. It comes 27″ or 36″ or 54″ wide, in plain or moresque kinds

Another example of medium grade Axminster. This is woven 27″ and 36″ wide, plain or with a design and sells for approximately $4.75 to $5.25 a yard

A fine type of worsted Wilton. In addition, there are various grades of wool Wiltons. Although not a high pile carpet, the worsted is fine and the weave close

LAYING IT ON THE KITCHEN TABLE

Much of the Comfort and Ease of Kitchen Work Can Be Traced to the Table Which Is Substantially Topped

ETHEL R. PEYSER

"LAY it on the table," may be a safe thing for a chairman to say, but not so in the kitchen! Laying a thing on the kitchen table is a serious, and often an expensive performance, especially when the table has not the proper counter surfacing or top.

Now the table top is not meant for a carpenter's bench where little Willie can hammer out a curve in his cart wheel rim, where the cook can crack Brazil nuts with her heaviest flat-iron; no, indeed, it is meant to hold unabashed and unscarred all the rational burdens of the kitchen. To this end must the table top have a few reasonable justifications for being. It must be non-cracking when things are brought into ardent or sudden contact with it; chipless; cleanable, for dirt must come off like water off the proverbial duck's back; impervious to acids; impervious to grease so that grease can never soak in, and impervious to an extremely hot temperature so that a hot utensil can be placed on it.

From the foregoing you can see that the qualities of the table top involve very fine manufacturing and careful purchasing.

The familiar table top of wood has done service and will do service forever more. It is a better top than zinc because if treated with a good resistant varnish, it will last many years. It can be revarnished when necessary and is a pretty good table for those who can afford no better. The question itself of varnish is most interesting.

Often it is convenient to cover a poor wood top with linoleum which, in appropriate design, makes a satisfactory surface.

A hard wood, of course, should be selected and the top should have no flaws such as knots or grain which will chip out. Ash and maple tops make pretty good areas of work. A metal binder preserves the edges of a fine wood table top.

Zinc tops are not very good, for they "puff up," get unlevel and humpy, and acids are "biting" to them.

White metal tops are excellent, non-corrosive, they stay flat—but are relatively expensive.

WHEN you use the glass top—unless you keep it for the pastry table only, for which its usefulness is unbounded—then your troubles begin. It is like living on an island like Japan—given to cracking up and sudden breaks. There are all sorts of glass compositions for table tops. They are beautiful—probably next to marble the most eye-satisfying. They clean easily, are not inroaded by acids or grease—but—they are unstable to shock and excessive heat—and one cannot carry a thermometer always to test the heat of the article to be placed on the table! Get acquainted when you buy these. Some are better than others and they are getting better yearly.

The marble top is the regal topping! For the pastry table it is cool and useful. See that the marble is at least two inches thick. Marble tops are costly—and the price depends, of course, on the kind of marble used.

Tin tops are practically defunct, and should be.

The various types of enamel—porcelain on steel, iron, etc., are about the best "buy" we know of for the average home.

Nickel composition tops are charming to look at but must be kept polished—which is a chore. They also become scratched and then form young canyons that harbor vinegar and salt, which in turn corrode the top.

LINOLEUM plus makes an interesting table top, for it has a steel counter and is covered by linoleum usually in one tone. The linoleum is bound by a metal band or nosing which holds it taut. This can be used beautifully on built-in table tops or kitchen counters. New linoleum can easily be put on when the linoleum wears—if it ever does—and the steel counter will last forever.

For years the table top has been a serious and basic question in the home kitchen and domestic science laboratory. I remember when I used tiles in the laboratory and these often broke and the cement streaked out. Taking all things into consideration, I feel that outside of the renewable wooden top the best of these porcelain enamels make, in the long run, the best appearing as well as the best wearing tops.

The manufacturers of these tops are continually trying to make them more proof against usage. Today we have these tops on tables, kitchen cabinets and the same material used for stove splashers and the interiors of refrigerators.

These tops come in whites, mottles and blue grays. Suit yourself but get them from the best guarantors—firms long in business.

Porcelain enamels are, to be sure, a kind of glass—but with a difference. It has the silica (from flint or from quartz and feldspar) but unless the silica is combined correctly with the other ingredients the resistance of the material is reduced. The secret processes of mixture and coalition has much to do with the value of the material. Then the mixture is ground, pulverized plus water, and is then sprayed on its unrustable metal base. This is then submitted to a 2000° baking and additional layers of the molten porcelain are sprayed on (three layers at least) and "fired" in turn. These layers make the finished coat difficult to shock or cracks. Being born of fire it resists heat as well as shocking knocks. It does not absorb grease and does not surrender to acids and therefore doesn't deteriorate. It is easily cleaned, always looks well and gives the kitchen an "air".

Porcelain tops are best when so made that they turn under the table and are caught underneath. This prevents chipping on the edge—where chipping seems to occur when it occurs. These are usually white on the top with a blue edge which turns under the table ledge.

Porcelain tops come for old tables, so that anyone desiring a modern kitchen need but renovate the old.

The purchaser can be more easily fooled by a porcelain table top than by many another kind. This is because the poorest can be made to look like the best. So it behooves you to go to the best makers.

The ordinary table is usually 3′ x 7′. Most kitchens, depending on the size of the room and of the family and its needs, have two or three surfaces from which the cook works. For example, the large kitchen has a pastry and a regular table. This table is often partly covered with glass or marble for fine pastry work and the other part is of maple or ash.

A small 3′ table can be had of glass or thinner marble for a pastry table in a small kitchen. Under some pastry tables or the large marble top seven footers, there are racks for holding pies or cakes. Under some tables can be built cupboards or whatever the purchaser desires.

In order to use the surface with convenience the top should be about 32″ from the floor. But if you always employ "shorties," 28″ may do.

AND so, it is true—kitchen comfort is mainly dependent on table comfort—consequently it is worth while to buy carefully and get guarantees from good makers.

Don't forget, too, to insist that your table must stand evenly on the floor, so that it doesn't rock or tip. If your table does tip, call on a carpenter or on the people where you bought the table,—don't be satisfied until the condition is cured. What can be cured must not be endured. And the annoyance and impracticalness of an unlevel table or a wobbly one are difficult to overestimate. A drop spilled upon the sloping surface of a badly set table is not content to remain a drop, but develops into a stream.

The subject of tables is too important to slur, so I am in hopes that this introduction will be a spur to careful buying, which makes for comfort and assures a reasonable return for your expenditure.



The living room on the ground floor, once the servant's dining room, was finished with neutral walls, the old marble mantel painted black and furniture in the Colonial style was chosen

THE REJUVENATION *of a* BROWNSTONE HOUSE

How an Old New York City House Was Remodeled to Accommodate Four Families Comfortably instead of One

MARY McBURNEY

DURING the past few years in New York, high rents have driven many of us to leave our former quarters in modern apartment houses, to find homes in remodeled brownstone residences which were built so extensively between 1850 and 1890, and which still stand in their original state, in long rows, in many New York side streets.

These old brownstone fronts generally have high ceilings and are spacious. Though once housing a single family, when remodeled they are often made to provide comfortable quarters for a family on each floor.

Just after the war, owing to incredible advances in our apartment house rent, we found ourselves among the forced vacaters. Eventually, we cast our lot with three other families in a like situation. After much exploring, consulting with real estate agencies and endless discussion, we determined upon an old three-story and basement house in the East Fifties, with the typical brownstone front, stoop, and servants' entrance beneath.



As the dining room on the second floor is used only at night, an inside room without windows was furnished for this purpose

Our imagination had to work actively when we finally bought, for the house had seen sixty years of usage, beginning when it was new with uptown comfort and respectability, and tailing off at the time of our purchase with tenement sordidness.

After buying, we went through a period of difficulties and delays. However, in spite of all the trials of post-war conditions, high costs, and indifferent workmen, we completed alterations and then were able to congratulate ourselves upon what we had done.

We had provided ourselves with a

(*Continued on page* 100)

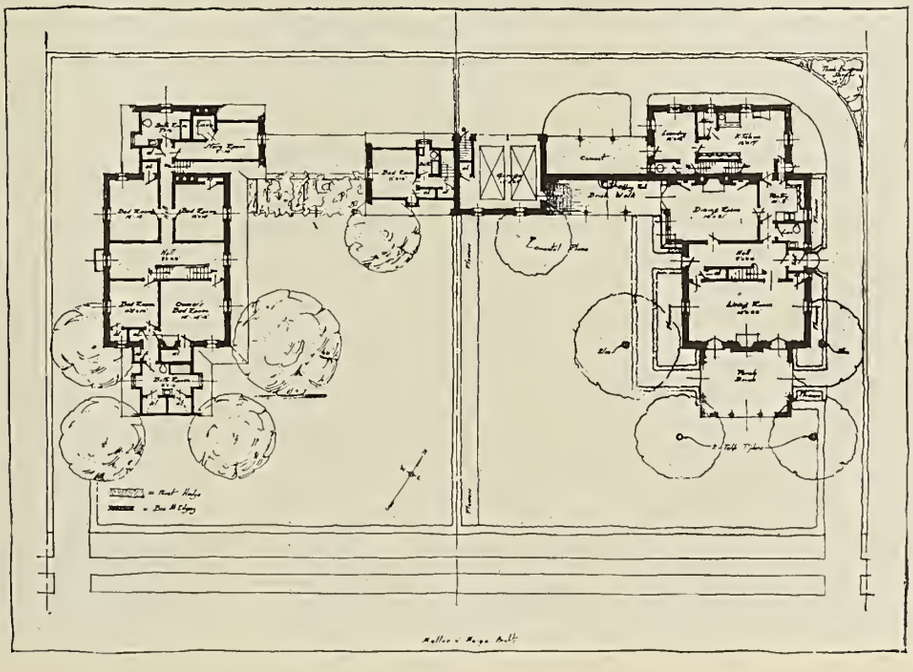


In addition to forming a beautifully balanced group in themselves, these two houses, designed for the Morris Estate at Overbrook, Pa., by ending a street vista, serve as an important architectural unit of the community



Though both houses are quite identical in design, each following the mellow traditions of the Philadelphia countryside Colonial, the left-hand one has been white-washed while the masonry of the other has been left exposed

The second floor plan, which, reversed, does for both houses, resolves itself into just such a room arrangement as one would be led to expect from the exterior: a splendid test for determining architectural honesty at a glance



The first floors are simply planned, convenient, and roomy. In the loggia-like arbor connecting house and garage one may sit comfortably and contemplate a garden and grounds layout which contains not one meaningless feature

THREE PAGES OF HOUSES *by* MELLOR, MEIGS & HOWE *Architects*

The HOUSE of H. C. DULLES

Villa Nova, Pennsylvania

It is one thing to do a rambling, informal house, but it is something else again, as here, for instance, to make it ramble to a purpose and rationalize its informality



The living room loggia, protected from the entrance court by a wing wall, gracefully timbered and sporting a weatherboarded gable, gives upon the flower garden beyond

By laying the warm-toned ledgestone of the locality in thin courses with rough joints a fine quality has been caught in the closely woven texture of the masonry



Wallace



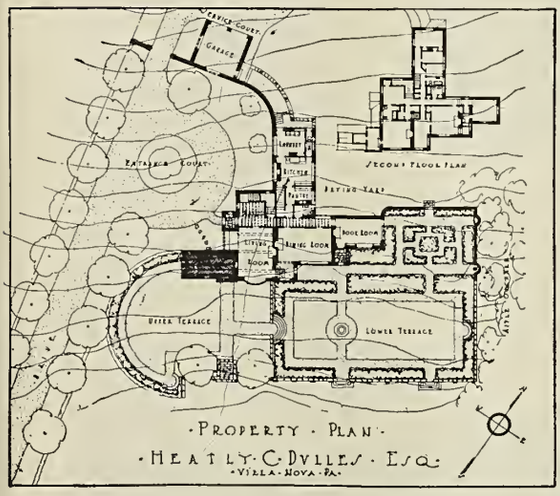
The long path on the house terrace ends, or begins, at this doorway which opens upon the stair hall lying between the living and dining rooms





Wallace

A general view of the house shows how well the structure as a whole has been molded to the site and makes apparent how important is the long horizontal line of the buttressed retaining wall



There is splendid unity in the arrangement of house and grounds. Every advantage has been taken of the irregularity of the site, while the disadvantages of such a site—awkward angles and the like—have been cleverly turned into assets



The Tudor idea makes itself more definitely felt in the doorways, mullioned casements, and chimneys than elsewhere on the exterior. The chimneys, like the gate piers on the opposite page, are of sandstone with limestone trim. The architects were Mellor, Meigs & Howe

ALL SORTS *and* CONDITIONS *of* BOKHARAS

Because of their Rich, Dark Beauty Bokharas Have Been Aptly Described as the Rembrandts of the Eastern Looms

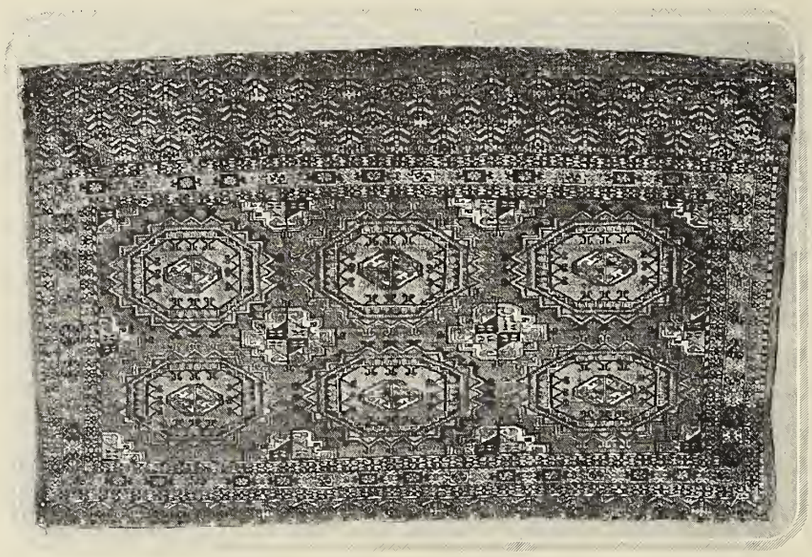
A. T. WOLFE

NOT all the rugs that are sold as "Bokharas" have been made in that city; far from it. The term has come to be loosely applied to a large proportion of all rugs and carpets made in Western Turkestan. Strictly, this is incorrect, still, the designation has been so long accepted and so widely used that it cannot easily be set aside without risk of pedantry and misunderstanding.

All Eastern rug nomenclature is confusing, and few there be who can differentiate accurately between the production of the various nomad weavers of the Middle Asia. They do differ, but through all there runs a strong family likeness, and though each is recognized and distinguished apart, still the generic term is "Bokhara" when any doubt or difficulty arises.

It is easy to see how this came about. The old Turkestan capital has always been one of the largest rug markets in the East. Here, before the Trans-Caspian railway was built, the tribesmen gathered from the wild mountain regions, plains and wastes, with the products of their year's weaving, for sale or distribution. These were made up into huge bales, and when they reached Constantinople or Tiflis they bore the name of Bokhara—the city whence they were dispatched, rather than that of Tekke, Yomud, Ersari, etc., from the Turkoman tribe that made them. The old city, famous for Mohammedan culture and knowledge since remotest times, is still the greatest trading city of Middle Asia; piled up, stored with gorgeous silks, and overflowing with rugs and carpets, the bazaars of Bokhara surpass in scale and splendor anything Western capitals have to show from the looms.

The following divisions are the best known and most distinguished: Tekke, Yomud, Ersari, Beluchistan, Afghan. All these have in common red as the dominant color, and for design octagons, diamonds and some form of the tree of life, geometric and rectilinear in arrangement. This pattern falls into two types; in one the octagons, slightly flattened, cover the field, set closely in rows; in the other, two bands cross the field, dividing it sharply into panels, oblong and square. The prevailing red color is deep and dark, lurid, sombre, almost savage in tone; it turns to purples, browns, and blood red shades rather than to the rose colors of the Persian carpet. Bloodshed and savagery have always been part of the fierce life led by these primitive tribesmen, and something of this wild and fierce spirit would seem to be woven into their rugs.



The weaving is excellent, often marvelously fine and close; the sehna knot is used and the geometric pattern is accurate in every detail. This means that the knots have to be industriously counted, since a mistake in these close repeating patterns would put the whole design out of gear. A web at each end, some 10″ or 12″ long, is a characteristic though not an invariable feature. No rug

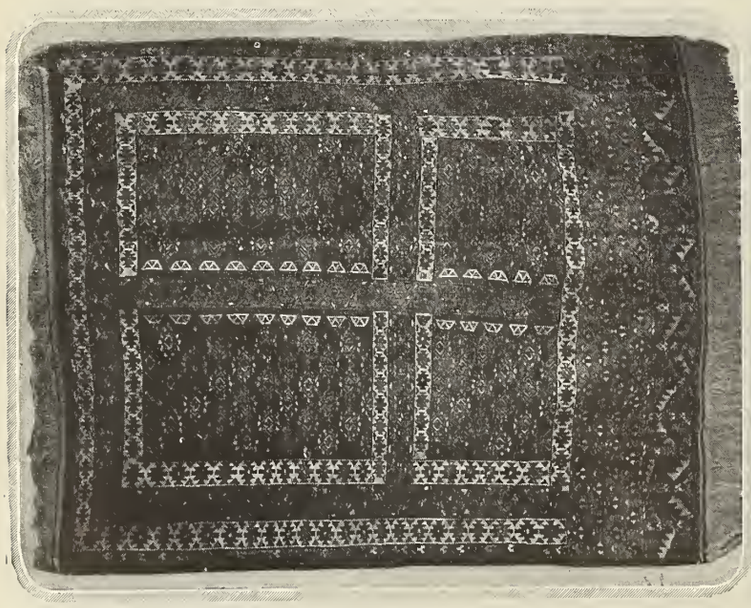
(Below) The Khiva prayer rug is divided into four spaces for the hands and knees of the faithful. Geometrical forms are less rigid in this specimen

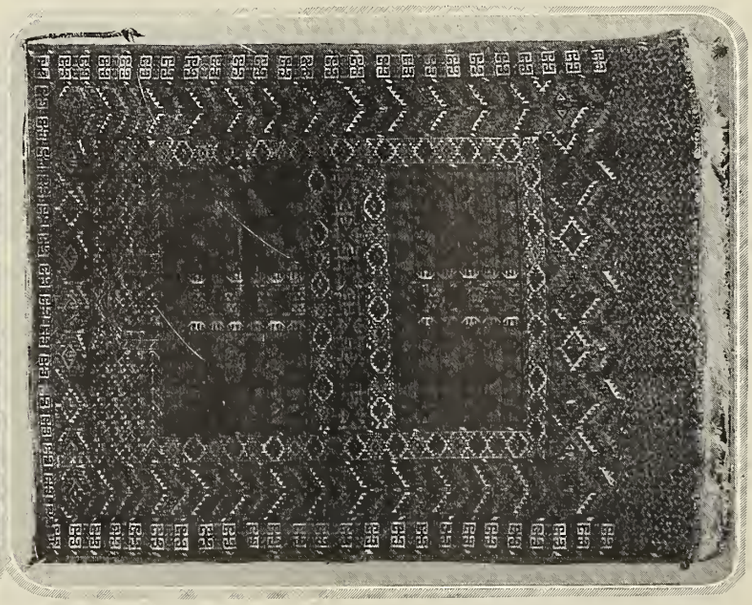
(Above) This Khiva saddle bag—sagged in the middle because much used—is peculiarly forceful in its clear-cut design and vivid in its bright red coloring

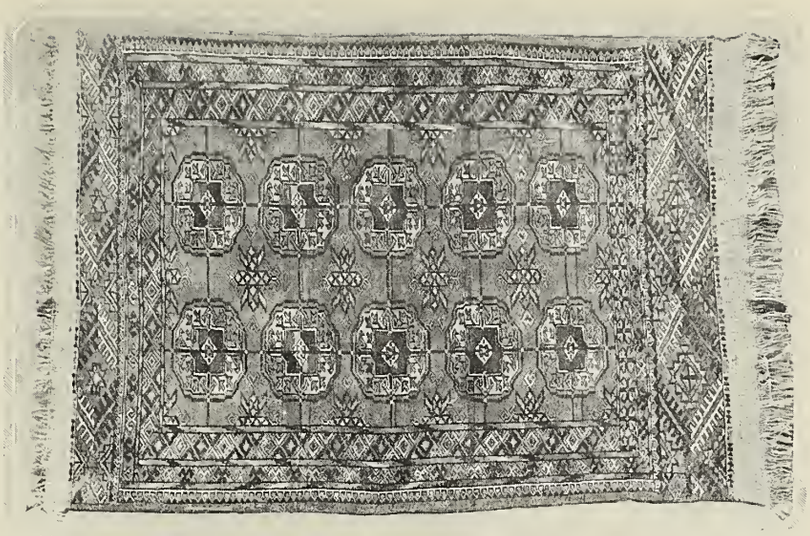


On this and the opposite page are shown some of the decorative designs used by weavers of Bokharas. Diamonds and octagons were the most favorite devices

(Below) Latitude has been employed by the weaver of this prayer rug of purple-red. The niche above the center always points at prayer towards Mecca





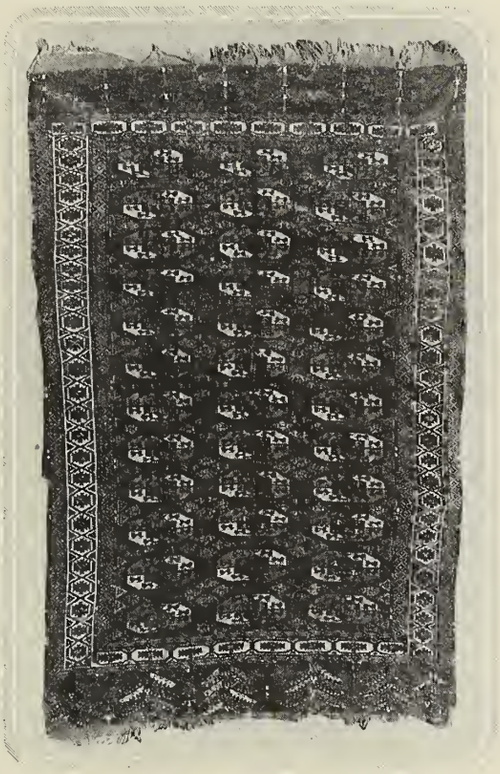


Bokhara rugs vary considerably in size, from the big tent portiere to the small bed rug. The one illustrated, of a velvety purple-red, belongs to the latter class. Similar pieces are sought after by those whose floor space is limited

gives better wear than the Bokhara class; they are made for hard service by hard living tent-dwelling people; for warmth, for comfort, for bed and pillow, for tent-door and for saddle; nothing short of the most conscientious workmanship would serve for long.

"Royal Bokhara" is the Western term, invented in America and now used in the trade to distinguish the finest of the Turkoman productions, Tekkes. Formerly, rugs made by the Salors—the oldest Turkoman tribe in history—were known as "Royals", but these fine things are no longer made, and have become rare to the point of extinction, and the rugs woven by the Tekke-Turkoman tribe are now given the "Turkish Royal Appointment". They deserve it; there is no better Oriental rug made. The short thick pile is like velvet, at once dense and supple, and so firm in weave, with so many knots to the inch, that a pin cannot pierce through the back.

Women are the weavers in this tribe; the wool is that fine undergrowth known as pashm, and they finish the rugs with woolen cords at the two top corners to save wear and tear when the rug is pulled from one place to another, and when it is hung, portiere-wise, over the tent opening.



Touches of dark blue appear in this beautiful Yomud rug, which shows a cruder treatment of fine Tekke patterns. The elephant's foot appears, conventionally treated

The pattern of flattened, somewhat irregular, octagons is generally divided up sharply into oblongs and squares by crossing bands. The color is a glorious smoldering red, and ivory white is used to outline the figures.

Rugs woven by the huge Yomud tribe bear some resemblance to those made by the Tekkes, to whom they are racially and politically allied; both are informed with the same general tradition, but the Yomuds have borrowed ideas from others and assimilated them into their designs. Diamonds are substituted for the octagons, and the rigid checker-board of the Tekkes; and latch-hooks abound. Shirvan figures appear in the borders and they use devices copied from the Daghestan looms, but all simplified in the rectilinear geometrical fashion of Western Turkestan. Into the warm reds and purplish browns are introduced touches of yellow from the Caucasus, with a good deal of the conspicuous Turkoman white.

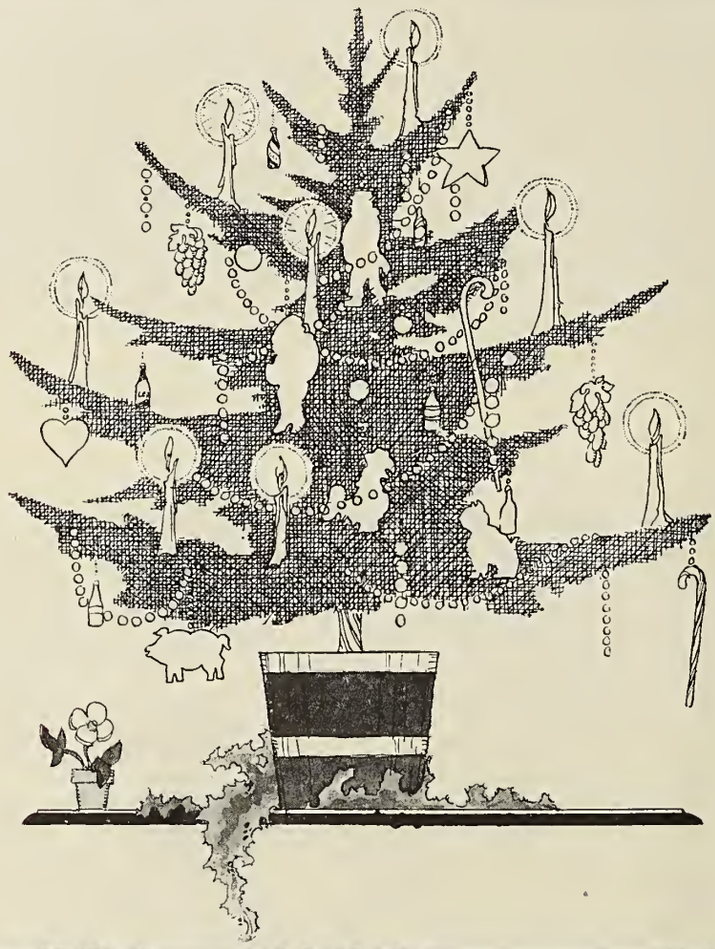
The name, "Blue Bokhara", is sometimes given to the rugs and carpets of Beluchistan because the dark blue which is often employed here is rare elsewhere in Central Asia. Deep blue, deep dark red,

(*Continued on page* 86)



In this typical Tekke Bokhara the conventional pattern of flattened irregular octagons is clearly marked. The deep lurid red of its coloring is reminiscent of the wild tribesmen by whom they were used

EATING THE CHRISTMAS TREE





2023. Cookie cutters of heavy tin come in various amusing shapes, $.75 each





2023. Imagine this pompous gentleman in gingerbread hanging on the tree





2023. One can have cookie cutters shaped like a cat, rooster, pig or rabbit



2024. Candy grapes in tin foil, $1.00. 2025. Chocolate bottles $1.75 a half pound





2026. Charming old fashioned bouquets made of colored gum drops are $1.50





2027. Gingerbread Santa Claus, $.75. 2028. Posy of gum drops, 5½" high, $1.50

IN place of the silver and gold tinsel ornaments, glass icicles, wax Santa Clauses and paper angels, why not trim the Christmas tree entirely with things to eat?

Garlands of pink and white popcorn, loops of bright red cranberries and striped peppermint canes belong on every Christmas tree. In addition there are chocolate drops wrapped in colorful tin foil, and bunches of candy grapes in silver and gold paper that make delightfully brilliant spots here and there. Tiny bottles made of chocolate and done up in the gayest of metal papers can be hung in bunches at the end of a bough. Then there are the innumerable amusing shapes for cutting Christmas cookies—animals, birds, the sun, moon and stars, a pompous gentleman and comfortable market woman. If one desires cookies already made, there is a most impressive Santa Claus in gingerbread, decorated with sugar. Finally, a tiny old-fashioned bouquet and a decorative little potted tree made of gum drops in different colors are as gay to look at as they are delectable to eat.

The candles should be white, and if the tree is set into a bright red pot the effect will be quite as colorful and gay and far more amusing than the tree of olden time, hung with rainbow baubles.

HOW TO PURCHASE HOUSE & GARDEN'S CHRISTMAS GIFTS

House & Garden will buy for you any article shown in the Christmas Gift section. When ordering give the number of the article, the page number and, when necessary, the color and size desired. Give also a second choice in case the first is out of stock, or state whether it is left to the discretion of the Shopping Service to purchase an article as nearly like the original as possible. Samples cannot be sent. A service charge of 25 cents for articles up to $10 and of 50 cents for those $10 and over is included in the prices published.

REMITTANCES

As a purchasing agent the House & Garden Shopping Service cannot send articles C. O. D., carry charge accounts or charge purchases to individual accounts at shops. Send money order, certified check or check on a New York bank made payable to the House & Garden Shopping Service.

DELIVERIES

Whenever possible orders will be sent by insured parcel post. Heavier packages are sent express collect. Some shops charge extra for crating goods such as glass, furniture, etc. and in that case the customer will be notified of the charge after the order is filled.

ORDER EARLY

To insure prompt delivery, gifts should not be ordered later than two weeks before Christmas.

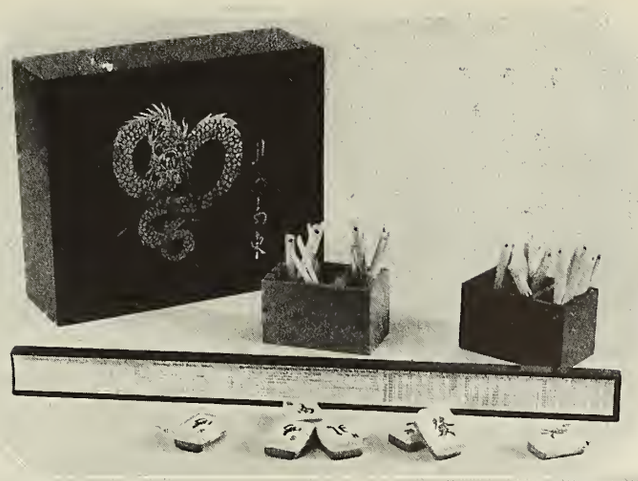
WRITE PLAINLY

To prevent mistakes it is advisable to print carefully the name and address. When ordering articles to be sent to another person, kindly give both your own address and that of the consignee.

ARTICLES ARE NOT RETURNABLE

Articles are not returnable during the Christmas season. In case of damaged goods or incorrectly filled orders, the package may be returned, transportation prepaid, to House & Garden Shopping Service for prompt adjustment—not to the shop from which the article came.

MAH JONG AND ITS ACCESSORIES



Bradley & Merrill

(Below) 2029. Set of Pung Chow in leather box. Handsome ivory pyralin tiles with black backs and stamped in three Oriental colors. Complete with counters, dice, score cards and instruction book. $30.50



2030. Mah Jong set in black lacquer box. Beautifully marked bone and bamboo tiles. $20. 2031. Four counter holders painted green or red. $3.50. 2032. Four racks with score on one side. $3



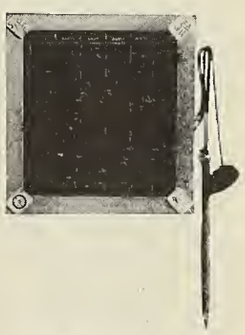


Harting

2033. This carved cedar box with separate trays inside holds an unusually handsome Mah Jong set of heavy bone and bamboo tiles beautifully marked and colored. $100

(Below) 2034. Score slate for Mah Jong. Sections for each wind and places for individual scores. Border painted Chinese red picked out in gold. $12.25





(Above) 2038. For one learning the game comes a set of Mah Jong cards and 144 counters. $2.25. (Right) 2039. Red lacquer smoking table 21" high. $25.50. 2040. Chinese enamel ash trays in different colors. $2.75 each. 2041. Set of beautifully marked Mah Jong in antique red lacquer box. $65.50. 2042. Four holders for counters. $3.75

(Left) 2035. Mah Jong or Bridge table with leatherette top, in jade, lacquer red, bright blue or black with Chinese figure in corner and legs painted to match. $18.75. 2036. Iron lamp finished in antique silver with silver paper shade bound in jade. $36.50. 2037. Decorated silver panel on wall 5' 10" x 18½". $75.50

GIFTS FOR THE LIVING ROOM



2043. Unusual flower holders are always welcome. Attractive cream colored vases with black lines, 8" high, $6.25 each. 2044. Bowl $10.25

(Below) 2045. Guest book or portfolio covered in black paper with gold dots and decorated with colored flower print, 12" x 9", $10.25

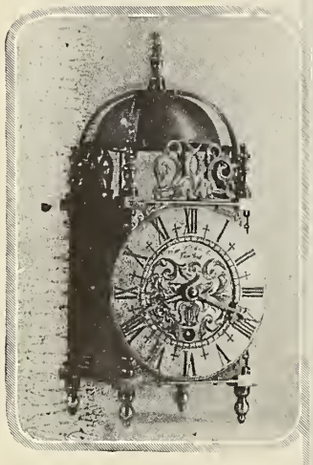


2046. Unusually decorative is this English china cigarette box with a colored design of birds and flowers, 6" long x 3½" high, $12.50. 2047. Ash tray to match, $1.50





(Left) 2048. Comfortable wing chair with reversible down cushion. Covered in figured Colonial cloth in various colors, $70.50. 2049. Mahogany book stand, 34" high, $15.50



2050. A reproduction of a picturesque Cromwell clock, brass, in antique silver finish. Eight day, seven jewel movement, chimes the hours on bell at top. 10" high, $100



M. E. Hewitt

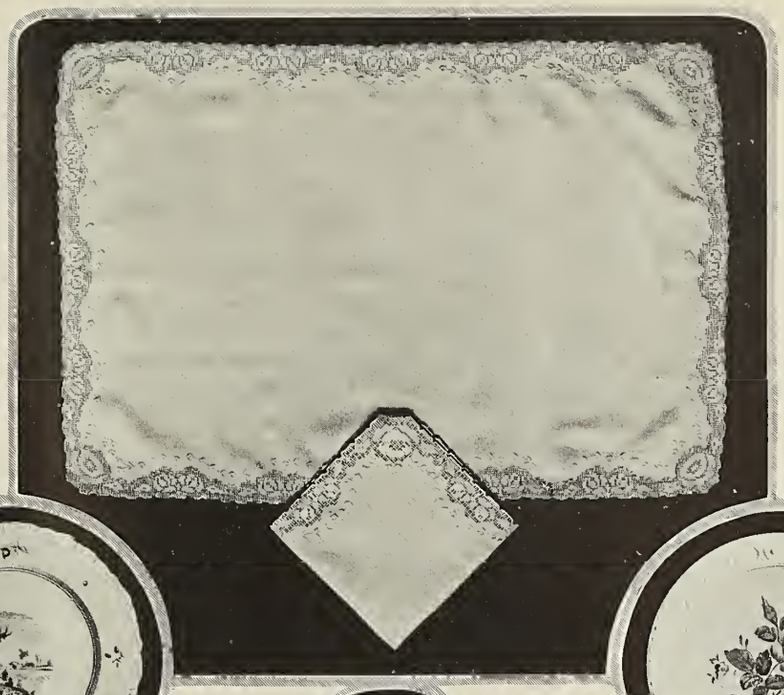


2051. Wooden lamp in yellow with mauve lines and yellow figured paper shade decorated with two old flower prints, 19" high, $42.50. It may be ordered in other colors

2052. Normandy chair painted any color or in mahogany or walnut finish. In muslin, $85.50. 2053. Covered in glazed chintz, $110.50. 2054. Walnut tray table with drawer, $40.50. 2055. Italian pottery lamp, black with colored flower decoration and yellow pleated paper shade, 21" high, $34.50

FOR THE DINING ROOM

More Gifts for the House will be found on pages 102 and 112



2056. For a breakfast tray comes this unusually beautiful fine linen cover with delicate embroidery and filet lace on the border. It measures 16" x 24", $18.50. 2057. The napkins to match, 14" square, are $72.50 a dozen





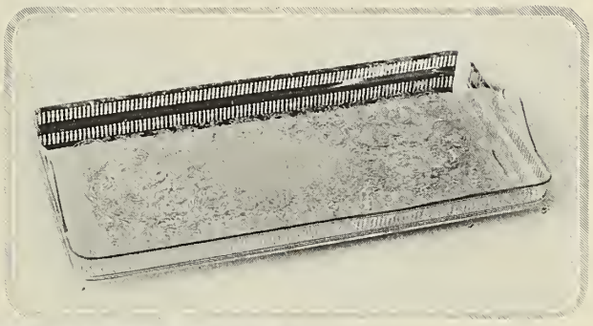
2058. Above is a decorative Wedgwood plate in 10" size from an open stock pattern, attractively priced at $16.50 a dozen. It has a shell edge and a delicate design in pastel colors



2059. Wedgwood also is this cream colored salad plate with a raised pattern on the edge and a decorative flower design in the center in soft colors. It is priced at $25.50 a dozen



2060. This charming wall sconce in silver finish with crystal drops is 17" high and priced at $50.50



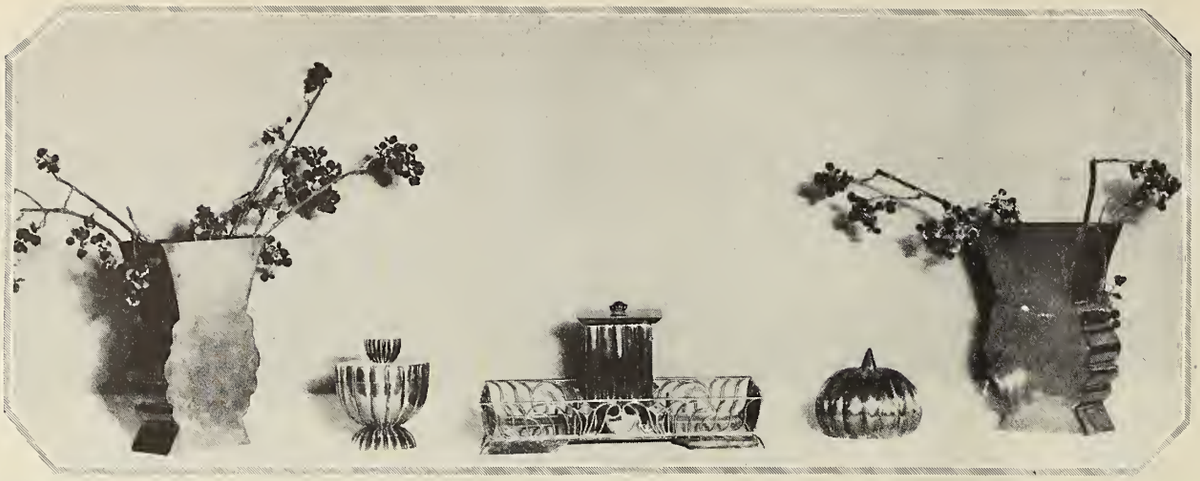
2061. Quaint and old fashioned in shape with a picturesque design of French peasants in black, this cream colored Wedgwood tea set is attractively priced at $8.25 for three pieces. 2062. Cups $10.25 a dozen



2063. The plated tray above, an excellent copy of an old Sheffield design, has a delicate engraved pattern and a pierced rim. It measures 16" x 8" and is $21.50

2064. Mirror with engraved glass border 16" x 31", $65.50. Silver plated tea set in Queen Anne design. 2065. Coffee pot, $25. 2066. Tea pot, $24. 2067. Cream, $15. 2068. Sugar, $15. 2069. Sterling candlesticks 10" high, $29 a pair. 2070. Crystal decanter 11" high, $7.25. 2071. Crystal finger bowls in block pattern, $47.50 a dozen

Bradley & Merrill



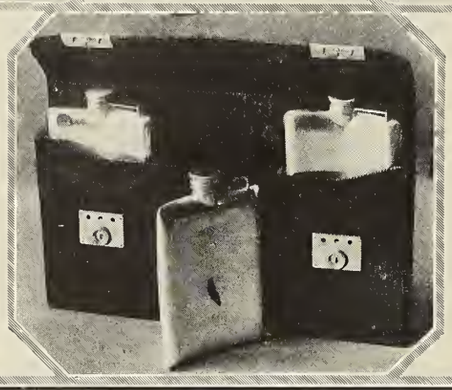
Unusual hand made brass for a desk. 2072. 6″ vase, $10.25. 2073. Box with knob, $10.25. 2074. Ink well, $45.50. 2075. Round box, $10.25



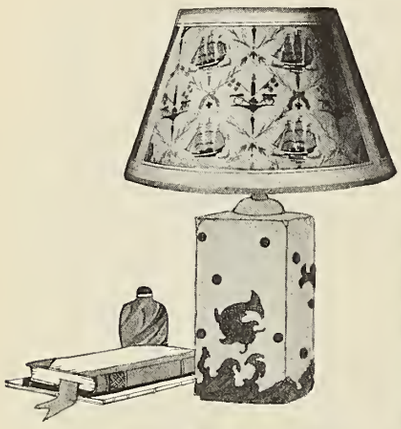
2076. Mahogany tray with six glasses. $24.50. 2077. Quart glass and silver plated shaker. $13.25



2078. Pocket motion picture camera that works by simply pressing a button. Takes eighteen seconds of action or 250 snaps on one film. $150.50. 2079. Film, 16½′, $1.25



2080. Instead of dull legal documents, the black cowhide brief case at the left holds three sterling silver pint flasks. It measures when closed 15″ x 18″, $145.50



2081. A lamp shade masculine enough for a man's room is of French paper with a buff ground and a design of ships in green. black and red. 11½″ at lower edge, $17.75



2082. For the books that one likes to keep near at hand on a desk or table comes this attractive pair of bookends in brown leather with a gold tooled border. Their price is $28



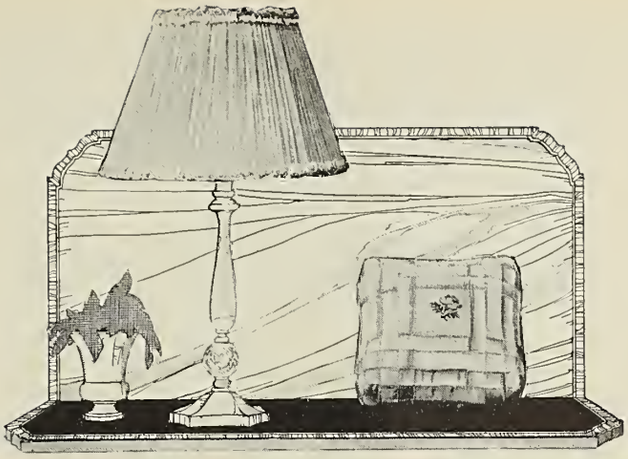
GIFTS FOR A MAN

Other Suggestions will be found on page 128

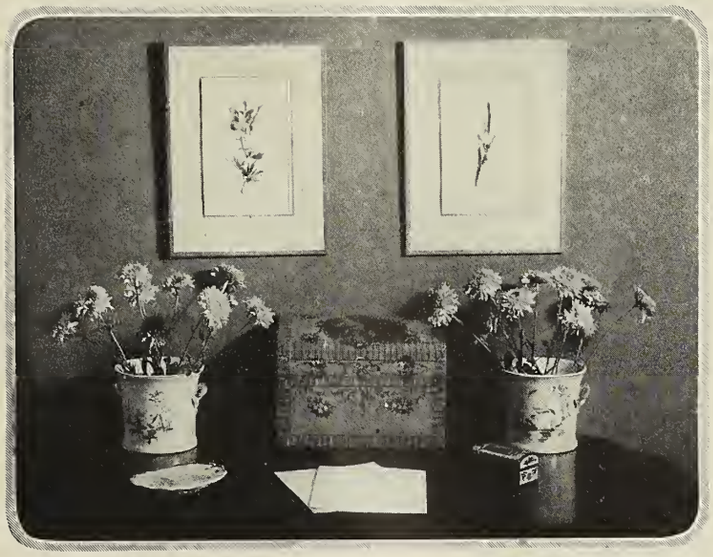
2083. Wrought iron and gilt candlesticks, 16″ high, $15.50 a pair. 2084. Framed etching by Power O'Malley, 16″ x 19″, $24.50. 2085. Green or yellow Chinese bowl 8″ wide, $2.25. 2086. Green pottery Chinese bookends, $25.50 a pair

Bradley & Merrill.

TO GIVE TO A WOMAN



2087. Yellow chiffon shade trimmed with mauve and yellow French ribbon, 6" high, $12.50. Other colors. 2088. Pincushion of shaded blue and yellow French ribbon, $10.50, 6" square





2089. French faience flower holders, 5" high, $15.50. 2090. Ash tray, $3.75. 2091. Box for stationery covered in French paper, $16. 2092. Stamp box, $2.75. 2093. Flower print, 12" x 9", $7.75



2094. Unusually beautiful engraved glass bottles for the dressing table are $10.25 each, 8" high



Bradley & Merrill

Above. 2097. Mirror with black and silver border, $30.50. 2098. Girandole in silver finish with crystal and amethyst drops, $38. 13" high. 2099. Wedgwood powder box, $6.25. 2100. Vase, $7.75



2101. This charming box covered in French paper in shades of blue is 11" long, $6.25



2095. An amusing and decorative cigarette box of English china has a design of pastoral scenes in color. 4" long, 3½" high. $8.25. 2096. Horseshoe ash tray to match, $1.25



2102. The little walnut table at the left might stand beside the bed. It has two drawers and the tray top has a glass bottom, $30.50. 27" high

2103. Mauve pottery lamp with a pink and mauve gauze and taffeta shade, $30.50. 18" to top of shade. 2104. Venetian blue or bottle green glass cigarette box, $12.75

TOYS FOR A LITTLE GIRL

Other toys for girls will be found on page 88



2105. A charming toy for a rainy day is this picturesque country house settlement with tiny wooden people and animals, and sheets of gaily colored houses to cut out and build. $3.25



2106. An eight room doll house in a book and extra sheets of people, furniture and accessories to cut out with shears and fit into the different rooms is $3.25



2109. Besides the furniture in this attractive blue and white kitchen there are tin utensils and four blue cooking pots on the stove. 19" long, 11" wide. $6.25



(Below) 2107. Electric stove 17" high and four aluminum cooking pots, $10.25 complete. 2108. Set of six oven proof glass cooking dishes with recipe book, $2.50

2110. Below is a doll's school with tiny desks, slates, school bags and kindergarten articles all packed in a box 8½ x 13". The dolls are 3" high. $2.75



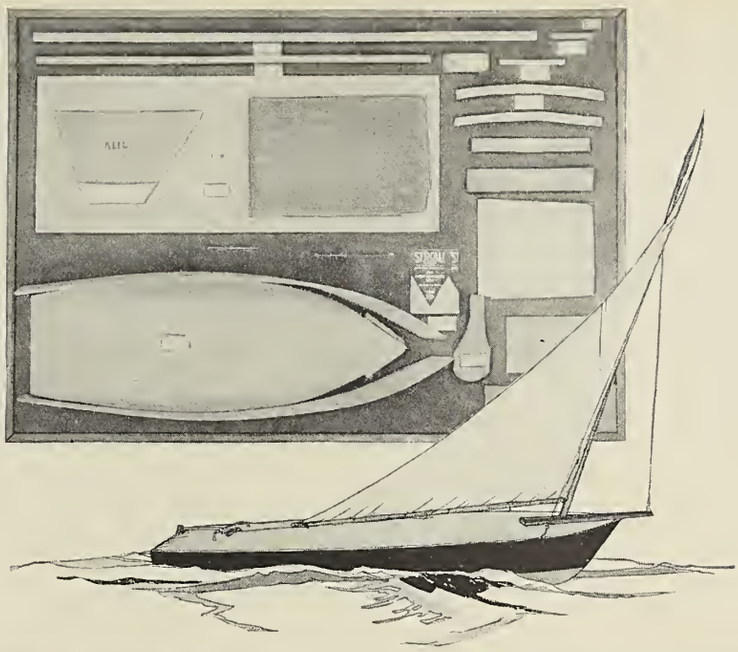
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2111. An unusual and delightful toy is this French doll that really swims when wound up. She measures 14" long and may be purchased for $13.50



TO PLEASE A BOY

Additional toys will be found on page 96



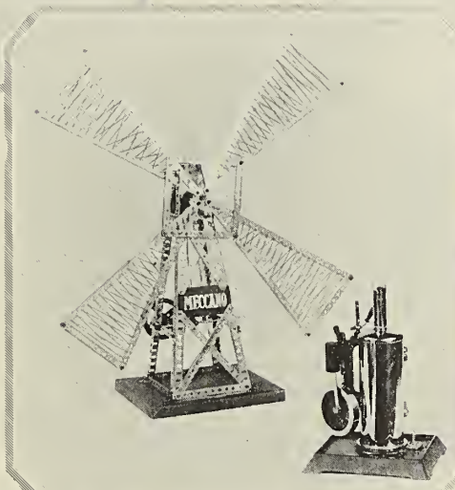
2112. Everything required to make a cat boat 20″ long is contained in this construction set which is easy to build and requires few tools. $7.25. 2113. The complete boat ready to sail costs $18.50



2114. An excellent set for beginners is this midget Mah Jong with cardboard tiles marked in colors, four racks and Babcock's book of rules. Complete for $2.75

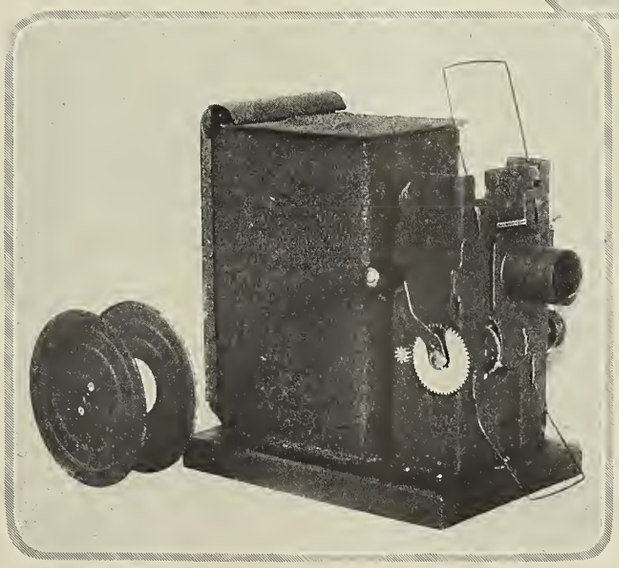


2117. Each one of these five wise birds from the island of Woozoo is numbered. Whoever shoots the highest score with the small popgun wins the game. $1.84 complete



(Below) 2115. A fireproof, electric moving picture machine comes fitted with one film, $7.25. 2116. Additional films of Charlie Chaplin and various subjects are $2.75 for 25′ and $5.25 for 50′

2118. Christmas night when the Yule log burns low is the time for mystery and magic. The box below contains over twenty good tricks and directions for doing them. It may be purchased for $3.75



2119. This small electric steam engine which can be attached to any ordinary socket turns the windmill. It is sure to appeal to any one with a mechanical turn of mind. $12.50. 2120. Meccano steel set for building bridges, towers, windmills, cranes, etc., $9.25



Bradley & Merrill

The GARDENER'S CALENDAR *for* DECEMBER



GRANT THORBURN

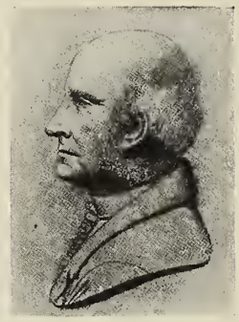
In 1805, with a $15 stock of seeds, Thorburn opened the first seedstore in New York and one of the first in the country. He was also a vigorous writer



WILLIAM BARTRAM

This son of John Bartram, who established the first botanic garden in America and who left no authentic portrait, continued his father's work

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is designed as a reminder for undertaking all his tasks in season. Though it is planned for an average season in the Middle States its suggestions should fit the whole country if it be remembered that for every hundred miles north or south garden operations will be retarded or advanced from five to seven days			*The portraits this month are of five garden celebrities of Post-revolutionary days. Two of them, William Bartram and William Cobbett, were enthusiastic amateurs; the other three were pioneer seedsmen and nurserymen. The establishments of these three men, Landreth, Thorburn and Bridgeman, still carry on after more than a century's existence*			1. Hyacinths, Chinese sacred lilies, paper-white narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.
2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.	3. All tender evergreens that require protecting should be attended to at once. Pine boughs, cornstalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.	4. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.	5. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productiveness of the soil as well.	6. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.	7. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.	8. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.
9. Grape canes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.	10. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.	11. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.	12. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums should have some kind of covering. Loose hay may be used, but the best covering is jute mats	13. Look over the tender bulbs that are stored for the winter, such as dahlias, cannas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.	14. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.	15. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.
16. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.	17. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.	18. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.	19. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.	20. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.	21. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.	22. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.
23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.	24. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.	25. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.	26. This is the time to plan and even install some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.	27. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.	28. The value of the landscaping departments maintained by the big nurserymen should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.	29. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.
30. Mushrooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.	31. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.					



DAVID LANDRETH

The first seed house and nursery in America was established in Philadelphia by David Landreth in 1784, covering two blocks in the, now, city center



WILLIAM COBBETT

A fearless and famous writer on political affairs, Cobbett also wrote more entertainingly than was usual then, or is now, on horticultural matters

THOMAS BRIDGEMAN

Though he came upon the American scene somewhat later than the other men here, Bridgeman was no less an influential figure in our early garden history



Orphan hours, the year is dead,
Come and sigh, come and weep!
Merry hours, smile instead,
For the year is but asleep.
See, it smiles as it is sleeping,
Mocking your untimely weeping.

SHELLEY

Give Whitman's Candies for Christmas



Christmas—*The* day for Quality Sweets!

THE SAMPLER—The admiration of candy-lovers everywhere. Chocolates and confections — favorites from ten other Whitman packages.

SALMAGUNDI—Chocolates of the famous Whitman's "super-extra" quality in a gift box of art metal.

FUSSY PACKAGE—For fastidious folks; nuts and nut combinations enriched with Whitman's luscious chocolate.

PLEASURE ISLAND—Give to anyone—young or old—who has a love for romance and color. Pirate's chest weighted with chocolate treasures.

NUTS CHOCOLATE COVERED — Considered an especial luxury by those who revel in whole nut meats richly coated with chocolate.

STANDARD CHOCOLATES—This is the package which built the Whitman reputation—and is still building it.

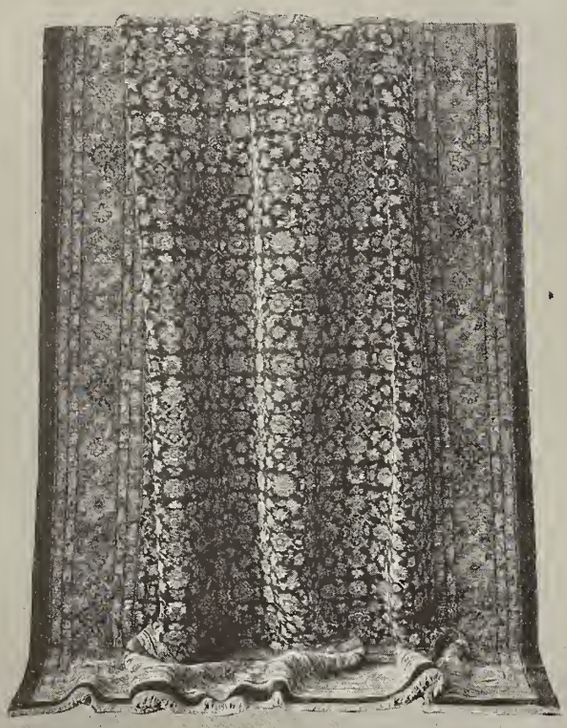
Write us for booklet illustrating the beautiful Whitman packages. See them at the Whitman agency near you. Hand-painted round boxes and fancy bags, boxes and cases in great variety. Special gift boxes for the kiddies.

STEPHEN F. WHITMAN & SON, Inc.
Philadelphia, U. S. A.

New York Chicago San Francisco

BENGAL-ORIENTAL RUGS

Woven from Imported Oriental Yarns



FERAGHAN REPRODUCTION

A tribute to what American resourcefulness plus taste plus knowledge can do.

FINE Oriental rugs can be possessed by anyone with the taste for them plus the price. Bengal-Oriental rugs can be owned by those of moderate means who have the taste for them—price is not essential but taste is.

Bengal-Oriental rugs are woven in one piece—seamless

[Did you ever see an Oriental rug that was seamed?]

Bengal-Oriental fringes are the warps of the rug

[Did you ever see an Oriental rug with artificial fringe?]

Look for this label sewn on the back of every Bengal-Oriental rug



Write for
"BACKGROUNDS OF ORIENTAL BEAUTY"
by Alice Van Leer Carrick

JAMES M. SHOEMAKER CO., Inc.
16-18 WEST 39TH STREET :: :: :: NEW YORK



A farmhouse near Reading, Pa., in which the quoins, purely decorative, represent a structural style of the locality. They define the corners and lend the walls contrasting colors

THE WHEREFORE OF QUOINS

(*Continued from page 66*)

altogether for appearances and one of their foremost duties is to create sharp contrast of light and shadow by their deep division lines. Solely for appearance's sake, too, are the wooden quoins on the First Baptist Church at Providence, Rhode Island.

Quoins are essentially, in their origin, a masonry feature. In wooden construction there is no place for them, so far as any structural purpose is concerned. Considering them as an architectural convention, however, there is no insincerity in using them with a wooden building any more than there is insincerity in using friezes or pilasters.

ALL SORTS *of* BOKHARAS

(*Continued from page 75*)

brownish tones, and black are the prevailing colors; the general effect is superbly rich, magnificent, and sombre. Small clear spaces of white are always present, and the pattern is outlined sometimes in shades of orange, sometimes in creamy white.

The design has individuality; Beluchies, it is claimed, came originally from Arabia or from Syria; certainly they have not borrowed from their neighbors—Kirman, Khorassen, or Afghan—though more than a trace of Indian feeling is in their work. The geometric devices of octagons and great hexagons are at once loose and conventional; curious tree forms appear and now and again some stiffened Persian device is incorporated. Enormous quantities of Beluchistans are produced; the weaving is excellent, camel's hair is added to the wool; the pile is rather long and beautifully lustrous. In America these fabrics are called "Belooz".

Afghan Bokharas, or Khivas as they are sometimes named, have in the fullest measure that barbaric quality which modern taste esteems so highly. The design is full of force and energy, and its almost impressionistic effect does not in the least suggest the ornamental chess-board of the finer "Bokhara" pieces. There are none of the sharp hard dividing lines, and the great octagons, animal forms, and free loose geometric devices are flung on, as it were, with the virile energy one might expect from the inhabitants of the wild hills and mountain passes. The octagons are set closely, side by side, nearly touching, and in the East this arrangement is called Fil-pa—or Elephant's Foot, from its likeness to the track of an elephant. Two shades of red prevail; one, darkened with indigo to a brown tinge, and another literally a blood red; sometimes the red takes on a yellowish tawny tinge. These carpets are woven somewhat coarsely, with the pile long and very bright.

The rugs which are woven actually in Bokhara itself are neither very numerous nor exceptionally fine. The blend of nationalities that go to make up its population and the troubled history of the province have given to Bokhara carpets something of a hybrid quality. Persian influence appears in the floral devices, geometrically stiffened according to Turkoman tradition; other devices have been imported from Mongolian looms. With the characteristic red coloring, yellow is freely used in the borders, and the key is pitched somewhat higher than in the sombre Turkoman-Bokharas. Ersaris and Bokharas have a strong resemblance and are often classed together. The diamond shape cut into "steps" is a common device. As for antiques, these are rare among Central Asian rugs; most have been subjected to hard use, and there are practically none now extant made before the 18th Century, and not many of these. Such as remain are valuable and treasured. In their dark beauty they have been aptly described as the Rembrandts of the Eastern looms.

Because of their pronounced style and harsh, strong coloring, Bokharas should be used by themselves. They do not go well with other Oriental rugs and carpets. They suit the "serious" room and accord with dignified quiet surroundings. They are better in the library, for example, or the study, than in an elegant or a pretty drawing room. With rough plastered walls or walls paneled in natural wood they are quite satisfactory. The deep rich reds and browns of a Bokhara suit them for rooms in which oak and walnut furniture is used. And, because their patterns are so pronounced, it is advisable to subdue the patterns in other parts of the room, making the rugs a pattern feature. It may also be noted that these rugs are broad in proportion to their length, and on that account are easier to deal with than some of the long and narrow Persians.



Fine Pianos That Are Fine Furniture

THE PIANO is essentially the musical instrument of the home. The home is incomplete without it. Ofttimes it is the most costly object in the home.

Until now, however, no attempt has been made to give to its encasements the characteristics of fine furniture.

The House of Sohmer has developed a series of period designs in which is embodied the glory of the great furniture designers of the past.

Through the added touch of genius employed in these period designs the incomparable tone of the Sohmer is presented in appropriate encasements, and the piano becomes an integral part of the home decorative scheme—an authentic furniture piece of extraordinary beauty.

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With this outfit (consisting of a $3.50 weighted brush with wax applying attachment and a 1 lb. (85c) can of Johnson's Prepared Wax) you can easily keep your floors and linoleum like new. This special offer is good through dealers—or send $3.50 direct to us. (Send $4.00 if you live West of the Rockies.)

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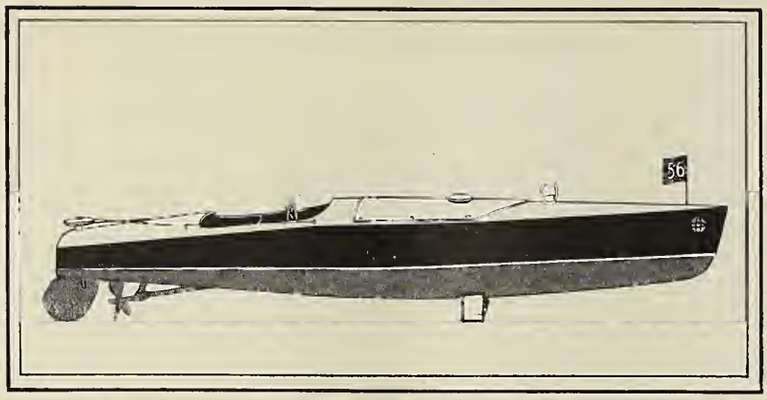
Please send me free and postpaid the Johnson Book on Wood Finishing and Home Beautifying.

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2121. A graceful little motor boat built on long, slim lines measures 15" from stern to bow, $8.75. It is made of mahogany and winds up with a key

MORE GOOD TOYS

Please read directions on page 76



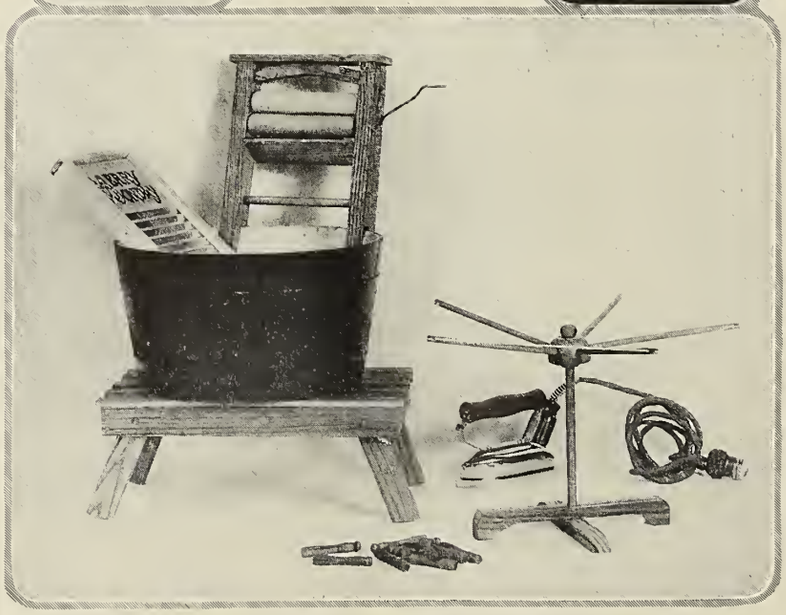
2122. A blackboard 12" square and eighteen picture cards of people, flowers, animals, birds and the alphabet to draw from, $3.25



2123. The attractive doll below dressed in red and white muslin goes to sleep and says "Mamma". She is 23" high, and priced at $6.75



2124. A doll 6½" high, her wardrobe and a chest of drawers 7" x 9" covered in gay paper are $4.25



2125. When the day arrives for washing the doll's entire wardrobe it is advisable to have a complete and practical wash set. The one above consisting of a tub painted bright red, a tiny wash board, wringer, clothes tree, stand, clothes pins and a miniature electric iron may be purchased for $5.69



The New Five Passenger Coupe

One ride in this New V-63 Five Passenger Coupe will reveal to you with what good reason Cadillac invites you to *expect great things.*

Cadillac's notable achievement, the harmonized and balanced V-type 90° eight-cylinder engine, endows this coupe with a smoothness and quietness of operation peculiar to the new V-63.

Power and speed are remarkable, as are docility and ease of control—while safety is greatly augmented by Cadillac Four Wheel Brakes.

The new Five Passenger Coupe is not only more efficient mechanically, it is also exceptionally roomy and is distinguished by its companionable seating arrangement.

Its beautiful Cadillac-Fisher body, appointed with the fine taste of an exquisite drawing-room, is hardly equalled by the most expensive custom-built creations.

Seated in this car, enjoying the new delights which Cadillac has brought to motoring, you will agree, we believe, that the New V-63 fulfills your greatest expectations.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation

CADILLAC

V-63

Standard of the World



In the Christmas Spirit of Old New England

**The "Haverhill"—
a Berkey & Gay Living Room Group**

These delightful pieces hark back to the warmth, the hospitality, and the cheeriness of huge logs blazing in the open fireplaces of old Colonial homes at Yuletide.

As Christmas gifts for your home—or for the home of some friend—what could better express the spirit of thoughtful giving! The "Haverhill" pieces are on display this month at your Berkey & Gay Merchant's. See them—and mark the distinguished quality, with prices as low as true economy will permit. To these reasonable prices your merchant will add freight charges.

Walnut Wing Chair—$110

The Wing Chair, or "Squire's Chair" is of American Walnut—a wood in spirit with the design. The tall, stately back lends to the room a necessary impression of height. By the graceful shaping of the arms and fine proportions of the wings, the heaviness of the old models has been eliminated, yet all the comfort and roominess has been retained. Inside and cushions are covered with a specially woven, figured tapestry—the outside and back in a plain tone. "Resthaven" upholstery specifications insure lasting service.

Foot Stool—$10

The Stool, or Cricket, is also in walnut, covered with the same figured tapestry. Its use affords added relaxation and snug comfort.

Mahogany Living Room Table—$90

Fashioned of all mahogany, in a rich, deep brown finish, the Table reflects a period of American history when early Empire designs were influencing such furniture craftsmen as Duncan Phyfe. Of wide adaptability—it is narrow enough to go between a sofa and wall—and of distinguished proportions, it lends itself to any decorative scheme.

BERKEY & GAY FURNITURE

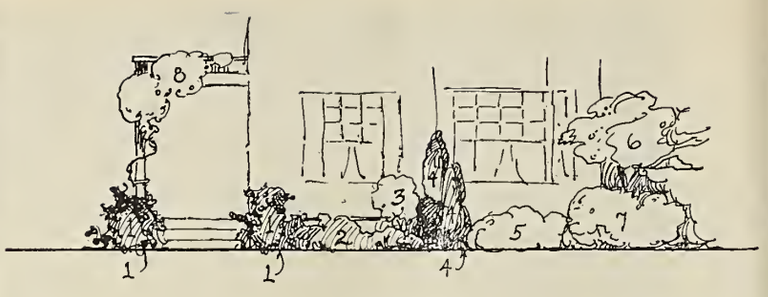
This shop-mark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after

Our brochure describing the "Haverhill" pieces, together with name of nearest Berkey & Gay Merchant, sent upon request

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New York Wholesale Showroom:
116 West 40th Street
(Admittance by letter from your merchant or decorator)

Berkey & Gay
FURNITURE



SKETCH 1

Planting on street side of house (see plan on page 54) contains (1) Taxus cuspidata, upright Japanese yew; (2) Taxus canadensis, ground hemlock, and Taxus brevifolia repandess, spreading Japanese yew, interplanted with English Ivy; (3) Magnolia glauca; (4) Juniperus viginiana glauca, blueish native cedar; (5) Rhus aromatica, fragrant dwarf sumac; (6) Cornus alternifolia, red cornel (7) Snowberry, and (8) Wistaria

DESIGNING AN INFORMAL PLANTING

(*Continued from page* 54)

planned and attained in this city place. Emphasis is laid on winter and very early spring (that difficult time between the going of the snow and the bursting of buds). Then follows the luxury of springtime up to the middle of June. All summer the place is quietly green, enlivened by bits of occasional color. We have tried for as much bloom as possible after October first, though for this we depend largely upon September-flowering perennials.

In the view of the lawn from the house, the big horse chestnut at the entrance is balanced by a tall group of shrubs and evergreens in front of the garage. These form the frame to a picture of the lawn and its planting. The focal point of this picture is the white birch standing out slightly to the left of the center line as viewed from the porch. Another point of interest was created to the right by placing there a large spruce against which is displayed in spring a golden *Forsythia suspensa*, and in autumn a bold group of bronze helenium. The scattering old apple and pear trees further pull the balance of mass in this direction.

The clipped barberry hedge along the sidewalk needs no high planting inside it, for the quiet residential street requires no screening. Furthermore, the hedge gives shelter and background for flowers in a sunny, well-drained spot.

The side of the border opposite the house, however, does need to be well screened. A house has recently been built, with its front door only five feet from the property line, whose shadow falling across the garden necessitated a radical change in the character of its planting. The boundary on this side consists of tall shrubs thin at the base, like alternate-leaved dogwood, syringas, and laurel-leaved willows, faced down with bush honeysuckles (selected as much for their lush early green foliage as for their pink blossoms and red berries).

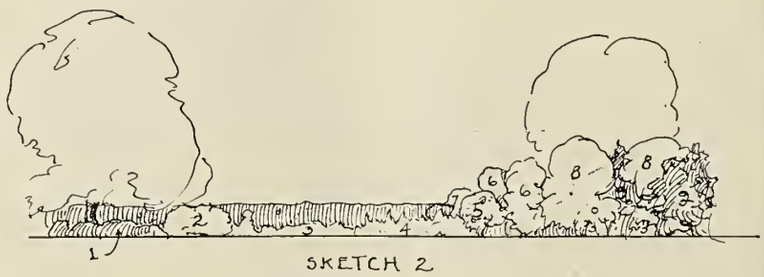
Formerly, instead of rising higher at the outer corners, as proper, the planting fell weakly away. This condition was remedied by filling under the large maple next the street with *Cornus stolonifera*, red-twigged in winter, and with pink and white flowering dogwoods. To make a less abrupt descent to the lower herbaceous planting inside the hedge, these high points were faced with medium sized shrubs and taller flowers. Sketch 2 on this page gives exact details of this. The shady corner under the apple tree was built up with syringas.

The modeling of the planting in front of the garage was the next important spot. Tall white lilacs screened the building effectively. Some fifteen foot arborvitaes in front of these replaced decrepit old cedars. After a few badly assorted specimen evergreens had been culled out, the point was faced down with Mugho pines which had been languishing on the shady side of the house. Interplanted with evergreen euonymous and edged with trailing myrtle, they have flourished until not an inch of bare ground can be seen.

Then it was observed that the place looked desolate in March and April. Accordingly, hemlocks were grouped here and there against the shrubs, particularly under the birch ("C" on plan), and the forsythia placed at "E". Later a number of big red pines, inexpensive, and adapted to under-planting, were used to supplement the hemlocks.

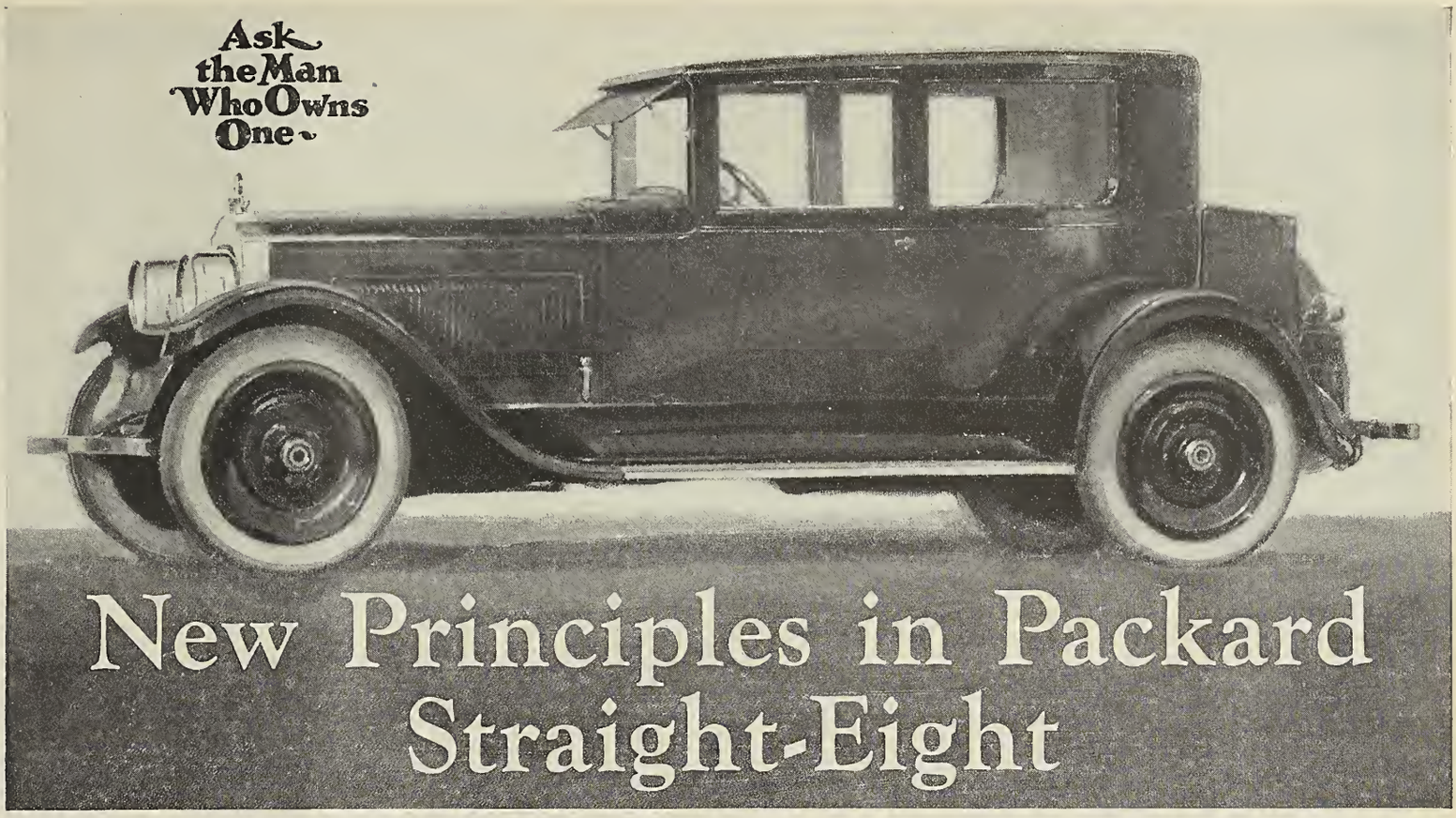
Incidental to the artistic element, soil conditions bore no small part in determining the choice of material. Formerly the fallen leaves had been promptly removed in cans on Ash Wednesday. These

(*Continued on page* 92)



SKETCH 2

Planting from "A" to "B" (see plan on page 54) contains (1) Euonymous radicans vegatus, evergreen euonymous; (2) Paeonia, early pink in strong clump; (3) Crocus and grape hyacynth, early pink tulips, Iris cristata, Arabis and forget-me-nots, Trollius, columbines, lupines, blue aster Climax, and Chrysanthemums; (4) German iris; (5) Snowberry; (6) Euonymous alatus, with New England aster; (7) Rudbeckia triloba; (8) Flowering dogwoods, pink and white, (9) Pinus resinosa, red pines



New Principles in Packard Straight-Eight

What They Are and What They Mean

The performance which lifts the new Packard Straight-Eight out of any possible competition with any other car, either domestic or foreign, is the result of new engineering principles.

It is a fair question, therefore, to ask the nature of these principles and what are the qualities of performance they give the man who seeks the finest type of motoring.

First of all, the Packard Straight-Eight differs in design from all other eight-cylinder cars.

The new engineering principles applied in its construction include a scientific readjustment of power distribution. This is accomplished by a new combination of cylinders and a new firing order that bring the eight cylinders into a single unit of power.

The result is perfect harmony. There is a balance of power not found in any twin-four or tandem-four.

They also include a new crankshaft design which gives power smoothness, motor rigidity and durability. There are nine crankshaft bearings and the greatest distance between bearings does not exceed 2¾ inches.

All the complications of the V-Type motor have been eliminated and all the simplicity of the Single-Six, companion car to the Straight-Eight, retained.

By reason of these new ideas the power unit weighs 350 pounds less than that of the Twin-Six which the Straight-Eight supplanted and it is possible to make the unqualified statement that—

Never before has there been a motor of such perfect co-ordination of all reciprocating and rotating parts.

The effect of these new ideas of design on the power flow is nothing short of magical. It must be experienced to be understood. Were we to attempt to describe it we could compare it only to the flow of an electric current.

Combined with this truly indescribable smoothness in the silent flow of a seemingly inexhaustible well of power there is an equally remarkable flexibility and ease of control.

The Straight-Eight has been three years in development and is based on Packard's 24 years of experience.

Whether or not you have previously been conscious of Packard's leadership in design, you cannot sense the great advance which has been made in motor cars until you have ridden in the Packard Straight-Eight.

Bear in mind that the new Packard Straight-Eight has a score of important features that make it the greatest of all Packards. When you examine it note these: the exclusive Packard Four-Wheel Brakes; the exclusive Packard Fuelizer which speeds up acceleration, reduces the warming-up period and contributes to fuel economy; a steering gear with the minimum of friction and which automatically straightens the car out of a turn; a three-fold lighting system; completeness of equipment.

PACKARD STRAIGHT-EIGHT

When You Build or Repair

Set Aside Enough for Your Hardware

IN BUILDING or repairing, hardware is usually the last item to be considered. There is seldom enough money left to meet requirements. Think of hardware from the start. Know the cost of it in proper quality. A good man to see is the merchant who sells

McKINNEY HINGES

He works with good architects. He knows builders' hardware and can save you much trouble. He knows the kind, quality and number of hinges needed for doors of all kinds and all dimensions. He can tell you exactly how much all your hardware ought to cost.

McKINNEY MANUFACTURING COMPANY
PITTSBURGH, PENNSYLVANIA



DESIGNING AN INFORMAL PLANTING

(*Continued from page* 90)

were now saved and forked into the soil to improve its texture. Applications of sand, lime, and old manure have helped, but even now the soil bakes hard in a dry summer. In a wet one portions of it are almost water-logged, since there is no outlet for a drain except into a neighbor's garden.

Around the birch is an interesting picture of rhododendrons, collected laurel, and the early pink *Azalea Vaseyi*. In front are trillium, blue Virginia cowslip, lemon trollius, violets, foam flower, hepaticas and odd little wild flowers. Daffodils under the tree drift forward to the still larger drifts of scillas in the grass. In midsummer the corner is completely filled with the swiftly spreading hay-scented fern. At point "D" the aforementioned screen planting was faced (after the shade cast by the new house obligated the removal of some good old peonies, since it made them bloom too late to be seen) with an intermixture of Japanese yews and broad-leaved evergreens like *Andromeda floribunda, Leucothoe*, and the new deep pink *Azalea Hono-de-giri*. Everblooming forget-me-not was used as a ground cover, but needed thinning almost at once to avoid smothering the choicer plants. To show a conspicuous splash of color from the house, several hundred large trumpet narcissus were set out, followed by Darwin tulips of deepest rose and cerise. Running back under the shrubs are ground covers of Solomon's seal, ferns and funkia. Monkshood looks best in a strong round clump, and if planted in the spring, speciosum lilies have bloomed later than their appointed season for the family's return.

Point "F" is a deep recess in the planting. Framing this are drooping masses of *Spiraea Van Houtteii*, with one blood-red Japanese maple for accent, with a mingling of hemlocks. Against this background stand out—first a double white flowering peach, and later a big pink magnolia. The ground beneath is carpeted with arabis, creeping phlox, violas and forget-me-nots. Bleeding heart and pink tulips rise above it, to be followed by tall blue *Polemonium coeruleum* and Breeder tulips in broken tones of violet, pink and gold. Pink oriental poppies and iris of pale yellow relieved by tiny coral bells, fill the season until June. In the fall is repeated another red accent of *Euonymus alatus*, with tops of white boltonias showing behind the foreground shrubs.

Farther back under the apple tree is a combination of deep blue *Iris sibirica* and lemon lilies which though cast out from the main garden have proved happy here.

Among the stepping stones is a profusion of little flowers: anemones, scillas, crocus, violets, poet's narcissus and primroses. At this end the focal point as seen from the street is a group of hemlocks framing a big pink flowering almond "bush"—later a Harrison's yellow rose. A clump of German iris balances that on the street side.

The bay at "G" forms a complement to the garden spot next the street. Here are very early single white peonies, pink pyrethrum and several kinds of herbaceous spirea. Last fall we made a feature of a great many pastel-tinted hyacinths beneath the peonies with patches of purple crocus in front. It remains to be seen if they are a successful picture.

Farther along under the pear trees (2) the planting becomes woodsy again with columbines, wild lavender phlox, early yellow tulips, violets, meadow rue and Solomon's seal. For June the corner is backed with dwarf deutzias and lemon lily. In the fall white boltonias and purple asters fill what would otherwise be an empty hole in the shade.

It has been difficult to have much bloom after October first. Each year we try to increase the stock of chrysanthemums. Spring dividing, a little lime, plenty of well-rotted manure, and the use of a special chrysanthemum fertilizer have helped them, but they are often nipped by an early frost. Most annuals are too gardeny looking, but tall orange and lemon marigolds have proved satisfactory for color foliage and ability to resist frosts. In the extreme foreground orange calendulas and the little *Tagetes signata pumila* have ably performed similar service. *Rudbeckis triloba*, a biennial of the Black-eyed Susan type, seeds itself lustily and is most effective in supplementing the yellows.

This brings us around to the evergreen point already described as one of the salient features. Here are as many big double daffodils as the space will hold. Incidentally let me say that the bulbs which form so important a part of the scheme are not taken up when through blooming, but allowed to ripen undisturbed. Some of them multiply like the crocus; others, like the tulips, run out and have to be replenished a few each year.

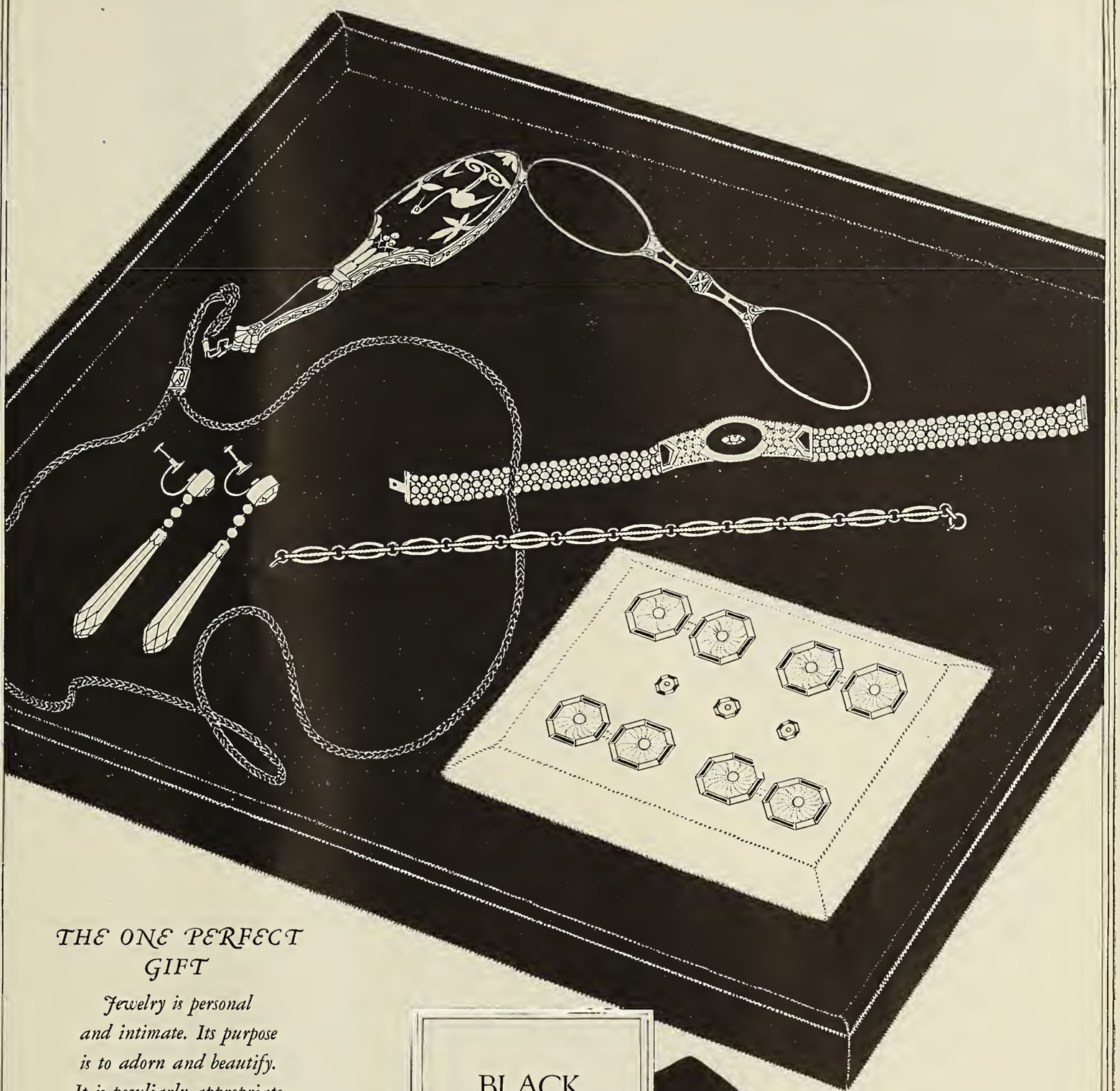
Around the house the planting is simple but well developed. Two massive barberries lend dignity to the front steps. The porch is twined with fragrant honeysuckle and the red berries of a self-sown nightshade. At one side a big wistaria climbs to the very housetop, drenched with fragrant bloom and filled with the buzzing of bees. A little kitchen lawn surrounded by lilacs, spireas, peonies and iris, holds what has proved a wonderful treasure, two flowering crabs, *Malus floribunda var. atrosanguinea*, which, when at the height of their glory, almost eclipse the entire planting.

One wedded to the conventional spectacular color effect of the herbaceous border might find only disappointment in this garden. But it has a rarer elusive quality, lacking in the bolder type—restful dignity, breadth combined with intimacy of detail, and what is more, abundance of flowers, ferns, berries and evergreens to be freely cut and enjoyed. Nor is its upkeep burdensome or exacting of the services of a skilled gardener.

CORRECTION

The owner of the house, a reproduction of which appeared on page 52 of the November HOUSE & GARDEN, is Henry N. Morse, not Henry N. Morris as printed. It was also Mr. Morse's house which was shown on pages 82 and 83 of the same issue and for which, regrettably, no ownership was indicated.





THE ONE PERFECT GIFT

Jewelry is personal and intimate. Its purpose is to adorn and beautify. It is peculiarly appropriate on all occasions where gifts are given.

Above are a few suggestions from a wide range of articles to fit any taste and any pocketbook.

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A PEARL
TO ADD TO A NECKLACE
IS A HAPPY THOUGHT
FOR A HOLIDAY GIFT

BLACK STARR AND FROST

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FIFTH AVENUE
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R C



In illustration: the Taper Twist, one of the newest and most beautiful Atlantic Candles.

The well-appointed home

DECORATING authorities all agree that the appointments of the well-ordered living-room, dining-room, library, boudoir or reception hall of to-day must include—*CANDLES.*

Tradition suggests them, Fashion prescribes them, Good Taste demands them. And Good Judgment says, use *Atlantic* Candles. Then you'll be sure to get candles that are correct—the latest creations of the authoritative designer's art. There's a shape, size and color for every lighting or decorative scheme.



"CANDLEGLOW" is an authoritative and interesting booklet on candle styles, lighting and decoration. A post-card request brings it.

Choose Atlantic Candles for their *quality,* too. The Atlantic label on box or candle is assurance that materials are pure and craftsmanship the finest. Atlantic Candles burn down evenly in dripless "cup" form. Odorless, smokeless and flickerless. Buy them wherever decorative furnishings, gifts or art wares are sold.

FOR CHRISTMAS—burn Atlantic Bayberry Candles. They're hand-dipped, have the real bayberry scent, and "burn to the socket," as the legend says they must to work their fanciful charm.

THE ATLANTIC REFINING COMPANY, PHILADELPHIA

ATLANTIC CANDLES



An English armchair dating from 1770, in the Sheraton style. The turned tapering leg, the rectangular back, the sloping upholstered arms, and the vase-shaped arm supports are characteristic

SHERATON FURNITURE

(*Continued from page* 60)

models, in fact, the graduated details mentioned above gave Phyfe's work its distinction.

Sheraton furniture characteristics are:

Construction: Rectangular, high perpendicular outlines, slender structure characteristic; fronts shaped in bowed curves, convex sideboard and sections typical; columns on corners of sideboards, chests of drawers and desks.

Woods: Mahogany and satinwood with inlay and banding of rosewood, ebony, holly, etc.

Ornament: Veneer, inlay and marquetry; painting, reeding and fluting; caning and upholstery; characteristic motifs are slender urns, shells, stars and lattice; classic details: small ornamental *paterae,* oval, round or rectangular; fans; swags or festoons especially in drapery; wreaths, floral and leaf designs, the narrow flat water-leaf characteristic.

Mounts: Simple, plain, ringed or chased, round, oval and octagonal. Plain edge brass keyholes or set in ivory diamonds.

Top: Straight effects characteristic; chairs often have slightly raised middle section or slightly crested and ornamented; cabinets and other pieces often have very graceful swan-neck pediments.

Back: Slightly raked—inclined backward; straight, flat or shaped. Rectangular with barred baluster; ornamental splat in lyre, vase or other design with lower cross-rail above seat, very characteristic; caned, upholstered.

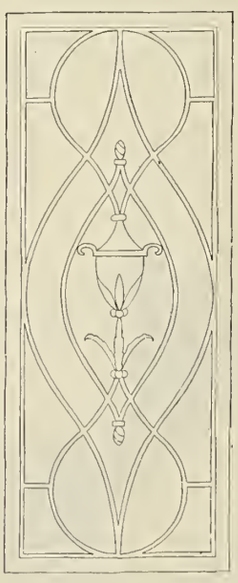
Arm: Straight, curved, dropped; the French arm with vase-shaped support characteristic.

Seat: Nearly square, narrower at back; flat; round or bowed front; upholstered, caned.

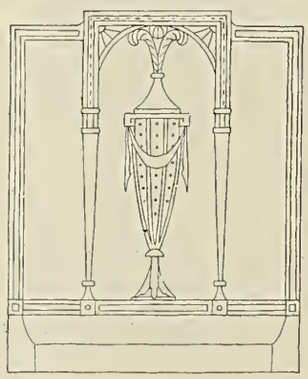
Leg: Straight and tapering; curved in stands and back legs of chairs; typical Sheraton leg is the French Louis XVIth model—round, tapering and reeded—surface carved like a bunch of rods or reeds.

Foot: Plain tapering, spade, turned, fluted, ornamental ankle.

Emphasis of the vertical line gives the distinctive style to Sheraton furniture. It is aristocratic and at home wherever good breeding and gentility give flavor to courtesy. We can fancy the handsome Alexander Hamilton at perfect ease on a Sheraton chair, deftly adjusting the lace at his wrist with a turn of the hand, but missing no point that would lose him mastery of the conversation. Sheraton becomes a furniture synonym for aristocracy.



A door for a bookcase, selected from Sheraton's book of designs



One of Sheraton's most popular designs for a chair back

WHERE FINE CARS CONGREGATE

With the advent of each new winter season, the supremacy of Lincoln closed cars becomes more pronounced.

It is not alone that the number of these cars is noticeably increasing. As a matter of fact, the attainment of large production records has not entered into the plans for them.

But the type of service for which they are employed in increasing volume is conclusive proof of their preferred standing in the public esteem. Fair examination reveals that it is the people whose approval is most significant who are lending impetus to the use of Lincoln closed cars for personal transportation.

LINCOLN MOTOR COMPANY
DIVISION OF FORD MOTOR COMPANY, DETROIT, MICH.



The Four Passenger Sedan

L I N C O L N

Suggestions for Holiday Gifts in

INTERNATIONAL SILVERPLATE



BARBOUR S.P.CO. INTERNATIONAL S.CO. MERIDEN S.P.CO. INTERNATIONAL S.CO. DERBY S.P.CO. INTERNATIONAL S.CO. WILCOX S.P.CO. INTERNATIONAL S.CO.

Trade-marks on silverplated hollowware assure quality of gifts

WHEN you select a gift, you wish its quality to be not only assured, but easily recognized by all who see it. What more satisfactory gift than beautiful, eminently practical silverplated hollowware, stamped with one of the above trade-marks, any one of which is a guarantee of true worth! These four trade-marks stand for makers who have held to standards of quality for more than fifty years. Each is a part of the International Silver Co.—world's largest makers of silverplate.

Whether you buy a tea set, compote, vase, platter, pair of candlesticks or other article, look for one of these marks—the name of the producing factory in the half circle and the words "International S. Co." at the base. Then can you be sure that the silverware is not only well designed, but that it is ready to give you the lasting service you desire.

INTERNATIONAL SILVER COMPANY
Meriden, Conn.

International Silverplate is also made to match the patterns of the famous 1847 Rogers Bros. knives, forks and spoons, and the trade-mark is

1847 ROGERS BROS.

INTERNATIONAL SILVER CO.



2126. This delightful farm yard with its gay red and white houses and amusing array of animals and chickens is just the toy to place under the tree. 19" x 21", $12.50

FOR TEN AND UNDER

More toys will be found on pages 82 and 83



2128. Boy's brown leather tool kit fitted with ten tools of finest tempered steel. $4.75

(Below) 2127. A gay sampler stitch in yellow and green decorates a child's cereal set. $4.25



2129. This charming French paint box contains, besides paints, a compass, easel, crayons, palette and designs for stencils. $5.25

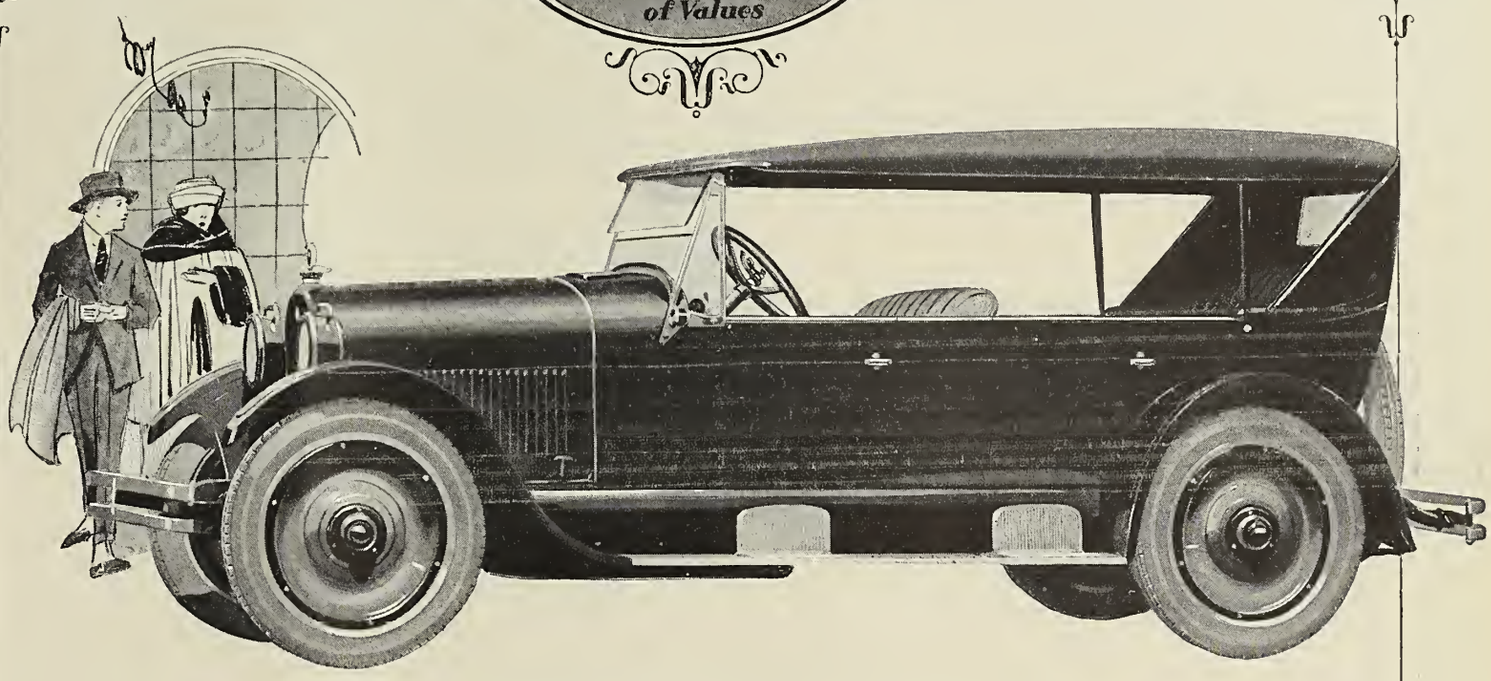




2130. Child's Windsor chair in mahogany finish or painted any color, $30.50. 2131. Child's cereal bowl of sterling silver, gold lined, with etched design of alphabet, $15.50. 2132. Plate, $15.50. 2133. Cup, $14.00

REO

The Gold Standard of Values



NEW HIGH-POWERED REO SIXES

Phaeton Reo

$1545

AT LANSING, ADD TAX

BEAUTY, is expressed by low, clean lines, a slender contour, nickeled touches and refinement of finish,—

Comfort, by long, gently-acting springs, rest-inviting upholstery, unusual roominess, weather-defying side curtains, and a dozen handy fitments,—

Safety, by a low-hung, properly balanced chassis, greatly oversized brakes, dual foot control and easy steering,—

Mechanical goodness, by the 50 horse-power six-cylinder engine, double-frame cradling of power units, burst-proof radiator, improved rear axle.

Regular equipment includes bumpers, Motometer, steel disc wheels fitted with demountable rims and cord tires, step and kick plates, windshield wiper, electric clock, cigar lighter, vanity case, etc.

Write for Booklet "Reasons for Reo"

REO MOTOR CAR COMPANY, *Lansing, Michigan*

STABILIZED INVESTMENTS

Protected for Many Years

THE First Mortgage Bonds we offer for sale are outstanding examples of stability—a stability which protects the investor firmly and persistently until the last bonds are paid at final maturity.

Upon this type of investment we have built our reputation over two decades.

Today, as one of the oldest First Mortgage Real Estate Bond Houses, we are able to offer to investors an issue of First Mortgage Bonds yielding 6½% which will bring a steady income for years to come.

To the investor who has in mind the building of an estate which will stand the shocks of time, these bonds will mean a satisfying investment.

Write today for full information. "I will do it tomorrow" never builds homes or future comforts. Do it now.

ASK FOR BOOKLET V 121

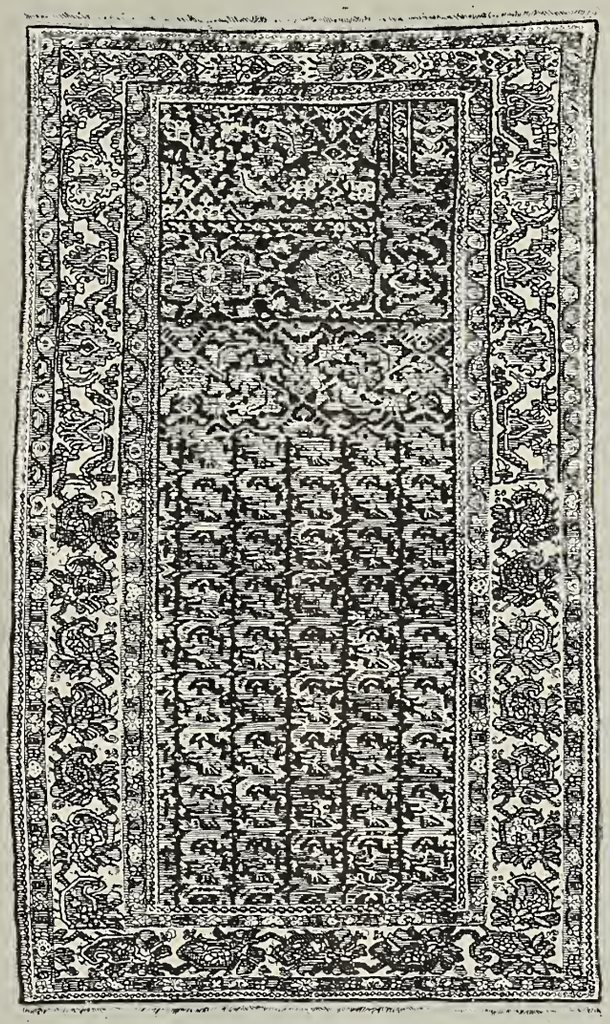
AMERICAN BOND & MORTGAGE CO.
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Capital and Surplus over $3,500,000

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CLEVELAND, DETROIT, BOSTON, PHILADELPHIA AND OVER TWENTY OTHER CITIES

AN OLD ESTABLISHED HOUSE



IN THIS KURDESTAN RUG THE WEAVER HAS ARBITRARILY USED THREE DESIGNS IN THE BORDER AND SIX DESIGNS IN THE BODY OF THE RUG.

THE HERITAGE OF HANDICRAFT

ONE interesting feature always apparent in the Oriental Rug is the evidence throughout of an inherent and ancient handicraft.

Each weaver claims his "family secrets" in the methods he employs in dyeing, spinning and the other necessary processes of preparation. These secrets pass from parent to child, and each in his time seems to leave a mark of individuality in the work.

Every rug is different—and in addition to being a floor covering above comparison—it provides a source of constant pleasure and interest.

We are always glad to extend to our clients the knowledge gained through many years of close association with the East.



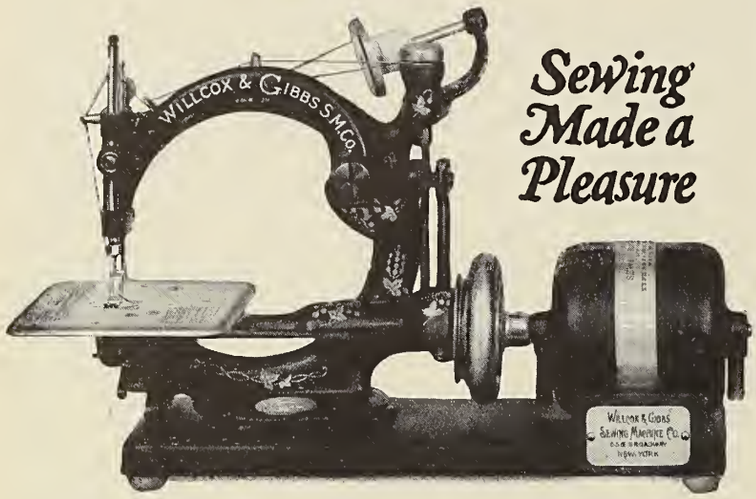
W. & J. SLOANE

ESTABLISHED 1843

FIFTH AVENUE AND 47th ST., NEW YORK

WASHINGTON SAN FRANCISCO

ESTABLISHED 1859



Sewing Made a Pleasure

Willcox & Gibbs Electric

The Aristocrat of Sewing Machines

For over 60 years the finest families have owned and sworn by Willcox & Gibbs machines. For generations the gowns of patrician women of many lands have been wrought on them.

Today, the *Willcox & Gibbs Electric* is invariably the choice in homes of culture and discrimination.

Yet families of moderate means may enjoy its advantages, with all its fineness and with its 16 original features.

NO BOBBINS TO WIND. No tensions to adjust. Everlastingly silent direct-drive motor. Any current. Trivial running cost. Beautiful stitches *three times as strong as ordinary machine stitches*. Sews anything, any speed. Free home trial. Free sewing lessons. Old machine in trade. Sold as above (with handsome carrying case) or with Console (see below).

BRANCH OFFICES:

BALTIMORE, MD., 321 No. Howard Street
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ST. PAUL, MINN., 98 East 6th Street
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A Wonderful Christmas Gift



The Willcox & Gibbs Electric Sewing Machine Console

Console Open

Console Closed, Containing Machine

You Would Never Guess It To Be a Sewing Machine

Send Coupon to Nearest Branch

Send me illustrated descriptive folders on your Portable Electric and Console Electric—also prices, terms, and information on free trial, free sewing lessons, etc. C

*Name*_____

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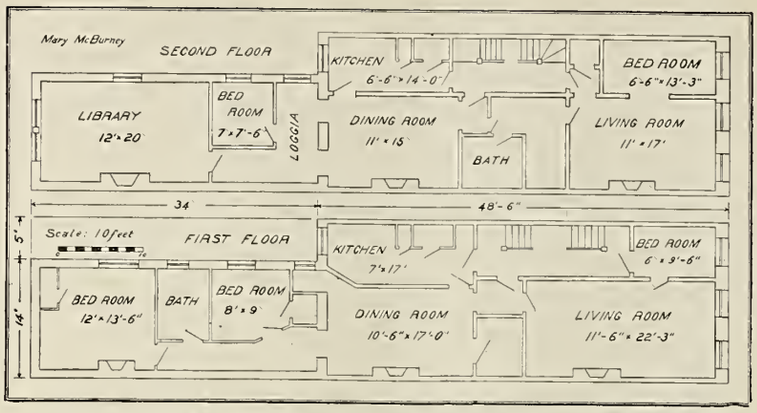
*City*_____

The Console—the most beautiful sewing machine ever made—combining the mechanical superiorities of the Willcox & Gibbs Electric with a graceful mahogany-finish writing desk, table or stand suitable for any room.

Willcox & Gibbs Sewing Machine Co.

Home Office: 658 Broadway, *New York, N. Y.*

Courtesy *Service*



Of the four floors in this house these plans show the layout of rooms on two. Each floor was designed to accommodate one family. The meals are prepared in a community kitchen on the ground floor and sent up to the apartments by dumbwaiter

FROM A BROWNSTONE HOUSE

(*Continued from page 70*)

real home, had made a good investment and had lowered the cost of living in an appreciable degree.

The old house was 19' x 48' on a lot 100' deep. Four families had to be accommodated in comfort and in a degree of spaciousness. It was finally decided that an addition 14' wide and 34' long was the necessary solution.

The original brownstone front of the house was to be retained, the old sash in front used, and the original floor levels unchanged. The floors throughout are new. The alterations were to be made without the services of an architect.

We began our alterations by taking away the front stoop and entering on the street floor. The deep, low room on the left of the front door we made into a sitting room, alcove bedroom and bath. With its neutral walls, old marble mantel painted black, flower boxes in the sunny windows, bright chintz curtains and a few pieces of old Colonial furniture, make it a charming room. Behind this suite we left the old kitchen very much as it was except, of course, for new paint, plumbing and linoleum; and in the adjoining extension put in two servants' bedrooms, a bath and sitting room. The flight of stairs to the next floor was short and narrow, so we took away the heavy old wooden balustrade and substituted a delicate iron rail. That with a plain blue stair carpet and gray scenic wall paper transformed a commonplace hall.

The arrangement of rooms on the next floor can be seen best from the plan. Here the extension involved an inside dark room and how to make use of this dark space caused us much consideration. We finally evolved the scheme of building an alcove into the 5' court. This alcove just allowed a small table where we could have daylight for breakfast and luncheon. For dinner, the dark dining room answered as well as a room flooded with daylight.

Besides the dining room this apartment had a large living room, two masters' bedrooms and bath, a maid's room and kitchen. All of these rooms had the sun part of the day, and three of them have open fireplaces. In fact all the living rooms and dining rooms throughout the house have open fireplaces. These, with an excellent steam heating plant, made us extremely comfortable.

On the second floor the arrangement was entirely different. The front room was made into an informal sitting room with an alcove bedroom shut off by a pair of old Italian damask portieres. Bath and dressing rooms were in the center and the large rear room of the old house was the dining room. The original windows were taken out and the openings made into simple arches leading into a little loggia with a large window in the extension. Here were placed a small table and chairs used for breakfast and luncheon. For dinner, of course, the main dining room was perfect, as artificial light had to be used anyway. The rest of the extension was given over to a bedroom and a large library. The rear hall rooms on both floors were made into kitchens or pantries as one cared to use them.

The top floor apartment had no extension, but had the charm—and comfort in summer—of a roof garden. Here the kitchen and bath were in the center of the house and lighted by skylights. A long narrow hall with arches overlooked the stairs, and with its black and white tiled floor, made a unique feature.

As all the alterations exceeded the estimate by less than ten per cent, and as the entire operation of the establishment cost considerably less than was expected, we found ourselves permanently settled in our own apartments and living far more comfortably than we had in the quarters we had rented in expensive apartment houses.



On the top floor the long narrow hall was broken by arches overlooking the stairs



Six-Cylinder Four-Passenger Coupe
The Standard of Comparison

SIXES	
Five Passenger Touring	$1295
Two Passenger Roadster	1275
Five Passenger Sedan	2095
Five Passenger Double Service Sedan	1695
Seven Passenger Touring	1565
Seven Passenger Sedan	2285
Three Passenger Sport Roadster	1675
Four Passenger Sport Touring	1725
Brougham Sedan	2235
Four Passenger Coupe	1995
FOURS	
Five Passenger Touring	$ 965
Two Passenger Roadster	935
Five Passenger Sedan	1495
Four Passenger Coupe	1395

Prices f. o. b. Buick Factories; government tax to be added.

THE new and roomy four-passenger, six-cylinder Buick Coupe is finding everywhere a marked favor among women. Its impressive grace and beauty, its luxurious appointments and its general tone of richness and elegance exert an irresistible appeal. This appeal is further heightened by the greater certainty of control and safety contributed by the proved Buick four-wheel brakes and the greater smoothness and flexibility of its more powerful Buick valve-in-head engine. These are among the many advanced mechanical features that make this coupe the ideal car for women who delight in doing their own driving.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

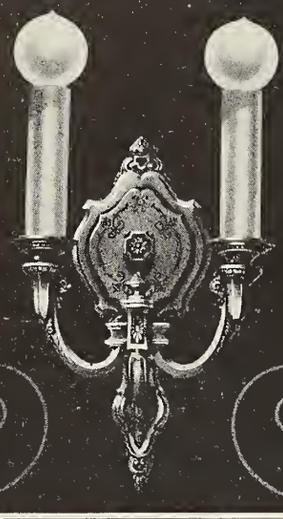
BUICK MOTOR COMPANY, FLINT, MICHIGAN
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Pioneer Builders of
Valve-in-Head Motor Cars

Branches in All Principal
Cities—Dealers Everywhere

Riddle

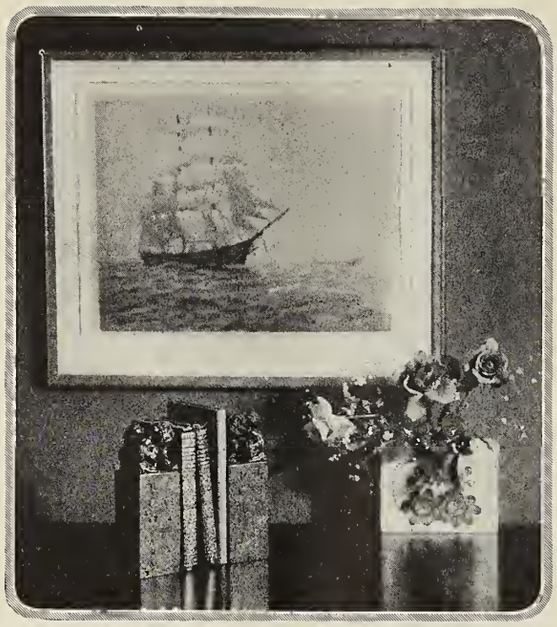
DECORATIVE LIGHTING FITMENTS



THE increasing use of wall sconces lends particular interest to the various Riddle Fitments of this type. The one-light and two-light brackets illustrated are recent Riddle productions in the new Esperanto Decoration, which is absolutely permanent, proof against deterioration, and in colorings eminently suited to the prevailing tones in interior decoration. These sconces are desirable for new homes or to replace old-style fixtures. Your Riddle dealer will be glad to give you an estimate and suggestions. Booklet with color illustrations sent on request to Department 2.

The Edward N. Riddle Company
Toledo, Ohio





2134. Colored print of ship framed in green and gold, 22" x 19", $25.50. 2135. Carved soapstone bookends, 8" high, $10.25 a pair. 2136. Pottery flower holder with brilliant decoration, $6.75

FOR THE LIVING ROOM





2137. Convenient and unusually smart is this graceful two-tier table made of pearwood. It is 26" high, $35.50



2138. This small wooden lamp painted rose and silver or blue and silver has a pleated glazed chinz shade to match. 15" high, $18.50 complete

2139. Reproduction of an early American glass lamp with parchment shade decorated with two old prints of New York, 15" high, $25.50



2140. This small table has an inlaid top of wild cherry wood and a brass railing. Round, oval or kidney shape, 21" high, $15.50

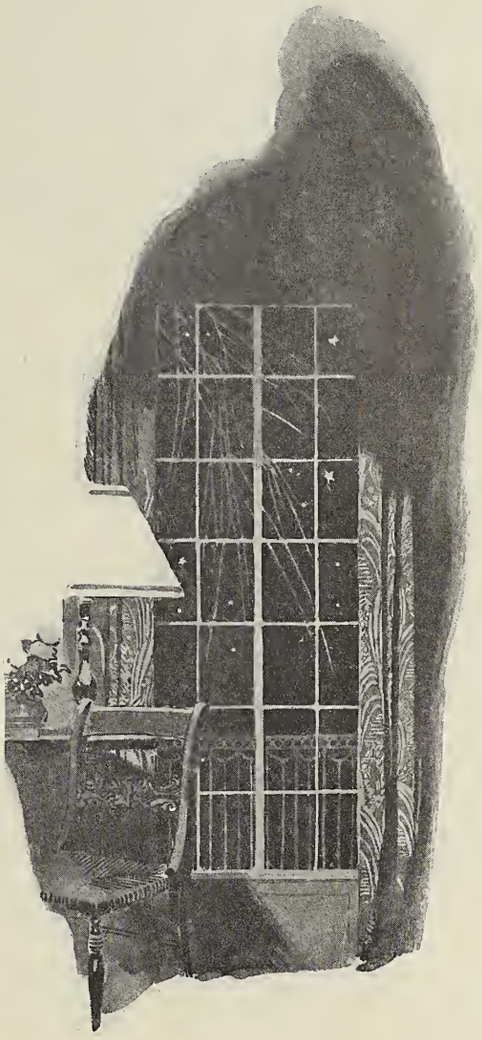
TOILES *de* RAMBOUILLET

An unusual group of hand-blocked linens from France as distinctive as the famous Toiles de Jouy

The fascinating designs printed in Oberkampf's workshop at Jouy, France, created a vogue which the intervening years have failed to dim. Today Toiles de Jouy are as famous, as much prized as they were back in the late 18th Century when they first appeared.

Now has come a new series of French printed linens as distinctive in their way as the Toiles de Jouy. Several French artists of note, exhibitors in the important Salons, are creating the designs for this new group called Toiles de Rambouillet after the ancient chateau so closely linked with the history of France.

One of the artists who is creating designs for the Toiles de Rambouillet series composed and painted the cartoon from which is being woven the Gobelin tapestry commemorating the participation of the United States Army in the World War. This will decorate one of the rooms in the White House. Two of the artists are pupils of Puvis de Chavannes, the French master of modern mural decoration who is represented in this country by several notable murals in the Boston Public Library.



Each design is hand-printed on linen, not in a hard, flat way but so as to produce a mottled, uneven effect. At times the colors are light, fresh, almost transparent; again they are soft, subdued, mellow like those in an antique piece. Often the artist has chosen to have his design printed in only one color, sometimes two—rarely more than three. The designs themselves are well balanced compositions full of grace and variety done with the freedom of execution which characterizes real mastery. This simplicity of coloring and the choice designs distinguish Toiles de Rambouillet, set them apart from all other printed linens and indicate a potential vogue as great as that of the Toiles de Jouy.

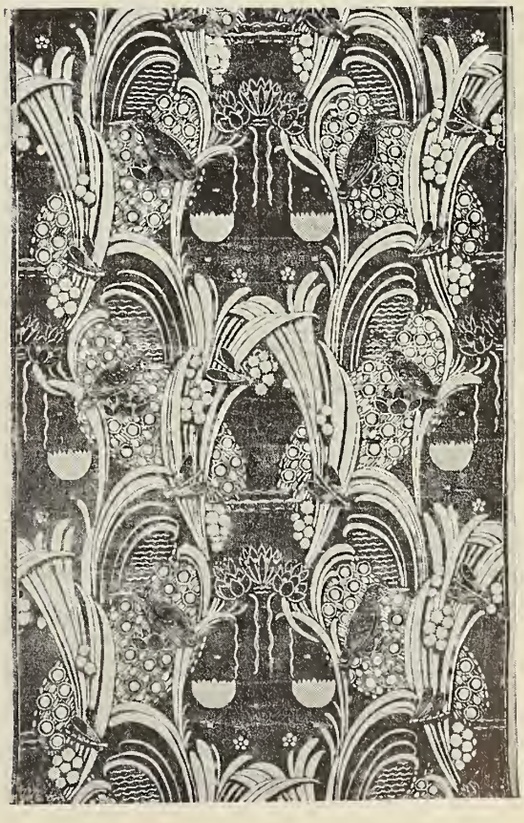
The first group of Toiles de Rambouillet has just been imported. This notable series is exclusive in the United States with F. Schumacher & Co.

Your own decorator or upholsterer will make arrangements for you to see the Toiles de Rambouillet series of which twelve charming designs are now ready. He will also arrange the purchase for you. F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics.



A GROUP *of modern French artists created the designs for Toiles de Rambouillet, the unusual series of printed linens recently imported by Schumacher. The design at the left is hand printed in two soft colors with charming irregularity.*

*P*ARTICULARLY *effective is the design at the right, hand-printed in two colors. Toiles de Rambouillet are appropriately used at windows, as wall panels, and as covers for chairs and couches.*



F. SCHUMACHER & CO.
60 West 40th Street New York
Offices in Boston, Chicago, Philadelphia

Brand New **Oakland** True Blue

What is the Outstanding Feature of This Car?

Frankly—With its Four-Wheel Brakes, Brand New Engine New Fisher Body and New Low Price—It is Hard to Say!

Come—ride with us in this new Oakland Sedan! Throw open its wide doors, and so much of beauty, comfort and convenience will meet your gaze, that you, too, will be at a loss to name its outstanding feature.

Settle yourself in its deep-tufted, velours cushions and take the wheel. Don't grope blindly at the dash, for all controls are at your finger tips on the steering wheel—ignition, choke, horn, throttle and light-dimming lever.

Touch the starter and feel the instant response of the smooth and obedient brand new six-cylinder engine. A glance at the instruments, plainly visible in a neat panel on the dash, indirectly lighted—a quick, noiseless and effortless change of gears—and you're off!

The smooth and quiet power tempts you to greater speed. You open the throttle wider. And then—a careless pedestrian dashes in front of you! *Halt!* Instinctively you depress the four-wheel brake pedal and the car stops—quickly, smoothly and noiselessly as it started.

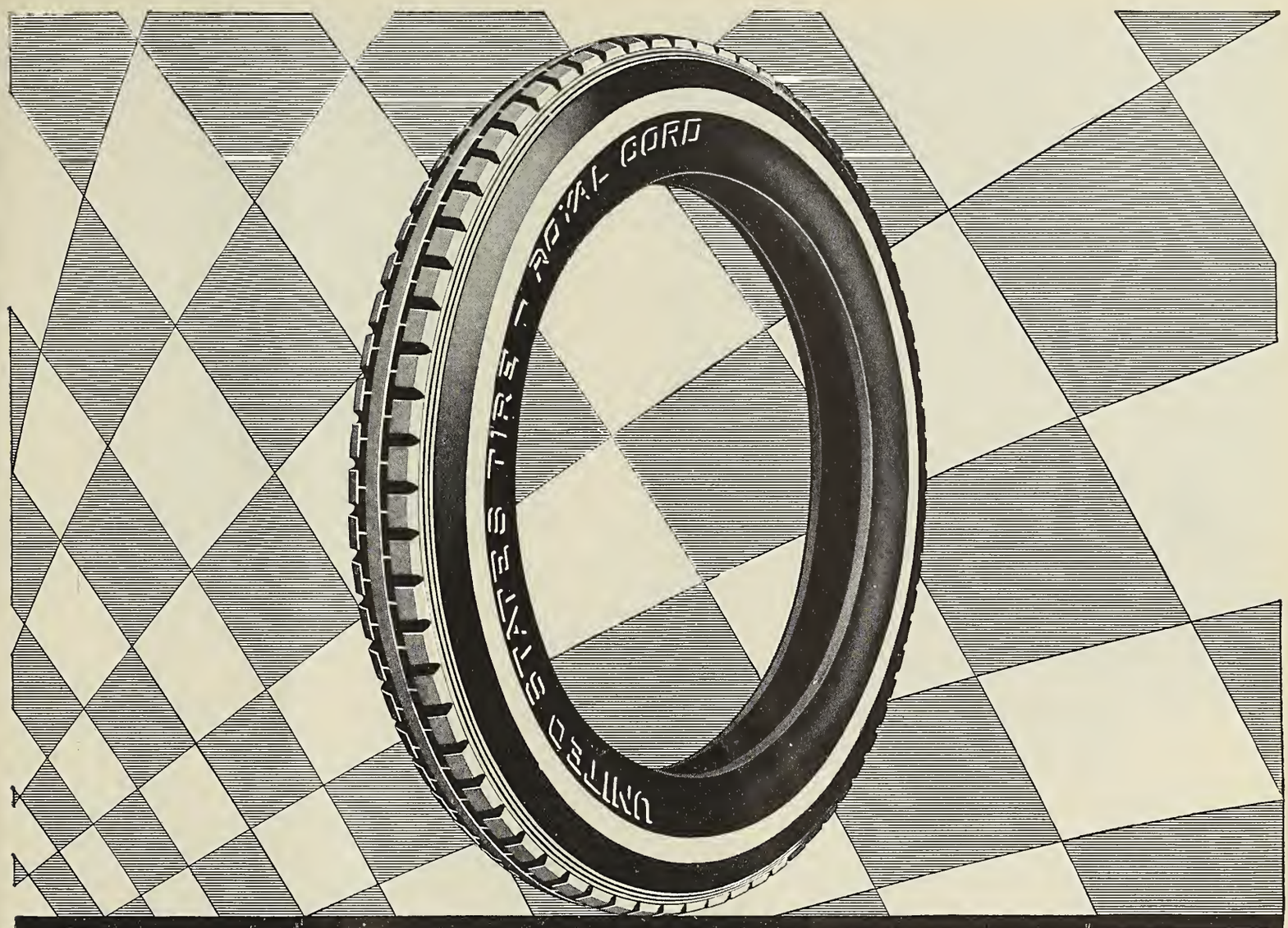
But this is only a mythical ride. Let an Oakland dealer give you a real one. Truly, it will provide a new thrill of motoring enjoyment and security. And a double surprise will be yours when you learn that the price of this wonderful Sedan is only $1395, at the factory.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN
Division of General Motors Corporation

Every Oakland Six carries the 15,000 mile engine performance guarantee and Mileage Basis gauge of value

Touring Car - $945	*Sport Touring - $1095*	*Business Coupe - $1195*	*Sedan - - - - $1395*
Roadster - - 945	*Sport Roadster - 1095*	*Coupe for Four - 1345*	*All prices f. o. b. factory*





How thousands of Car Owners will avoid Tire trouble this winter

THE great increase in winter driving of closed cars is demanding more and more Royal Cord equipment.

Nothing is much more unpleasant than making a tire change when the weather nips your fingers and the roads are covered with ice, snow, slush or mud.

Thousands of car owners avoid it by equipping with Royal Cords all around before the cold weather sets in.

A Royal Cord combats winter hardships, flexing easily over the ruts and bumps of frozen roads, and maintains its vitality because—

1. It's built of Web Cord which has no cross tie-threads and is thoroughly impregnated with pure rubber latex.

2. It is built by the Flat Band Method which insures that each individual cord bears its proportionate share of the load.

3. It is built of Sprayed Rubber, the first uniformly pure rubber ever used in tire manufacture.

These advantages and the anti-skid protection of the famous Royal Cord Tread can only be obtained from the dealer in U. S. Royal Cords.

United States Tires are Good Tires

U. S. Royal Cord Tires

United States Rubber Company

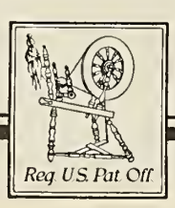


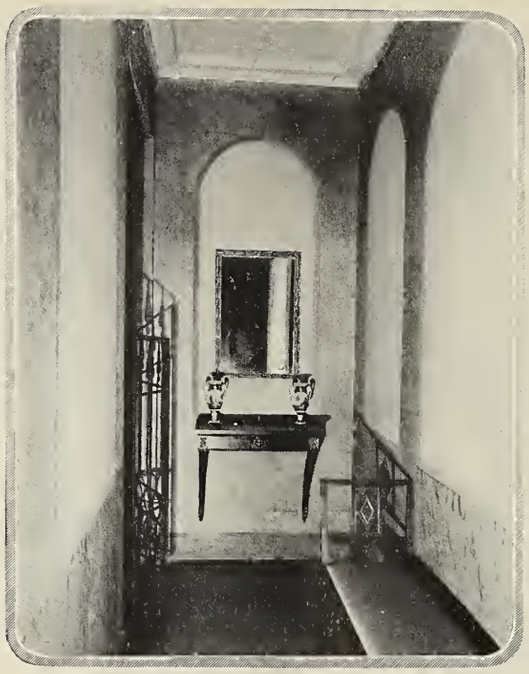
McCutcheon Handkerchiefs *for* Christmas

Distinctive—personal—in excellent good taste—is the Christmas gift of McCutcheon Handkerchiefs. Indeed, it would be difficult to find a gift more completely satisfying to giver as well as to recipient.

Select your Christmas Handkerchiefs from McCutcheon's—where there is a collection of probably greater distinction and more comprehensive variety than is to be found in any other retail shop in the world. We welcome mail orders as well as personal visits, and assure you of our careful, painstaking service.

James McCutcheon & Co.
Department No. 44
Fifth Avenue, 33d & 34th Streets, New York





One end of this tiny hall was treated as a vestibule and divided from the rest by a decorative iron gate. Fakes, Bisbee, Robertson, decorators

THE DECORATION OF HALLS

(*Continued from page* 53)

house is a much more elastic and personal problem than the hall in the detached house. Perhaps the very compactness of these apartment halls suggests a boldness of treatment and a daring use of color and design which might seem frivolous and out of place in the more architectural and spacious halls of the detached house.

Sky blue, blue green, Adam green and yellow are good colors for the walls of a small hall. And there is no end to the delightful effects possible by means of scenic or floral papers. A paper of vistas and distances is especially successful in a narrow hall where one needs the suggestion of open spaces. The woodwork can be painted to tone in with one of the shades in the paper or can strike a brilliant note of contrast.

On this page are photographs of a hall it was thought advisable to separate into two parts. This was done by means of an iron grill or gate. By treating the end of the hall nearest the entrance as a vestibule with marbleized walls, broken by arched panels, an illusion or space was created

(*Continued on page* 108)



M. E. Hewitt

Gray green marbleized walls broken by arched spaces painted sky blue make a distinguished background in this small hall in the apartment of Dr. H. F. Hammer



"To Complete an Evening's Pleasure Give Me Music—

Music? The Duo-Art *is* Music!"

IT is Classic Music made to live forever in tonal form as well as in manuscript through the art of the great modern players. Whose portrayals of Chopin do you prefer—that of de Pachmann, of Paderewski, of Hofmann, of Gabrilowitsch? The Duo-Art brings to your delighted ears their every subtlety.

It is Romantic Music—the wonderful melodies which tune our senses to things beyond this earth—all the sentiment—the thrill that can come with music, comes with the Duo-Art.

Do you love to have a gifted musician sit down at the piano, run his fingers over the keys and play one after another of your favorite things? This, the Duo-Art will do.

It is an accompanist—if you sing, or have a guest who sings—or play a solo instrument—the Duo-Art's beautiful accompaniments are always ready—a perfect background for any occasion or demand.

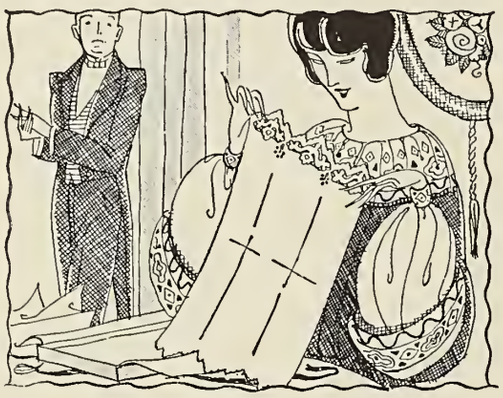
It is a host in itself for dancing—all the latest and best dance music is part of the Duo-Art repertoire. By means of recordings by authoritative dance pianists this marvelous instrument stands ready to furnish the most entrancing dance music imaginable.

The Duo-Art illustrated is a Steinway Grand. As a piano it is the magnificent Steinway unchanged for hand-playing. When the wonderful Duo-Art recordings are to be played, a perforated roll is inserted, the electric motor started, and the music begins.

THE AEOLIAN COMPANY

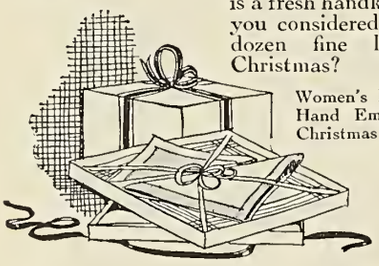
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A pleasing and appropriate gift is a cherished reminder of a friend who cares—and of a friendship that should grow firmer with each passing year.

The very first requisite of one's toilette is a fresh handkerchief of soft linen. Have you considered a gift package of half a dozen fine linen handkerchiefs for Christmas?



Women's Pure Linen Handkerchiefs with Hand Embroidered corners. A Special Christmas value.

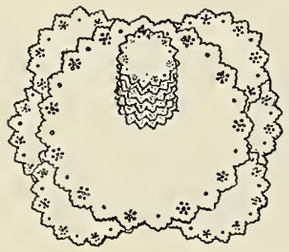
50c each

Men's Handkerchiefs of Fine Quality Linen, with initial corners.

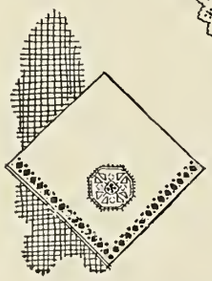
$1.00 each

The Gift of Household Linen

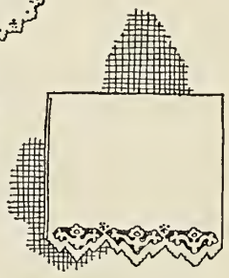
This 13 piece set of pure Linen priced at $9.00—remarkably reasonable for such splendid quality.



Below—Guest Towels embellished by very fine Spanish cutwork, offered in four beautiful designs. Size 15 x 24 inches, $3.50 each.



Luncheon Napkins of fine Italian Linen in several very attractive designs, 14 x 14 inches. Specially priced, $13.00 a dozen.



Your mail orders will be given prompt and careful attention.

Send for illustrated catalogue No. 62

McGibbon & Co

3 West 37th Street ~ New York

NEAR FIFTH AVENUE

THE DECORATION OF HALLS

(*Continued from page* 106)

and a charming effect achieved in a tiny hall somewhat less than five feet wide.

Here color was of tremendous value. The walls were marbleized a cool gray green and the arched spaces between painted sky blue. The base board and door were also marbleized in black and green, and another color was introduced in the covering of the little Directoire settee—a brilliant cherry red striped silk.

Perhaps one of the most essential qualities halls and vestibules should possess in their decoration is that of a slight impersonality. Here is a part of the house through which every one who enters by the front door, and for whatever purpose, must pass. There is no reason in the world, then, why it should give itself up to its occupants as a living room would. Its treatment should contain a little reserve, but not a hint of unfriendliness.

There is no limit to the infinite variety of delightful effects possible in a hall. Whether the interior be spacious and formal or merely a narrow passageway there should be the shock of something unusual and brilliant, a color scheme that invites and intrigues by its very daring—an effect permissible in an interior that one merely passes through, and, passing, receives a momentary impression which strikes the keynote of the interior beyond.

WITHIN THE CRYSTAL GARDEN

(*Continued from page* 58)

For the simultaneous accommodation of both hot and cool weather vegetables and flowers a two-compartment house is, of course, the best, for it provides two separate and distinct ranges of temperature that can be regulated at will. On the other hand, a properly built and managed one-compartment structure will produce astonishing results, both in variety and quality.

Properly managed, you will note. The knowledge that you need is merely that general understanding of horticultural matters which spells success out-of-doors.

Are you familiar with the symptoms which indicate the necessity for watering? You realize the dependence of plants upon fresh air, good soil and cultivation, plenty of sunlight and a suitable temperature? You know from experience that overcrowding means poor blossoms or fruit and spindling, unhealthy growth? All right—then you may enter upon a small greenhouse career with the assurance that the management problem will not trouble you.

As a matter of actual fact, the years have done much to stabilize the whole matter of growing plants under glass. Improvements in design, in construction, in heating and ventilating systems have put the greenhouse on an extremely practical and assured basis. As they stand today, the smaller houses produced by the leading makers are so efficient that no man or woman need have any misgivings about being able to handle them successfully.

It is perhaps superfluous to say that the primary desirability of a greenhouse is during those months when outdoor gardening is at a low ebb or an actual standstill—say, from November until April. However, there is no time during the year when it need be non-productive, except June, when everything is cleaned out of it to admit of a general overhauling, repainting and sanitating. After the regular winter-blooming plants are through, the benches become ideal places for seed flats, for the rooting of cuttings, and a dozen other like activities. When summer comes, and it is time to put in the annual flower and vegetable seeds that will fill the house with their bounty next winter, what better place could be asked than the protected greenhouse, with its ample ventilation and slat screens that can be drawn at will to admit or exclude the sun's rays? Most emphatically the crystal garden is an eleven-months-out-of-twelve investment; and that twelfth month is much less a loss than it is a period of interesting rejuvenation.

So, when all is said and done, the small greenhouse is not a thing to be looked upon with awe or any misgivings as to the results it will give when operated with average garden knowledge. The difficulties sometimes present in the older types of house are gone. Metal frames have displaced the former ones of wood, with all their disadvantages of appearance and innumerable lurking places for bugs and germs. Standardized construction has improved the architectural features and provided tight joints so that a minimum of heat goes a maximum of distance. The former clumsy ventilation mechanism has given place to devices so well designed that literally a child can operate them. The whole matter has been reduced to a point of simpleness and certainty that leaves little to be desired.

Architecturally, these houses of today are anything but eyesores. As compared with the ugly designs of the 70's and 80's, their lines and proportions are excellent, their construction is of a character that indubitably spells worth. They are produced in sufficient variety of size and form to make possible the selection of one that will fit harmoniously into any architectural or landscape scheme.

And now for a few bits of tangible advice to help you further than the limits of these pages will permit:

In the first place, get and read some or all of the following books: Gardening Under Glass, by F. F. Rockwell; Practical Floriculture, by Peter Henderson; Fruits and Vegetables Under Glass, by William Turner.

Next, in the light of what your reading will disclose, be sure that you have a suitable location for a greenhouse. (There must be abundant sunlight, good natural drainage, etc.)

Study the catalogs of several of the leading manufacturers, weigh the class of business they are doing and the suitability of their designs to your particular situation. Consider no house or heating system in which quality has been sacrificed to price, for the greenhouse is a long-time investment and cannot afford to be "cheap".

Write freely to the firm whose product seems the best for you. Ask them any questions you feel like—type of house, location, cost of operation, what it will grow, etc., etc. They are amply qualified to give authentic, helpful advice and sincerely assist you in settling doubtful points.

And finally, tear the lining out of your pocketbook, auction off your best bonnet, or hold up a bank messenger, if need be, to acquire the wherewithal that will give you a little crystal garden all your own, where you can laugh at winter and plant and prune and pluck to your heart's content.

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Below—Silhouette, Pied Piper of Hamelin 4 x 11″





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Walnut Base
Top—22″ x 36″
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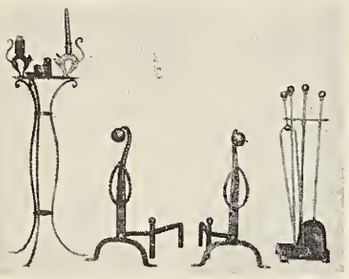
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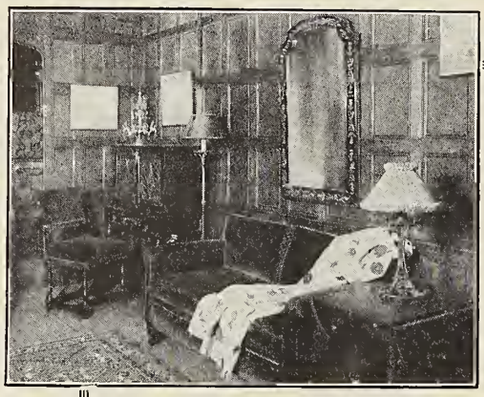
Smoker's Stand Andirons H-261 Fireset H-139

EARLY AMERICAN ANDIRONS

The smoker's stand is 36″ high—$15.00. The andirons with hammered brass balls are 22″ high—$22.00, and the fireset 30″ high—$16.50. All make up a most interesting group.

Catalog H sent on request

THE H. W. COVERT COMPANY
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The
Odd Piece

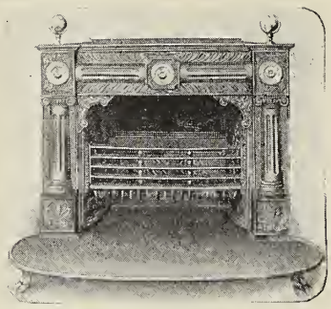
IS the most interesting feature of a room. Modern rooms, in fact, are often furnished with odd pieces exclusively. Ideal effects are to be obtained with the illustrated:

FIRESIDE SOFA—4 feet 6 inches long, down-cushioned, upholstered in heavy sateen. Specially priced at $135

DESK—solidly constructed, beautifully carved. Walnut or oak. $235

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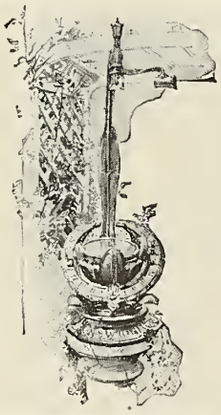
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Price—$7.00 each

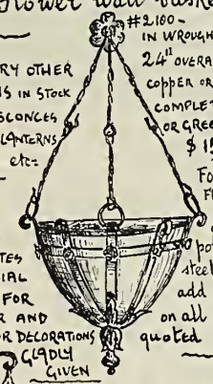
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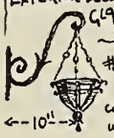


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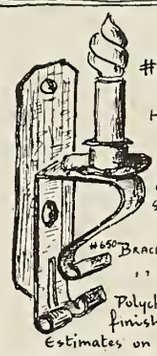
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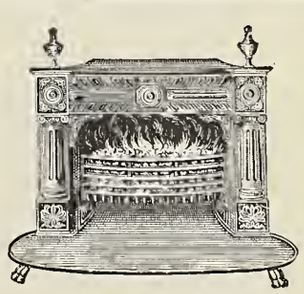
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Illustration directly above shows design in slightly reduced size

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2141. The charming thing about this French pottery tea set is its color—warm yellow, deep blue, rose and green. Three-piece set with six cups, $20.50. 2142. Cake plates, $18.50 a dozen

GIFTS FOR THE HOUSE

Check Must Accompany Order

Directions for purchasing will be found on page 76

2143. Taffeta pillows in any color bound with French ribbon in contrasting shades. 18" x 10", $12.50. 2144. 12" x 10", $8.25





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Furniture from Danersk, New York
Mantel from Arthur Todhunter, New York

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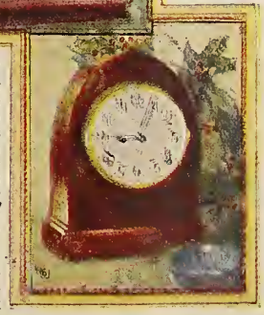
Gift-giving can be elevated from an amenity to an art. Simply avoid purchasing the obvious, the ordinary or the inapropos. The most acceptable presents combine utility with beauty. If, in addition, your selections contribute something to the lives and the living-rooms of the recipients, you have chosen well.

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There is a charming model to harmonize with any color scheme or period, and types exactly suited to enhancing the effect of mantels, high-boys, low-boys and book-cases. Is there a single person represented in your Christmas shopping list who would not prize a genuine Seth Thomas? And when you are at the clock counter, why not select at least one for beautifying your own home?



Seth Thomas "TYNE" —an ideal gift for former Naval Service men and all who love the sea. Ship's clock movement in marine mahogany case. Sounds up to 8 bells every four hours. *With raised bronze numerals,* $59.



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The clock shown in the main illustration is Seth Thomas "Chime Clock No. 73." Authentic replica of Old English design. Cabinet mahogany case; hand-pierced gold dial. Resonant, musical Westminster Chime, sounding the quarters and striking the hours on mellow tone-rods. Price, $120.

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The leading shops of the United States and Canada display wide assortments of Seth Thomas Clocks, including the five models described herein. Prices are somewhat higher in the Far West and Canada.





Seth Thomas "TAMBOUR NO. 16"—a new creation. Its base is 21 inches; the height, 9 inches. *With silvered dial,* $22.

Seth Thomas "EDEN" One of the most accurate timepieces ever made. Seven-jeweled lever movement, watch escapement. Particularly suited to the boudoir or the desk. *With plain dial* $22.50. *With radium dial,* $24.50.

SETH THOMAS CLOCKS



The ideal gift of Pyralin toiletware is a complete set which can be purchased in any material, pattern or decoration.

The set you start today can grow through the years to come. Added pieces always match.

IVORY
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. . . the name-stamp means the gift is genuine

The Pyralin name-stamp on each article cannot but add to the satisfaction of giving, and to the appreciation of the one who receives—for it is a guarantee of full value, of lifelong beauty and usefulness. Sold by leading stores everywhere.

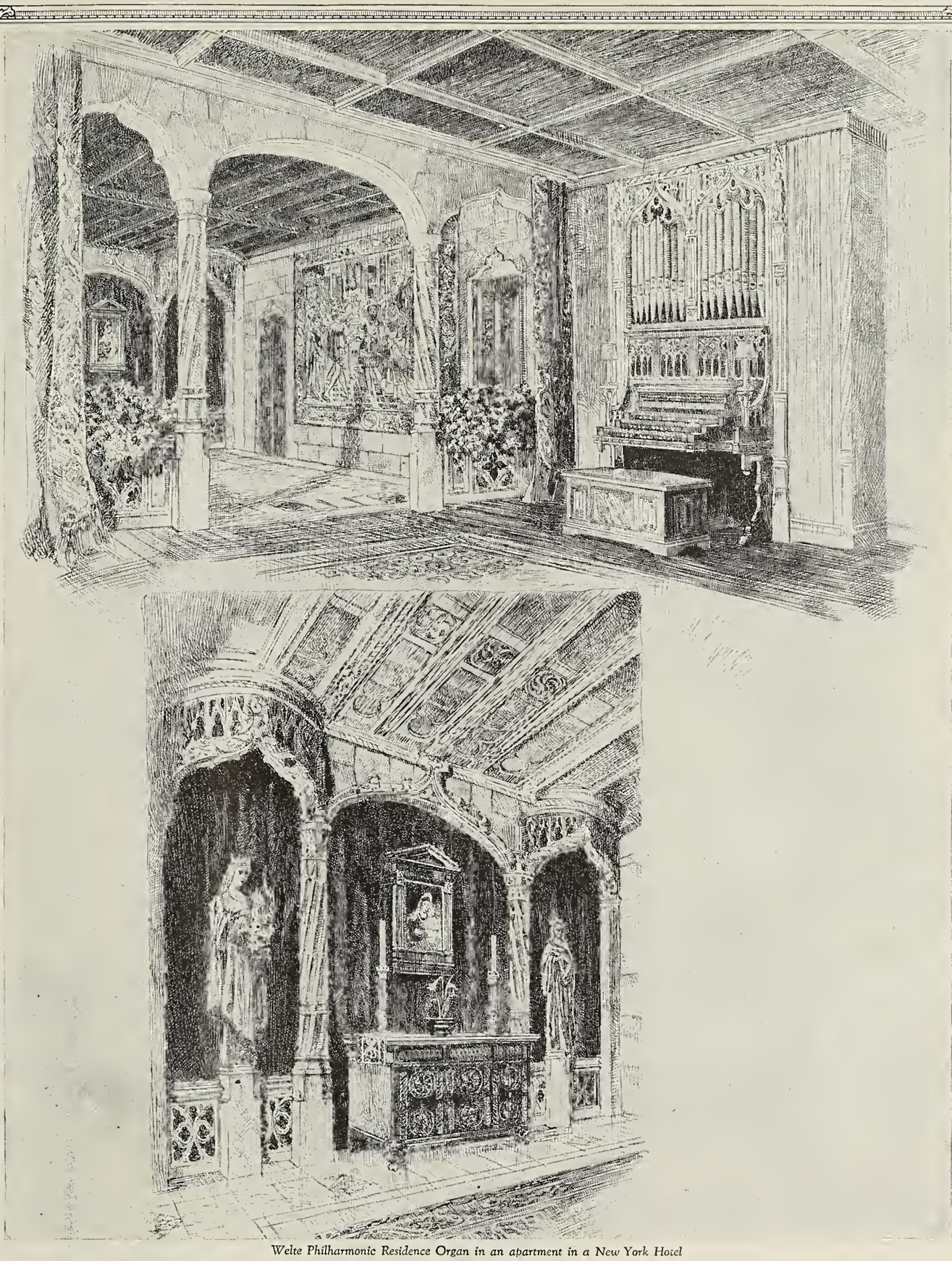
IVORY
AMBER
SHELL
Pyralin



The graceful La Belle Pattern is here illustrated in Shell Pyralin. Also made in Ivory Pyralin and Amber Pyralin.

DU PONT

E. I. du Pont de Nemours & Co. Inc., *Pyralin Dept.*, Arlington N.J.
Arlington Company of Canada, Montreal, Canada



Welte Philharmonic Residence Organ in an apartment in a New York Hotel

In this installation the main organ is located at far end of dining room behind a lovely old stone archway of Gothic design with loosely hung draperies of antique velvet, through which organ tones pass.

The keyboard console is artfully recessed midway between dining and living rooms. One of side panelled doors leads to cabinet for storing artist recorded rolls.

Behind library wall in a special closet is placed an echo organ with tone outlet through pierced grilles in upper wainscoting and ceiling cove. Behind these grilles is stretched thin silk to match surrounding woodwork. Playable either manually upon its keyboards or by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT
THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53RD STREET, NEW YORK

E-1251

ALSO OWNER OF THE WORLD-FAMOUS *ORIGINAL* WELTE-MIGNON



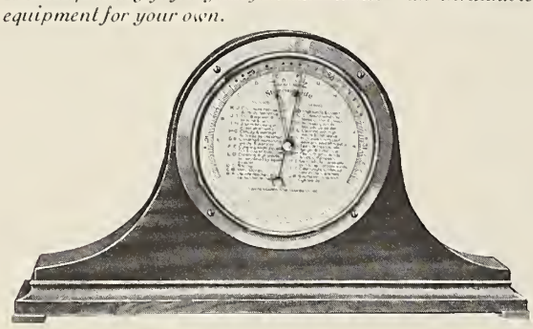
A Happy Gift Idea

THE Stormoguide is a novel gift with much more than its novelty to commend it. What could be more useful than this sure, reliable weather forecaster? So much—business, sport, the success of parties, the fate of new clothes, not to speak of health—depends on knowing, *twelve to twenty-four hours in advance*, what the weather is going to be.

Ordinary barometers need a scientist to explain them; the Stormoguide has a simple chart which makes its forecast intelligible at a glance. And it has the same absolute precision that has put *Tycos* instruments in every important laboratory and observatory in the country.

The silvered metal dial, with neat black-filled figures and lettering, together with the tasteful frame of mahogany, rosewood or walnut, make the Stormoguide a decoration for any room or hall. A simple adjustment—only to be made once—corrects the readings to the altitude of all localities.

An acceptable gift for your friends' homes—an invaluable equipment for your own.



Tycos

STORMOGUIDE

Stormoguide 2554, as illustrated, has a 5-inch silver metal dial set in a 7-inch frame, mahogany stand, 17½ inches wide at base. Highly polished, it is an ornament to any home, club or office. Price $50.00

Stormoguide 2256X, First quality movement, compensated to overcome changes in temperature. Antique finished, round, brass case. Five-inch silvered-metal dial in 7-inch frame. Price $25.00

If for any reason your dealer cannot supply you with a Stormoguide one will be sent direct upon receipt of price—postpaid and safe delivery guaranteed.

Taylor Instrument Companies

ROCHESTER, NEW YORK
and
110-112 Church Street, Toronto, Canada



The west end of the chapel at Whitehall is broken by a circular window and the entrance door. The windows are located high in the walls and directly under the eaves

THE DOMESTIC CHAPEL

(*Continued from page* 47)

contemporary stories, novels and plays.

Apart from its religious aspect, the purely architectural capacity of the domestic chapel is worth thinking about. It lends a stable dignity and poise to any house of which it forms an incorporated part, or to which it is joined on as a more or less separate unit. If it is comprised within the principal mass of the dwelling, its presence offers a legitimate opportunity for varied interest of external composition, in the matter of fenestration and other particulars. If the chapel is an attached but virtually independent unit, the opportunity is greatly increased.

The size of the chapel will be determined by the use to which it is to be put. If it is intended only for intimate use in a small household, it will be correspondingly small, scarcely more, perhaps, than a little shrine, which might, indeed, take the form of a memorial. If, on the other hand, the chapel is meant for the use of a fairly large household—guests, servants and all—upon more or less frequent occasions, it will of necessity be more commodious and occupy a more considerable place in the plan.

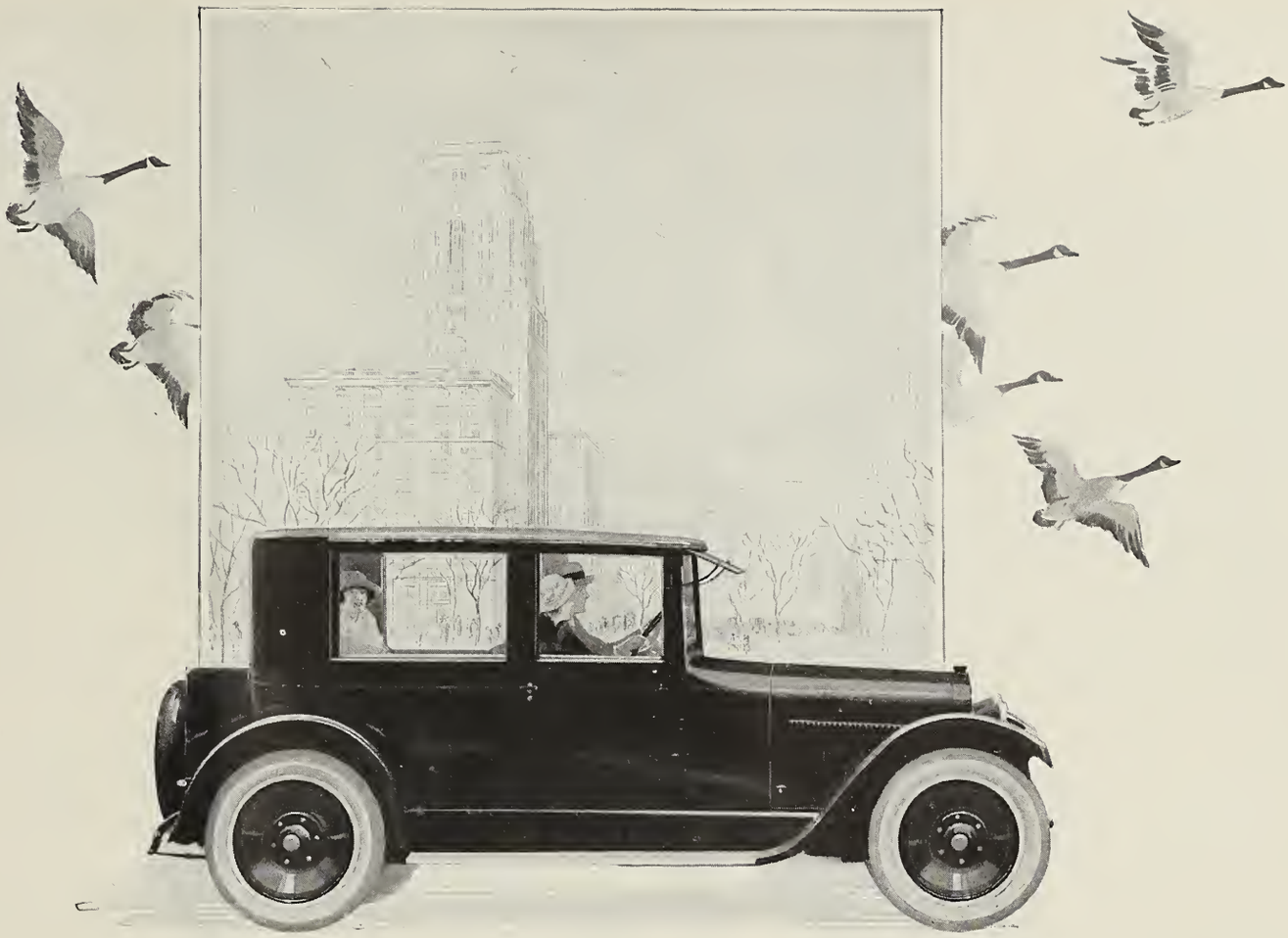
An excellent example of the first sort is the little oratory in the home of D. Putnam Brinley at New Canaan, Ct., a small room in the body of the house.

The chapel at Whitehall, at Sudbury, Mass., by way of contrast, affords a good instance of the larger sort of domestic

(*Continued on page* 130)



At the right of the decoratively designed organ manual in the chapel of I. N. Spiegelberg, Miramont Court, Briarcliff Manor, N. Y., is the choir with its beautifully carved woodwork



ALL your other cherished possessions are expressive of your personal tastes. Why should your motor car be merely one of a million?

The Wills Sainte Claire is produced in a wide variety of color combinations and decorative schemes, affording exceptional opportunity for the gratifying of individual preferences.

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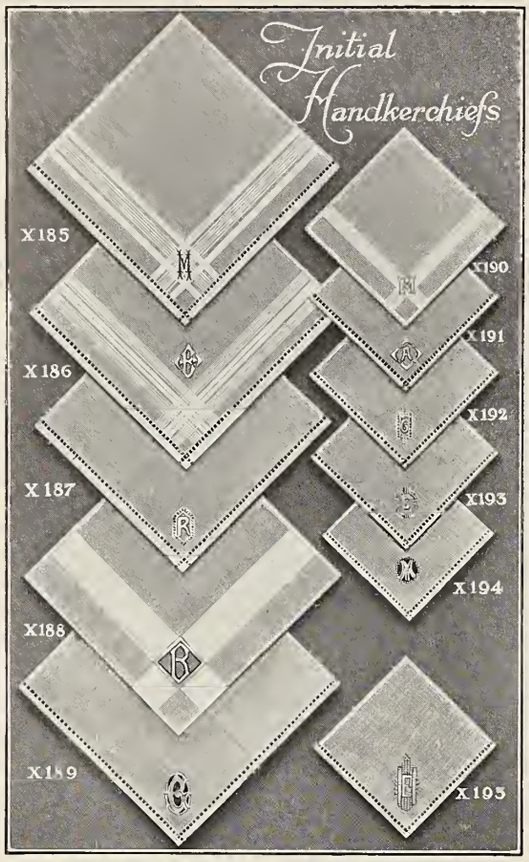
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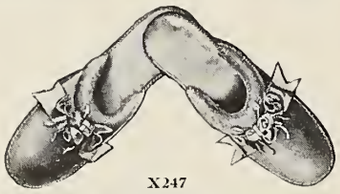


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X185—Men's Sheer, hand embroidered . . . . . 6 for **$6.00**
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X187—Men's Cambric, Appenzell embroidery . . . . . 6 for **12.00**
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X189—Men's Sheer, Appenzell Cutwork . . . . . **$5.50** each
X189—Ladies' Appenzell Cutwork . . . . . **3.50** each
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X195—Ladies' Sheer, Appenzell embroidered, half handspun . . . . . **3.00** each



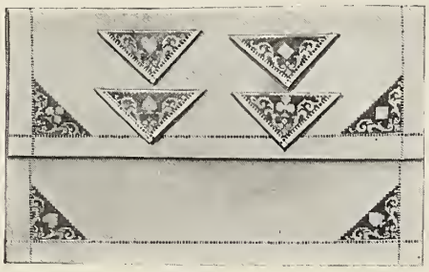
X270 Normandy Lace Finger Bowl Doilies six inch **$9.00** doz.



X247

Fine Wool Mules, in Pink, Rose, Lavender. Hand made Rosettes. Neatly packed in attractive box **$6.00** per pair

Mail Orders executed promptly and sent post-free to any part of the U. S. A.



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X277—Pure Linen Hand drawn Card Set comprising one 36 x 36 in. Cloth, and four 14 x 14 in. Napkins . . . . . **$18.50** Set

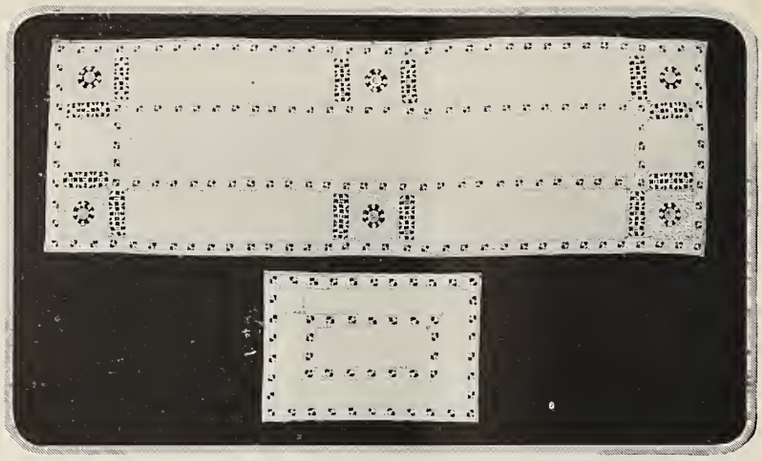
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HOUSEHOLD LINEN SPECIALISTS. ESTABLISHED 1766

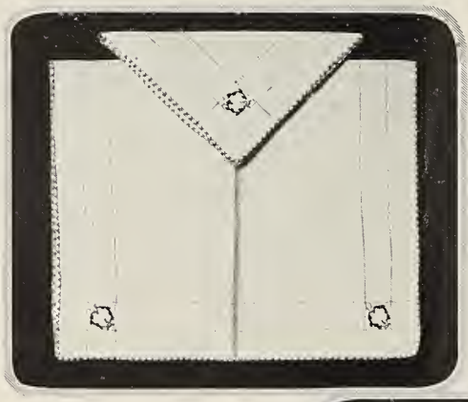
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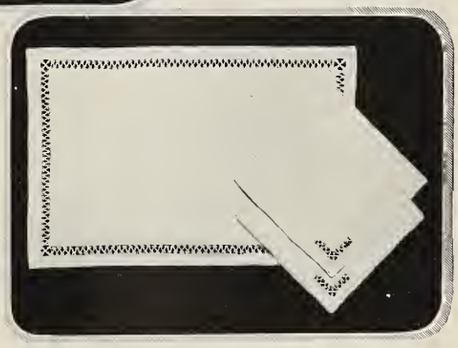
2148. The cut work and embroidery on this Italian linen luncheon set are unusually effective. Runner 18" x 54" and twelve plate mats $85.50. 2149. Napkins to match 16" x 16", $50.50 a dozen



LINENS FOR THE HOUSE

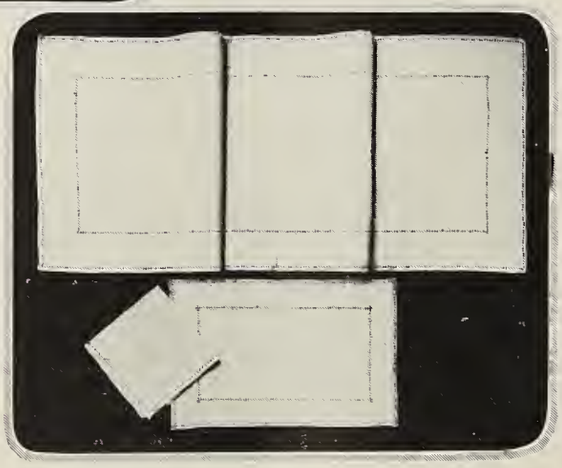
(Below) 2150. Italian linen breakfast set with cut work border. Cloth and two napkins, $9.75

(Above) 2151. Attractive breakfast set in tan linen with black stitching and embroidered design in corners in black and rose. $5.25



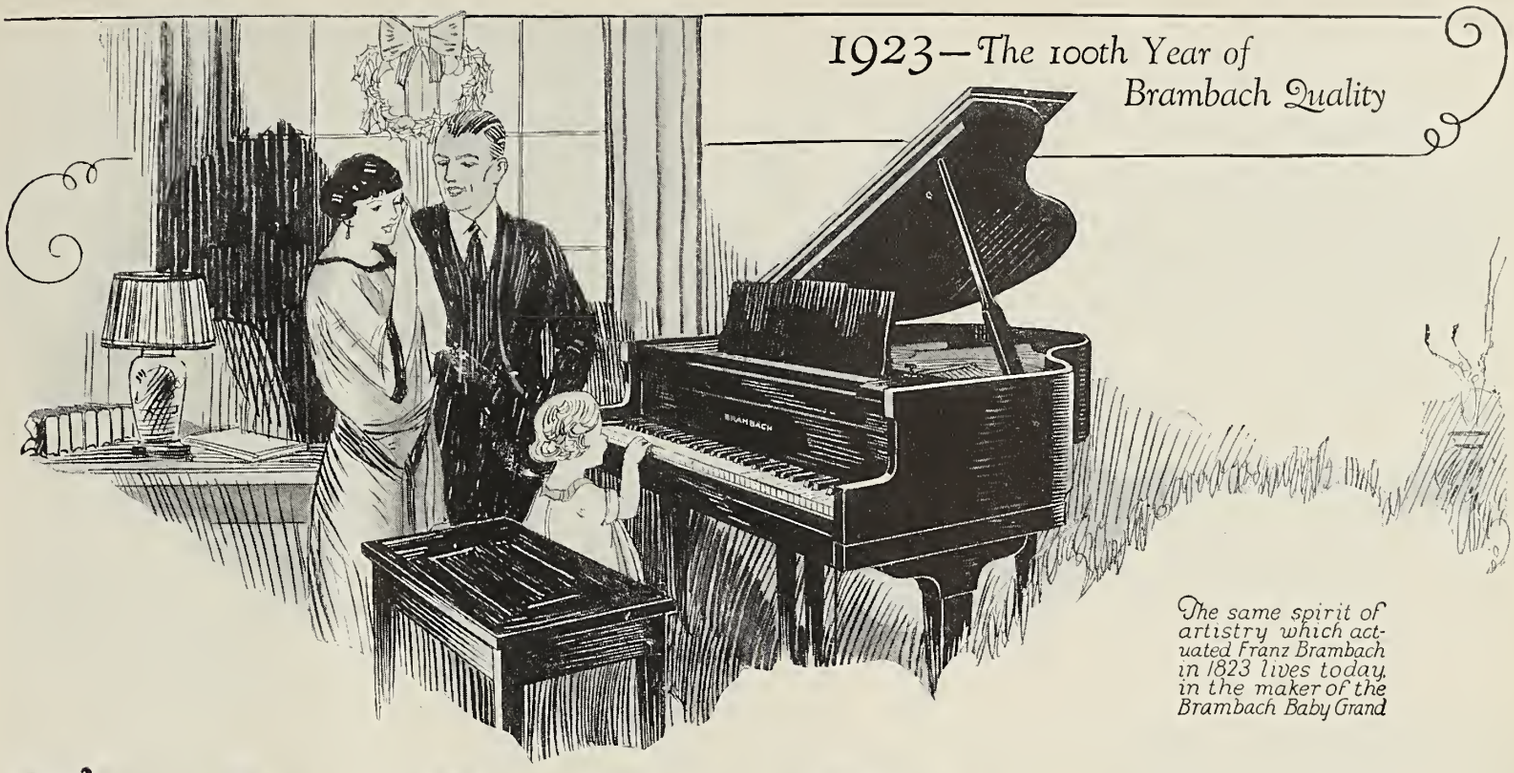


(Left) 2152. This fine linen tea napkin with a design of mosaic work in one corner makes a delightful gift. $14 a dozen



2153. The luncheon set above consisting of a runner 18" x 54" and twelve plate mats 12" x 18" is of Italian linen with two rows of hemstitching. $18.50. 2154. Napkins to match 14" square. $12.50 a dozen

1923—The 100th Year of Brambach Quality



The same spirit of artistry which actuated Franz Brambach in 1823 lives today in the maker of the Brambach Baby Grand

What Better Time Than Christmas to Give Your Home a Brambach?

WHAT MORE truly typifies the spirit of Christmas than the age-old tunes, which never grow old, played in those rich, full tones which only a master-made grand piano can produce?

Be sure you have a piano in your home on Christmas morning. What finer gift for all the family?

The Brambach Baby Grand is undoubtedly your safest choice. It is an instrument which lasts a lifetime. Its tonal excellence is delightful. Its beautiful symmetry of form is ever appealing.

Into it is built all the artistry and all the care that has been our pride since Franz Brambach made his first piano in 1823.

Besides Brambach quality you get Brambach compactness. It was a true achievement when all its tonal beauty and lasting qualities were encased in the Brambach Baby Grand which occupies no more space and costs no more than a high-grade upright piano.

Good dealers everywhere have the Brambach for your inspection. But, first send us the coupon for a paper pattern showing exactly how little floor-space this wonderful instrument occupies. Just send this coupon now.

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F. O B.-N. Y.

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New York City
Makers of Baby Grand Pianos of Quality Exclusively

Fill in and mail this coupon.
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Mark P. Campbell, Pres.
645 West 49th St., New York City

Please send me paper pattern showing size of the Brambach Baby Grand.

Name .....

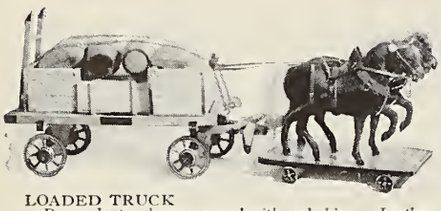
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Strongly-built toy model of a transatlantic liner. Complete with lifeboats, ventilators, bridge, etc. Has strong long-running clockwork.
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Others from $2.50 to $22.50



LOADED TRUCK
Drawn by two horses covered with real skin. Leather harness.
As illustrated $10
Others $6.50, $13.50, $20, $30



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Toy stable with team of horses covered with real skin and with toy wagon to which horses can be hitched. Comes with stable utensils, coachman and living quarters.
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With rubber animals and rattle, also plush cat, trimmed in pink and blue. $6.50
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TOY ORGAN WITH JOINTED MONKEY
To hang over shoulder, playing 2 different airs. $5.00

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For the Christmas Holidays

We are showing here but a few examples taken from our amazingly complete stock, gathered from the world's markets. "The Home of Toys" also carries a splendid assortment of Sporting Goods and Games, including "Mah Jong." Write for illustrated catalogue of Toys and Sporting Goods—also for Special Book Catalogue.

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Smaller boxes $2.50 and $3.00



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THIS chest of drawers is part of the new Puritan suite—simple in its Jacobean design—made in Tobey Shops of solid Cuban mahogany. Exhibited exclusively in our New York and Chicago stores. Send for brochure.

The Tobey Furniture Company

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Look at the Chandelier above You

Imagine in its place this graceful Sheraton chandelier, with sparkling crystal pendants, and soft, silk-shaded lights. No other change in the furnishing of the room will so greatly improve its appearance—and at so little expense.

We would like to send you a little brochure that describes and illustrates modern lighting equipment suitable for each room in the house. It is intended for people who take pride in their homes—who love beautiful things. Every design shown is a work of art, yet very moderately priced.

To what address shall we mail *your* copy of "Distinctive Designs for Home Lighting."



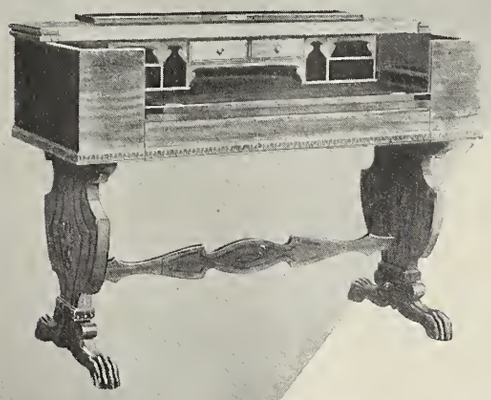
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Of Indefinable Charm

A handsome Spinet desk imparts a warm and genial atmosphere to any room in which it is placed. No piece of furniture more thoroughly satisfies the desire for a beautiful as well as useful furnishing. No well appointed home should be without a Spinet desk.

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The above Gift articles in Hand-wrought copper are priced as follows—Flower Holder $2.00, Glass lined Ash Tray $1.50, Book Ends $2.00, Calendar $1.50, Candlestick $2.00 and may be found in the better shops or ordered from us. Write us for the name of the Roycroft dealer in your city and a copy of Catalog C

THE ROYCROFTERS
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The AEOLIAN-VOCALION

Think of it! A phonograph that you can really *play* yourself. Infusing the music with your own individuality—shading each phrase and nuance, according to your mood of the moment. You will experience a delightful intimacy with your favorite artists, which you never dreamed could be possible, and which is not possible with any other phonograph.

Easy and graceful to operate, the Graduola device will reveal to you new beauty and charm in all your records, and you will come to regard your Vocalion not merely as a "phonograph," but as a responsive musical instrument.



Period Aeolian-Vocalion (Jacobean) In Shaded Walnut

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The Aeolian Company was in advance of all others in producing the now so popular Console Model phonograph—and now this Company offers the Vocalion in exclusive Period Cabinets, which have been designed and executed by the world's leading decorators, thus combining highest musical quality with perfection of design and appearance.

Period Vocalions are priced from $150
Convenient Terms

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Descriptive Catalog of Period Vocalions sent upon request to Department G



NOTHING could be more appropriate for Christmas, or more permanently beautiful and useful in table decoration, than either the Eden or Paradise patterns—both have added tremendously to the prestige of

Theodore Haviland

FRANCE

A quaint, original Pilgrim shape and a colorful Oriental *motif*. Rich in design, with a center of brilliantly plumaged birds of paradise in harmony with bright-colored flowers—these patterns are identical save that the Eden has a cream-yellow border, and the Paradise a soft blue.

We suggest your interest for Christmas—a gift that combines the pleasure and satisfaction of a correct china service for a lifetime.

Theodore Haviland China is hard in body and of unexampled durability—with such a glaze as was never before seen on French China—deep and brilliant and creamy white.

Theodore Haviland China may be purchased from any dealer in fine china, or a dealer will obtain for you prices and any information you desire. Not so expensive as its quality might suggest.

THEODORE HAVILAND & CO.

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2175. A round green leather collar looks especially well on a black or brown dog. 17" long, $1.60. 2176. Harness in black studded with red, or tan with blue; $2.75

THE DOG *in the* CHRISTMAS STOCKING

ROBERT S. LEMMON

PERHAPS not literally, but beyond question in a figurative sense, no row of expectant stockings ranged along the fireplace mantel on Christmas Eve should be without its representative of dogdom. Whether that mantel is in city or country, in large house or small, there is some one dog that will fit into its environment as the hand fits the well-chosen glove. It's just a question of picking the right dog, of the right breed, and handling him right.

Rather a large order, do you say, this triology of requirements? Perhaps it seems so, on the face of it, but as a matter of fact the knowledge that it necessarily involves is far from extensive or difficult to acquire. In order that the puzzling points may be made clear the present article, which is the first of a series to appear in these pages, has been written.

"Choosing the right dog." What does that signify, and how can it be assured?

Well, it means for one thing a dog that bears a heritage of health and good breeding. The first is perhaps self-evident; no one in sane mind would knowingly select a dog or any other animal that is ill, lacking in stamina or otherwise in anything but a normal state of health. Which situation immediately suggests a dog that is country bred and raised rather than one whose life has been passed in cramped and perhaps slovenly city kennels.

Again, there are the matters of age and sex. Here and there a mature dog will be the wisest choice, because he alone can be secured already trained and thoroughly settled in deportment. As a general rule, however, a puppy of two to four months' age will be a wiser selection, for he will be undeniably attractive in his own particular fashion and, being devoid of long-established habits and prejudices, can be brought up as you wish. It may be impossible to reverse the basic traits of a dog's character even by early influence, but there is no denying that you can do much to develop and guide them along desired lines if you begin while he is still a pup.

In the matter of sex, decision will have to be reached on a basis of personal preference in each individual case. Male dogs as a rule are more independent and generally masculine in character than females. The latter are inclined to greater docility and freedom from altercations with other dogs. Twice a year the female will have to be watched to prevent a compromising alliance, but the duration of this condition is only from two to three weeks at a time. In intelligence and health the two sexes are about on a par. As to the purchase price, a female is almost universally less expensive than a male of equal quality and age.

Whatever the age or sex of the dog that you select, let him or her be *well-bred*. Not necessarily a potential blue-ribboner, unless you are ambitious to enter the show game; perhaps not even a direct

(*Continued on page* 122)



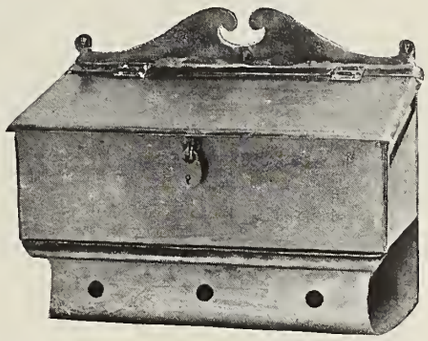
2177. Excellent sleeping quarters for the puppy or the small to medium sized grown dog are provided by this wicker basket, priced at $3.25

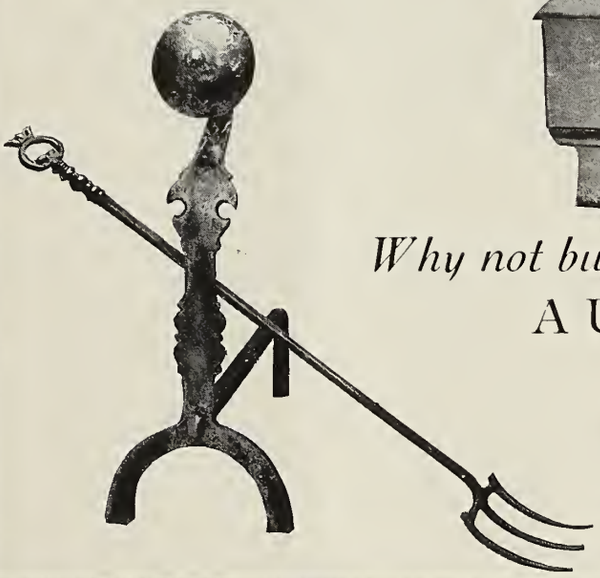


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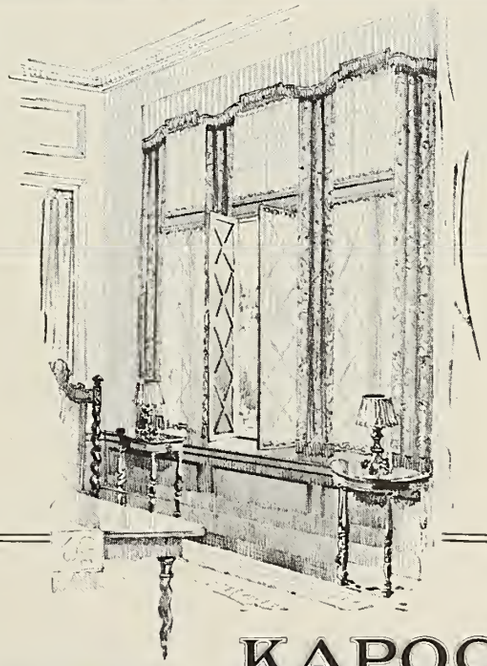


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THE VOSE GRAND PIANO
is in harmony with luxurious surroundings. Its incomparable Tone distinguishes it from all other Pianos, and yet its price is moderate. We challenge comparisons. Write for beautifully illustrated catalog and floor pattern, also easy payment plan.
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GUARANTEED
Silky Sunfast Fabrics

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Be sure it's KAPOCK. Genuine has name on selvage ⟶





THIS is the revolver which by performance since 1858 has justly earned the title "Superior." No picture can do it justice. You must see and handle a Smith & Wesson revolver to appreciate its high quality. Your dealer will be glad to point out the characteristics responsible for the justly merited popularity of this superior arm.

SMITH & WESSON

Manufacturers of Superior Revolvers

SPRINGFIELD
MASSACHUSETTS

Catalogue sent on request. Address Department F

No arms are genuine Smith & Wesson Arms unless they bear, plainly marked on the barrel, the name

SMITH & WESSON, SPRINGFIELD, MASS.

Branch Offices: Los Angeles, Cal., Seattle, Wash.

Western Representative:
Andrew Carrigan Company, Rialto Bldg., San Francisco, Cal.
Los Angeles, Cal., Seattle, Wash.



Every pup needs play—and grooming. 2178. The red rubber sponge ball, practically indestructible, is 60 cents; 2179, the brush, $3.50; and the stripping comb and case (2180) (for wire-haired breeds), $1.00

THE DOG *in the* CHRISTMAS STOCKING

(*Continued from page* 120)

descendant of prize-winners. What you want is a thoroughly representative specimen, a dog that you can be proud of in any company. There is no more justification for buying a mongrel dog than there is for investing in a mongrel hat or suit of clothes or automobile.

Nor is this matter of good breeding merely a matter of appearance and pride of ownership. The old saw to the effect that "blood will tell" applies directly to dogs. In the honestly pedigreed thoroughbred the best traits of his particular type are present in the highest degree. When you secure him you know what you are getting.

Of recent years especially there has been considerable public dismay at the price which such a dog commands. Due entirely to lack of understanding of the factors which enter into the matter, many people feel that the breeders charge exorbitant sums.

It is a matter of cold fact that to breed real dogs costs real money. The kennel owner faces expenses of which his average customer knows nothing. The original cost of each of his breeding dogs may have run anywhere from $100 to $2500. Such dogs do not live forever, and must be replaced from time to time—which means additional outlay.

The breeder has taxes to pay, perhaps rent, frequently veterinarian fees, and the wages of whatever assistants he may have in the conduct of his business. In some of the larger kennels the food bill alone is $500 a month. Equipment must be maintained, and sanitation is a sometimes expensive necessity. Despite every precaution contagious disease may gain a foothold and snuff out several thousand dollars' worth of young and old stock in a week. Even the cost of supplying a puppy's physical needs until he reaches salable age is a considerable item.

In view of these highlights on the industry, it is evident that a good price for a good dog is a virtual necessity. Beware of the canine that is offered to you at a bargain figure. It can't be done—honestly—except at considerable loss of money by the breeder or of quality by the dog. A cheap dog is quite sure to be "cheap" in more ways than one.

The choice of a breed is too large a subject to be discussed exhaustively within the limits of this article. The chief factors governing it are the environment in which the dog will be kept, and the character and desires of the person or persons with whom he will be associated.

For example, the larger, active breeds are primarily adapted to country or suburban homes where they can have plenty of free exercise and fresh air. In the city the smaller kinds are more fitting—less space, less dog. For a combination of the two environments (city in winter and country in summer) the intermediate sized breeds like the terriers, cocker spaniels, chows, etc., offer considerable latitude of choice.

The great majority of dogs, properly bred, trained and handled, are faithful and companionable with children and others whom they know, and possess at least a fair sense of guardianship. Of course, if you want an out-and-out defender of your home, a formidable and valiant foe of midnight marauders, you would scarcely select a Japanese Toy Spaniel, any more than you would choose a Great Dane if your preferences run to lap-dogs. Which is not at all by way of saying that the Jap and the Dane are not admirable in their proper respective places.

Each of the forty or more recognized standard dog breeds has its own individual traits, often mental as well as physical, which distinguish it from the others. You will do well to have this in mind when making your selection, to the end that your satisfaction may be complete and lasting.

The actual physical care of the dog, once he has come into the household, is a matter of common sense and understanding of a few simple facts. Feed him sanely—stale bread and milk, well cooked green vegetables, perhaps thoroughly boiled cereal or rice in moderation, manufactured puppy or dog biscuits, a little

(*Continued on page* 126)



2181. The braided leather lead at the left comes in green, red or tan, $2.50. 2182. At the right is a flat lead of red or green leather, $1.45. 2183. Flat red or green leather collar to match, 17", $1.75



LOUIS XV NEEDLEWORK BERGERE

Exceedingly fine petit-point on centre of back and seat

DI SALVO BROTHERS

Antiques · Reproductions · Tapestries

MADISON AVENUE AT FIFTIETH STREET

NEW YORK

In the Spirit of Old Spain

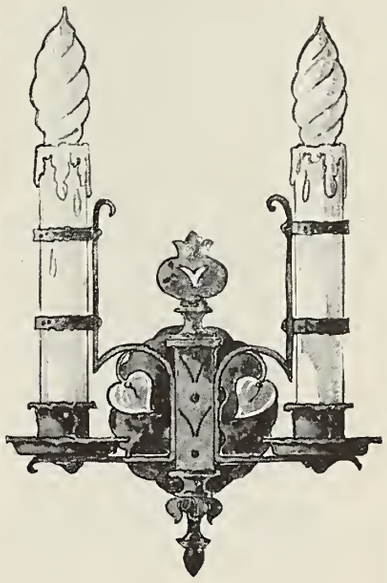
PICTURE the Sconce here illustrated lighting the Cloistered Walk of an ancient Cathedral, or casting its mellow rays through some palatial Banquet Hall where were gathered the Aristocracy of those enchanted days.

Made of Iron, the Metal of subtle Mystery, its special Rust Effect conveys the impression of great Antiquity. Hand wrought Leaves in colourings of beaten Gold give charming relief.

Appropriately placed in rooms with oaken Panelling, or on Caen-Stone and rough plastered walls.

Visit our Studios where you may view a comprehensive Collection of artistic fitments covering every lighting requirement.

Prices on request



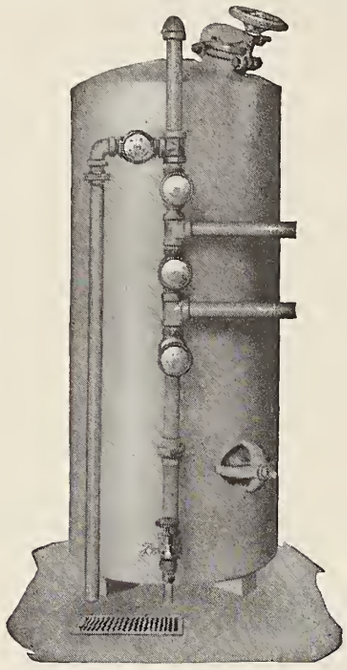
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Robert Phillips Company, Inc.

Artisans in all Metals

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Permutit
Water Softener

It is easily connected into the water supply line in your basement or any other convenient spot. It is always at your service, regardless of dry spells, providing unlimited soft water from every faucet.

Send for booklet
"Soft Water in Every Home"

Enjoy Soft Water
from *every faucet* in Your Home

You can enjoy soft water in your home without effort on your part—a Permutit *Water Softener* connects into your water supply line and automatically removes all hardness from your regular water, changing it to completely softened water, ready to flow from any faucet in your home in any desired quantity.

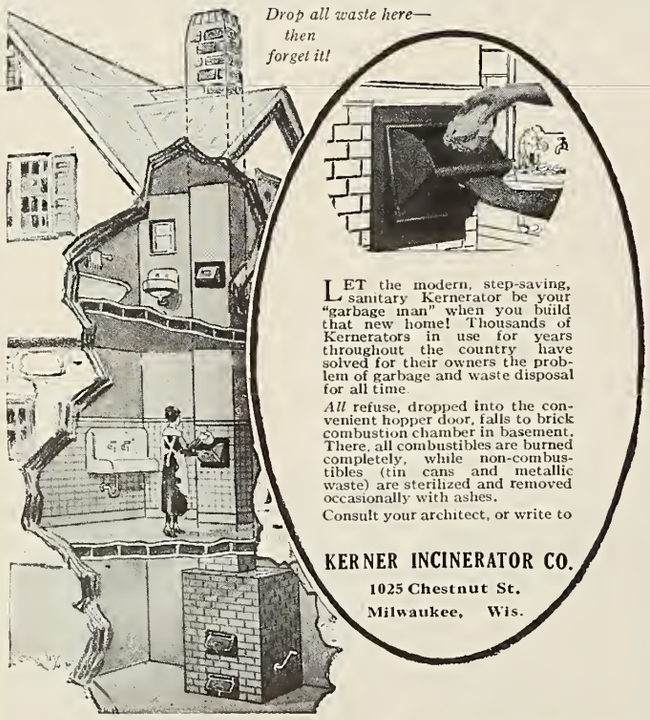
Permutit produces water softer than rain for drinking, shaving, shampooing, bathing, washing, cleaning, cooking—in fact, for all purposes. Soap lathers *abundantly* in it; new life and softness is given to hair and skin; clothes, household furnishings and kitchen utensils wash easier and cleaner; foods retain their tenderness and flavor when cooked in it. Special softening soaps or powders are no longer needed, and collecting and storing rain water is ended.

Thousands of families in all sections of the country are enjoying the continuous benefits of Permutit Soft Water. And YOU can, too—with Permutit in your home, just a turn of any faucet provides delightfully soft water with all its wonderful advantages. Our interesting booklet "Soft Water in Every Home" tells all about the utility and delight of Permutit Soft Water. We will gladly send you a free copy—a request from you will bring it.

The Permutit Company
440 Fourth Ave. New York

Agents Everywhere

Banish Garbage Forever!



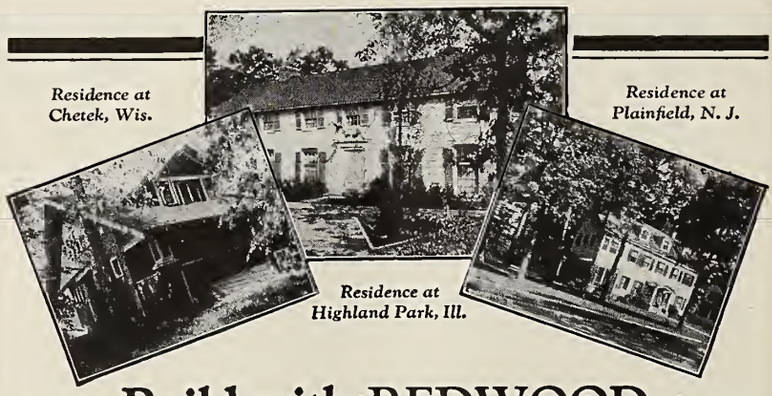
LET the modern, step-saving, sanitary Kernerator be your "garbage man" when you build that new home! Thousands of Kernerators in use for years throughout the country have solved for their owners the problem of garbage and waste disposal for all time.

All refuse, dropped into the convenient hopper door, falls to brick combustion chamber in basement. There, all combustibles are burned completely, while non-combustibles (tin cans and metallic waste) are sterilized and removed occasionally with ashes.

Consult your architect, or write to

KERNER INCINERATOR CO.
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KERNERATOR
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Build with REDWOOD
and you keep down repairs

THE *natural*, odorless preservative which permeates growing Redwood trees and protects them against all forms of fungus decay and insect activity, assures houses sheathed with Redwood many years of protection against decay and repairs.

Houses shaded with trees and climbing vines that keep surfaces damp, should be protected with rot-resisting Redwood.

For pergolas and summer houses, porch columns, moulding and trim, balusters and railings, lattice work and fences, clapboards, shingles and gutters, foundation timbers and mudsills, no wood lasts longer than Redwood. Grade for grade Redwood costs no more.

Before you build write for our "Redwood Homes Booklet". To architects and builders we will gladly send our "Construction Digest".

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Redwood

The Largest Manufacturers and Distributors of California Redwood



AiR-Way *Will Let Your Home Breathe*

Don't swelter through another summer in a hot, stuffy house. Equip your windows with *AiR-Way Multifold Window Hardware* and enjoy the cooling comfort of every breeze that stirs.

AiR-Way Multifold windows flood the home with sunshine and fresh air. Your bedroom, for example, may be a sun room by day and a sleeping porch by night. Dining and living rooms with *AiR-Way* windows are always light and airy, while kitchens so equipped are comfortable on even the hottest day. Especially desirable for sun rooms and sleeping porches.

AiR-Way Multifold Window Hardware provides a weather-tight, rattle-proof window which slides and folds inside, affording a wide, unobstructed opening. If desired, *AiR-Way* windows may be partially opened for ventilation at any point. Easy to operate—no interference from either screens or drapes.

If you plan to build or remodel, investigate the many advantages which AiR-Way equipped windows enjoy over the old-fashioned double-hung type. Catalog M-4, which fully explains the installation and operation of AiR-Way, is free on request. If your local hardware or lumber dealer can't supply you with AiR-Way, ask him to order it for you from our nearest branch.

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Richards-Wilcox Mfg. Co.
"A Hanger for any Door that Slides."
AURORA, ILLINOIS, U.S.A.
RICHARDS-WILCOX CANADIAN CO., LTD.
Winnipeg LONDON, ONT. Montreal

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Exclusive manufacturers of "Slidetite" the original sliding-folding garage door hardware

Every Home Lover Should Read This New Booklet



You will enjoy reading "The Overlooked Beauty Spots in Your Home"—a profusely illustrated booklet which we are sending to all who request it.

How oak flooring became the ideal wood floor, why it has always been considered a luxury, though now a demonstrated economy, why it enhances even the most modestly furnished room, and how to judge its real value—these are but a few of interesting touches you will find between its covers. The edition is limited. Write today for your free copy.

Whether you are planning to build or want the touch of refinement oak floors will give to your present home, specify "Perfection" Brand Oak Flooring for happiest results. Write us for full information if you do not find it on sale where you live.

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"PERFECTION" Brand Oak Flooring



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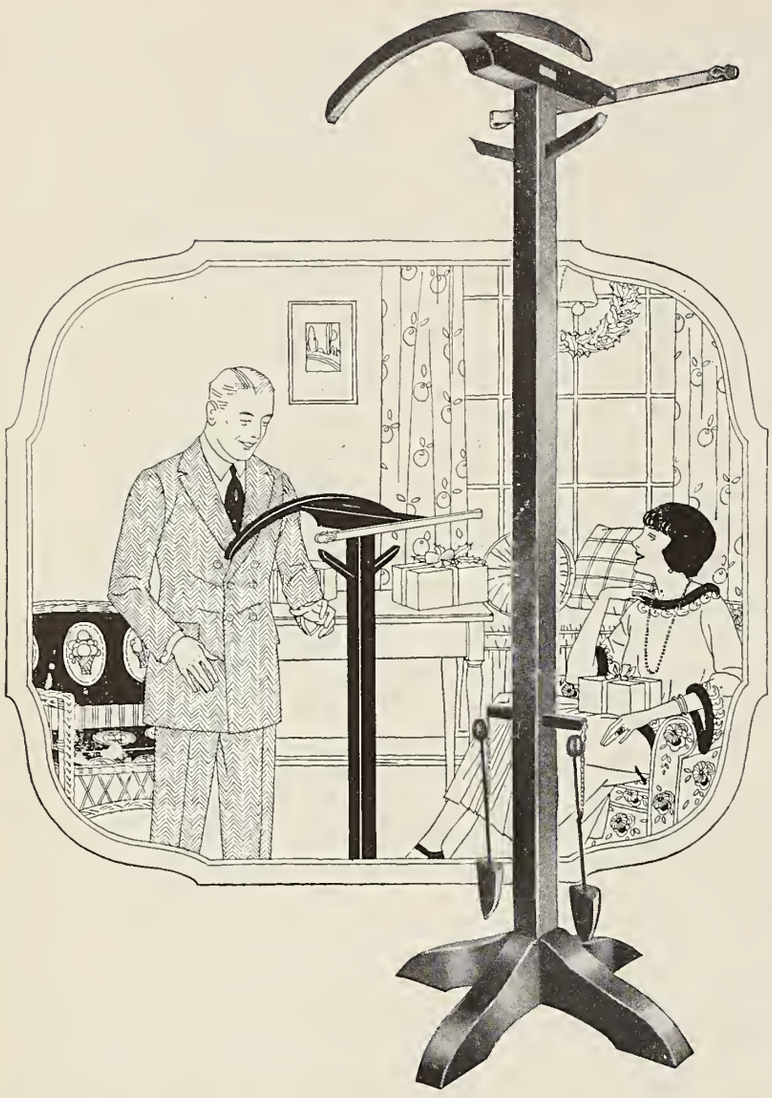
Tudor Stone Roofs

Schenck & Williams
Architects

The charm of a home in the interesting style of modern English architecture, with roof of Tudor Stone, may be attributed to its feeling of dignity and repose. Tudor Stone for this residence shows an abundance of color-weathering browns, blacks, greys and dark and light purples—varying from light tones at the ridge to a darker combination at the eaves, thus favoring the perspective and giving the impression of large roof area.

Write for information on Tudor Stone Roofs

Rising-and-Nelson-Slate-Company
Quarries and Main Office: West Paulet, Vermont
Architects' Service Department, 101 Park Avenue, New York
CHICAGO PHILADELPHIA BOSTON



For every person who has outgrown Santa Claus

HERE is that rare thing—a truly *different* gift! It is the Nightrack. It is so new that you can give it without a fear of duplicating. It is so useful that you cannot afford to leave it off your list of "sensibles."

The Nightrack is a combination of clothes-closet and valet, with advantages that neither of those possesses. It keeps clothes out in the open, where a free circulation of air sweetly drives away body-heat; and it is a servant that never "gives notice." It keeps shoes in shape; wards off wrinkles from coats, skirts and trousers; provides a place for all the day's clothing; keeps bedrooms tidy and *adds life* to everything you wear.

The Nightrack is $10. It comes in 15 different finishes—from old ivory to richest mahogany. If your leading furniture dealer or gift shop cannot supply you we will ship a Nightrack direct to any address, with your card enclosed. (Express extra, west of the Mississippi River.)

Trade-mark—Pat. Mar. 14, 1922

NIGHTRACK

Manufacturing Co.
Huntington, W. Va.

THE DOG *in the* CHRISTMAS STOCKING

(*Continued from page* 122)

lean meat and a good heavy bone to gnaw on at least once a week. Avoid poultry bones and potatoes in any form. In general, the food that is good for you will be good for your dog.

Between the ages of two and five months, four meals a day will be right. From five to eleven months, three meals; after eleven months, a morning and evening feed will suffice. In every case, give only as much as the dog will eat up clean. And see that a saucer of cool, fresh water is accessible to him at all times.

If he is fed and exercised properly, a normally healthy dog around the house will have little or no sickness. Remember, though, that practically every puppy is subject to intestinal worms, and treat him with standard dog vermifuge at intervals of two or three months until he is a year old, after which time he will be virtually immune. The process of eliminating worms is simple and safe.

To sum up the whole matter of individual dog keeping and care: remember that exercise, fresh air and wholesome food sanely provided are as necessary to canine well-being as to a child's. There is no mystery about keeping a dog in good health—it's merely a case of using your head.

So much for the practical side of the dog in the Christmas stocking. As for the other, the pleasure-giving phase of the subject—well, that is something that cannot be put adequately into words. Only this:

If you are so unfortunate as never to have owned a good dog, or if some one of your friends is in a like position, let the condition end on this December Twenty-fifth. The household into which a dog comes on Christmas morning is assured of a jollity and all-around pleasure that no other gift can bring.

Your personal questions on matters pertaining to dog selection, purchasing and care will be gladly answered by the Readers' Service of The Dog Mart, House & Garden, 19 West 44th Street, New York City. In writing, please be as explicit as possible. The Dog Mart does not itself undertake to purchase dogs, but will be glad to forward the addresses of reliable kennels which specialize in particular breeds.

The accessories which illustrate the preceding article may be ordered through the Shopping Service of House & Garden. For rules governing the placing of such orders, please see page 76.

ON HOUSE & GARDEN'S BOOK SHELF

THE CHILD AT HOME. By Cynthia Asquith. Charles Scribner's Sons.

No book of even 5000 pages could adequately compass the chart of the child at home! And wisely enough Lady Asquith more than once infers that her charming book of 271 pages has not even attempted the whole subject, but has simply sketched some things which have come to her mind and heart from experience.

Therefore the book is highly stimulating. It is full of ideas which will be so infectious that the wise thinking parent or guardian will look further to fill in that which here has been so delightfully and often humorously merely suggested.

Her chapter headings themselves are provocative: Choosing a Nurse, My Own Garden, Reading Aloud, Visitors, At Table, Condemned to Town, etc. In the chapter about the child and his own little garden: . . . "he should be influenced to see a trust as well as a toy, and no doubt he will be apt enough to realize the solemn glory and privilege of being thus made responsible for the smallest portion of Mother Earth. There can be no better way of teaching him cause and effect, no prettier school of experience."

In the chapter on choosing a nurse: "If you are able to afford a good nurse my advice is by all means avail yourself of the best you can find. Natural enough the wish to earn your own child's love by embracing all the toil. But remember that the proper care of the baby is an exacting task that demands a complete dedication. Take a birdseye view of your career as a mother. Unless you are an extremely exceptional woman, will you not, by refusing to delegate duties an expert can do better, be handicapping, if not disqualifying, yourself for the important work of later phases?"

She says of shyness before the occasional visitor: "It must never be taken as a natural disability. Its conquest is merely a necessary form of self-control." She says somewhere else too that self-control isn't inhibiting things, it is the sensible practice of things (our own words). Lady Asquith has much to say of children's fears and hopes, and her preface wherein she wills the great great out-doors and the animals to children is really very lovely.

Punctuated, too, with bits of verse, with flashes of quiet humor, the book is a thoroughly delightful one and one that will make a gift of value to anyone to whom children mean a problem of love as well as an endurance test.

ETHEL R. PEYSER

THE PRIMULAS OF EUROPE. By John MacWatt, M.B. Charles Scribner's Sons.

In his "Cyclopedia of American Horticulture", somewhat more than twenty years ago, Professor Bailey wrote of the primulas as "among the finest of all hardy plants". He added "The relatively little attention given to Alpine gardens in this country is the reason for the neglect of these charming spring-flowering plants." Now, in view of the rapidly increasing popularity of rock gardens, there ought to be given a hearty welcome to this eminently well composed volume that can serve as a supplement to the article which Professor Bailey took evident pains to have thorough and complete for his readers. There are many European species that can not be grown in the upper tier of the States, "owing to the cold winters and dry, hot summers with which we have to contend." But the shelter afforded by certain spots in rock gardens, as they are now constructed, makes it possible to grow many rare kinds that before were not cultivated on this side of the Atlantic and success under glass with many other kinds is now more assured since there is available new help in the form of this new English work.

It rests throughout upon an extraordinary amount of first-hand experience, which is recorded succinctly and yet with sufficient detail. At the same time every page gives evidence of wide and careful reading of previous authorities and of judicious use of them. That the author may be trusted at every point is indicated by the fact that a rigid examination has detected not the slightest misprint. This is all the more remarkable in consideration of the many references, made in the extensive bibliographies and synonymies. The varieties also, each with precise record of its origin, seem to be numberless. Acquaintance with many is fostered by the eight colored plates and the forty-one

(*Continued on page* 130)



Good Taste for the Living Room

A beautiful, livable home, comfortable and convenient alike for family and guests is not necessarily a home of many rooms. A small home with just enough bedrooms for the family may, very hospitably, accommodate an over night guest or two.

The small home living room must have a davenport. And if, occasionally, an extra bed is needed in an emergency, it may very well be combined with the davenport.

A Northfield davenport is wonderfully comfortable as a davenport, yet, concealed beneath its soft, loose-cushion seat, is a full size bed, with mattress. Open this bed as easily as you move a regular bed from the wall. A moment makes it ready for use.

A nationally known designer and interior decorator is responsible for all Northfield davenport and chair designs and their coverings. You are therefore assured good taste, beauty and the best of style in all Northfield Furniture.

Northfield davenports with full size beds are designed in overstuffed, period and fibre patterns, each with its own style and comfort appeal.

You will be delighted with the colorfully decorated fibre designs made by Northfield, in complete living and sun room sets, to be seen in the better furniture stores. Furniture dealers gladly demonstrate them.

An interesting booklet, "The Davenport with a Secret," will help you in furnishing your living and sun rooms. Write for it.

THE NORTHFIELD COMPANY
Makers of Good Furniture
SHEBOYGAN, WISCONSIN

Northfield
BED DAVENPORTS

Every genuine Northfield piece bears the Northfield trade mark.



10th ANNIVERSARY PRICE REDUCTIONS

Offered only until January 1st

THE NEW PREMIER
Pathéscope
Flickerless "SAFETY STANDARD" Motion Picture Projector

You can save $90.00 on the price of this finest of home motion picture projectors.

For years the New Premier Pathéscope has been the choice of the very wealthy, at the regular list price of $290.00. For the few remaining weeks of this year you can obtain this incomparable entertainer at a saving of $90.00.

The Pathéscope is *so exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics. It embodies the fine qualities of the highest grade professional machines, in a form best adapted to home use.

Special price this Christmas, $200.00
(Other Models as low as $50.00)

Period Model Cabinets at Half Price



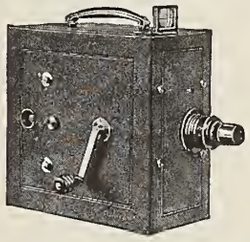
These cabinets are handsome examples of art furniture that will grace any home. A stand for your Pathéscope, a place to keep it covered when not in use, and a filing cabinet for your films, all in one.

Louis XVI model, in finely grained mahogany or fumed oak—regular price $100.00
Special offer this Christmas $50.00

Sheraton model, in mahogany only, regular price, $50.00
Special offer this Christmas $25.00

Motion Picture Cameras at less than the cost of ordinary hand cameras

No experience is required to operate these New Premier Motion Picture Cameras. They load in daylight as easily as a Kodak, and will make life-like records of simple, moving events, or "shoot" a several-reel amateur scenario as pretentious as any professional movie.



De Luxe model—regular price, $200.00
Special offer this Christmas $125.00

Favorite model—regular price, $125.00
Special offer this Christmas $75.00

Come to any Pathescope Salon, select your own pictures and put them on the screen yourself. Demonstrations given gladly, without obligation.

22 YEARS OF CINEMA SUPREMACY — KOK

THE PATHÉSCOPE CO. OF AMERICA, INC.
WILLARD B. COOK, *President*
Suite 1828 Aeolian Bldg. 35 W. 42nd St. New York
Agencies in Principal Cities

MEMBER — ASSOC. MFRS. SAFETY STANDARD FILMS & PROJECTORS



Teeth Like Pearls

Don't leave that film-coat on them

Wherever dainty people meet, you see prettier teeth today.

In old days most teeth were film-coated. Now millions use a new-type tooth paste which fights film.

Make this free test, if only for beauty's sake. Ten days will show you what it means to you.

Those cloudy coats

Your teeth are coated with a viscous film. You can feel it. Much of it clings and stays under old-way methods.

Soon that film discolors, then forms dingy coats. That's how teeth lose luster.

Film also causes most tooth troubles, and very few escape them. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

The new-day method

Dental science has found two effective ways to daily fight that film. One acts to disintegrate the film at all stages of formation. The other removes it without harmful scouring.

After many careful tests these methods were embodied in a new-type tooth paste. The name is Pepsodent. Leading dentists the world over began to advise it. Now careful people of some 50 nations employ it every day. And to millions of homes it is bringing a new dental situation.

Other discoveries

A way was also found to multiply the alkalinity of the saliva as well as its starch digestant. Those are Nature's agents for neutralizing acid and digesting starch deposits. Pepsodent with every use gives them manifold effect.

These discoveries are everywhere changing the old methods of teeth cleaning. They have brought a new conception of what clean teeth mean.

A delightful test

We offer here a delightful test which will be a revelation.

Send coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

What you see and feel will very soon convince you. You will learn the way to benefits you want. Cut out coupon now.

1311

10-Day Tube Free

THE PEPSODENT COMPANY,
Dept. 409,
1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

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Only one tube to a family.

PAT. OFF.
Pepsodent
REG U.S.

The New-Day Dentifrice

A scientific tooth paste based on modern research, now advised by leading dentists the world over.



2155. Book rack in mahogany, $50.50. 2156. In blue, red or black lacquer with gold decorations, $45.50. 2157. Maple pipe rack, $9.25. 2158. Chinese brass ash tray, $4.25. 2159. Bruyère pipe, $8.25. 2160. Colored hunting print 15" x 11", $12.50

MORE GIFTS FOR A MAN

Kindly read directions on page 76



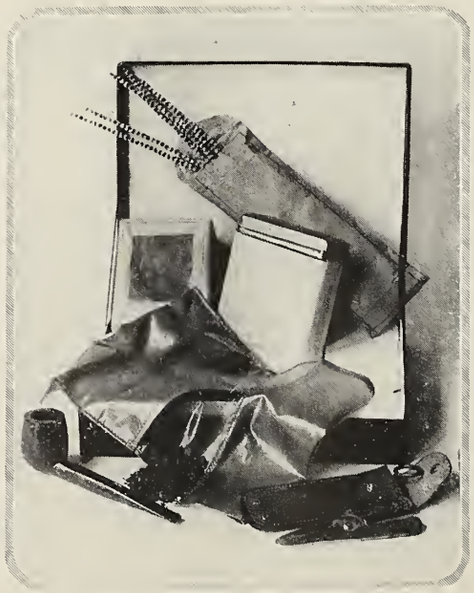
2161. Italian pottery tobacco jar in blue and yellow, 6½" high, $5.25. 2162. Ash tray, $1.75. 2163. Bruyère pipe, $8.25



(Above) 2164. This small golf score comes in an attractive tooled leather case and may be purchased for $3.25



2165. A sterling silver flask with a smart striped design, shaped to fit the hip pocket, is $34.50, 7½" high



2166. A pipe smoker's outfit consisting of a bruyère pipe, oilsilk pouch, carbon cutter, pipe cleaners and two packets of tobacco is packed in a red leatherette box, $12.50



H7375 $1.00 H7373 $1.00 H7374 $1.00

SPORTS CLOTHES
for the south

NOWADAYS, when we get tired of one season, we just go where the season we wish is holding forth. So that summer comes to pass in January, and the fabric makers have to flip their calendar leaves to get all their materials ready for us.

More important even than our frilly things are our sports clothes. So Vogue has picked three designs for you—all good, each different from the others in the figure for which it is ideally adapted.

No. H7374, the Patou blouse of slender line, must be eschewed by the older woman, but the young girl will slide it over her sleek little head with joy. Incidentally, it's no trouble to make. One skirt can be the foundation for a whole family of blouses. Tub flannel, wool jersey, tub crepe, and linen are all suitable.

No. H7373 is, of course, easier to wear because of the break in line at the waist, the buttons that give length, the pockets that provide concealment for a hipline not so slender as one wishes. The same materials are suitable, except perhaps linen. Made in an informal woollen it is even suitable for morning town wear.

No. H7375 is a one-piece frock. The adjustable fulness at the waist, the possibility of blousing it over a bit in the back, and the tricks one can do by raising or lowering the belt make the model good for many types of figure.

All these frocks are excellent for spring wear, The wise woman will buy her materials now, and make them up during the winter by Vogue's advance pattern designs.

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Women suffrage made the American woman the political equal of her man. The little switch which commands the great servant Electricity is making her workshop the equal of her man's.

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THE DOMESTIC CHAPEL

(*Continued from page* 114)

chapel, spacious enough to hold a small congregation. Detached from the house, and a short distance away from it in the garden, it serves the needs not only of the family with their servants but also has room enough within its walls for the neighbors, who live far from a church.

Still a third type is the chapel of Doughoregan Manor, the home of the Carroll Family, in Howard County, Md. The house is of Georgian design and the projecting chapel wing balances a wing of the house. This is said to be the oldest domestic chapel in America; it has been used as a place of family worship for over two hundred years.

Although the domestic chapel was a well recognized part of most of the large houses in England and France, in Italy it was an invariable accompaniment. Each villa had its chapel, either within the master's dwelling itself, or else near by, and was intended for the use of all the people on the estate as well as for the immediate family and household servants. When it was in the master's house it generally had a separate outside entrance as well as access from within. It was all a part of the patriarchal system which continues in force today where the villas have remained in the hands of their old Italian owners who maintain all the ancient traditions and have a kindly feeling of responsibility towards their servants and dependants.

The interior fittings of the domestic chapel will depend wholly on the inclinations of its owners, but before quitting the subject there are two considerations to bear in mind. First, remember that the chapel is, or ought to be, a truly democratic place where all meet on an equal footing. Its appointment, therefore, ought to have a dignified simplicity. Second, the chapel is a place to embellish by gradual degrees with such bits of ecclesiastical art and objects of beauty as we may like to acquire from time to time. Such things, if not absolutely inappropriate in other places where they are often seen, nevertheless lose much of their value when divorced from their proper environment. In the domestic chapel their beauty is enhanced tenfold.

ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 126)

full-page illustrations in black and white, some of the latter exhibiting each several varieties. In the aid he had in producing these pictures the author was very fortunate and the publishers have co-operated handsomely in reproducing them. The lack of some familiar object in the picture with which to compare the size of the specimen is not so greatly missed, of course, as it is in garden books which deal with subjects varying more in magnitude. A more regrettable lack is the absence of all reference to fragrance or odors. The colors of the flowers are in most cases set forth clearly; in some cases less happily. This omission is most provoking in the case of Foster's variety, which is said to be one of the most beautiful primulas in cultivation.

FRANK MYER

THE GLORY OF THE GARDEN. By M. G. Kennedy-Bell, F.R.H.S. The Macmillan Company.

With the grace and courtliness that so distinguish the English professional man of classical training the author of this splendid little volume helps one to see that the glory of the garden "can never pass away" and why that is true. He tells, enthusiastically and eloquently, how large is the place occupied in myth and legend by trees and herbs and all kinds of flowers. An almost lyrical strain is reached in the chapter given to Bee Lore. Scarcely less delightful is the language used in descanting upon Tree Lore. But in this chapter one wonders why there is no reference to Norse and Teutonic stories about trees, as one wonders in the special treatment, in a separate chapter, of Fir and Pine Trees, that the references are so brief. A yet greater wonder is that in his chapter on Trees the author could name Thoreau "the great French scientist". But he makes very intelligent use of Whittier and Emerson.

One chapter makes particularly interesting reading in these days when so little attention is given, in gardens and thoughts about gardens, to its subject, that of Herbs and Their Origin. A paragraph, and even two, are worth quoting for gardeners in general and for landscape architects and town planners. "Modern research has proved that our forefathers were quite right in their cultivation of flowers and plants for scent; they were not merely luxuriously delighting their senses, as science has now disclosed to us that ozone is developed when the sun shines on most kinds of fragrant plants, such as fir and pine trees, scented flowers, and sweet herbs generally." "John Evelyn, that wise and famous gardener of old, had very ambitious ideas, as he soberly and solemnly proposed to make London the healthiest as well as the happiest city in the world, by surrounding it with plots and hedgerows of sweetbriar, jasmine, lilies, rosemary, lavender, musk, and marjoram."

F. M.

PLANT NAMES. By T. S. Lindsay, B.D. The Macmillan Company.

In this tidy little volume the scholarly Archdean of Dublin begins by disclaiming intention of writing for the learned and he makes no pretension to exhaustiveness. He makes clear that in botany and horticulture exactness of nomenclature is as important as in other sciences and arts and that this helps to make plants and flowers more interesting and instructive by giving an understanding of the meanings of their names. Particularly in these modern times, when Greek and Latin are familiar to comparatively few people, is there value in such a list of specific names as is found upon pages 79–86, where, in alphabetical order, are explained terms like *fruticosus*, *hispidus*, *sarmentosus* and *villosus*, to quote a few at random. The average reader of the average nurseryman's catalogue might well heave a sigh of relief if upon beginning his perusal he should find prefixed such a vocabulary. Attention to it might better have been directed in the Index, for most readers will naturally turn to it without reading through the entire body of the work, though its stories are more entertaining than those of the dictionary, in spite of their being so short.

Stories are told, some of which are given too much credence, and which involve the author in *hysteron proteron*. The laurel tree was certainly not named from a Greek maiden Daphne; the legend doubtlessly sprang from the imaginative mind of some ancient Hellene while he watched the play of the sunbeams upon the foliage of the tree that had received its name long before. Those philologists

(*Continued on page* 132)





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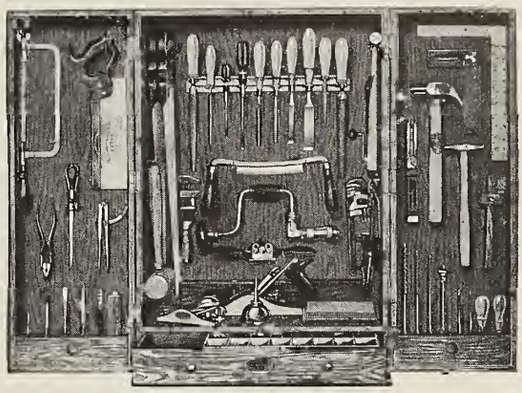
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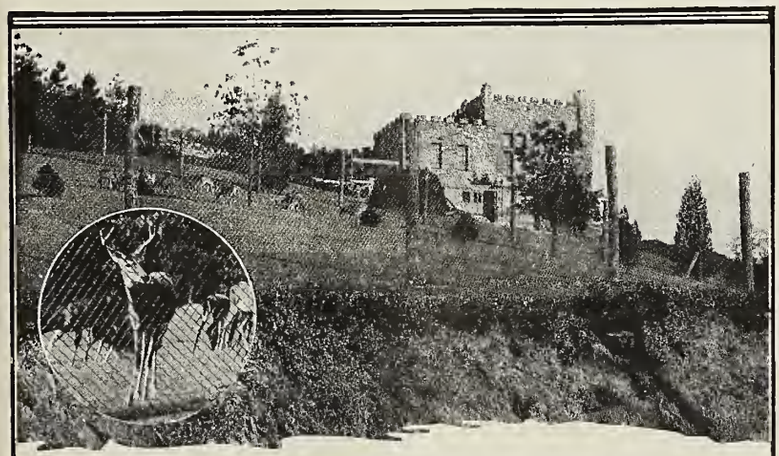
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ON HOUSE & GARDEN'S BOOK SHELF

(*Continued from page* 130)

may be correct who think that word means "dawn" and "glowing" or "crackling". The laurel also is appropriately so named because of the character of its wood and foliage and, as the god of the sun was thought of as following after the dawn the legend was transferred to the tree. In similar manner may probably be accounted for many other names associated with ancient myths, while it is true that more recently the scholars have used old names of historical and poetical characters for plants and flowers.

The scholarship in general, however, seems to be sound and the workmanship accurate, in spite of giving recognition to the popular derivation of "sincere", alluded to in the discussion of the word "cereus". The present consensus of scholarship is antagonistic to the excessive plausibility that lies in taking it from *sine*, "without", and *cera*, "wax". Evident omissions in handling the names of fruits are "strawberry" and "huckleberry". The first of these two words has no connection with straw used for mulching, as many persons think, but is either derived from a reference to the straw-like runners or stems, or, less probably, from the appearance of the achenes scattered over the surface of the fruit; there is but very little possibility of association with the verb "strew". "Huckleberry" is a corruption of "hurtleberry" or "whortleberry". There is a minor point of error in accenting "gladiolus" upon the fourth syllable from the end of the word. In regard to the much-debated pronunciation of this word is mentioned the absurdity of being a stickler for traditional rules when popular convenience chooses to violate them. Pedantry often stands in the way of more important matters.

F. M.

BAGATELLE ET SES JARDINS. Par J. C. N. Forestier. Librairie Agricole de la "Maison Rustique". Paris.

For gardeners traveling in France, for rose lovers everywhere, the rose gardens of the Bagatelle in the Bois de Boulogne hold an immense amount of interest. Once a year an outdoor rose show, international in its scope, is held there, and the awards represent perhaps the most coveted prizes a rose grower can win. This being the case one may find in those gardens one of the most complete collections of roses in the world Architecturally, the buildings of the Bagatelle represent the return to simplicity which marked the reign of Louis XVI. After the effulgence and the eye-stretching vistas of Versailles the intimacy and the lack of ostentation here come as a distinct relief. Historically, too, the place is full of interest. In his monograph, M. Forestier, who has charge of the gardens, describes very entertainingly its various fascinating aspects.

FACTS *about* CARPETS *and* RUGS

(*Continued from page* 68)

The reasons for this are generally simple. It costs a great deal to import carpets and rugs, and the handicap is so great that it is really almost impossible for foreign manufacturers to compete with the American. Imports of foreign carpets to this country are only about 3½% of the total amount of carpets used.

Should you decide to purchase a narrow width or seamless carpet to be made up into a rug or to cover a room entirely, it is very important to consider the value of the various grades of carpet. When I mention "value", it is from the standpoint of general appearance, quality of yarn, texture and durability.

For your information, I reproduce here pictures of a few of the different weaves. The medium grade Axminster is made 27″ or 36″ wide, plain or with a design, and is sold for approximately $4.75 to $5.25 per yard. This is a wonderful value from the standpoint of durability.

Then there is a high pile Axminster which can be bought plain or figured, but is usually sold in plain solid colors in the narrow width, as well as seamless, and sells on the basis of $8.75 to $9.50 a square yard. This will, without question, outwear a great many so-called good seamless Chenilles which sell from $11.50 to $12.50 a square yard, because the yarn is a very fine grade, is woven closely and has a high pile.

A third illustration represents without doubt the best value to be obtained in any grade of carpet. It comes 27″, 36″ or 4′ 6″ wide, if one wants a plain or moresque carpet. This grade retails for about $3.50 to $3.75 per yard, 27″ wide. It has a smooth surface, is fairly closely woven, and is very durable.

Then there are medium and high pile wool Wilton carpets, excellent values each, ranging approximately from $4.50 per yard to $7.50. In handling these two grades of Wilton in the stores you will notice that there is quite a difference in the heights of the pile. These carpets are also made plain or figured, and can be furnished 27″ or 36″ wide.

Another type is a fine grade of worsted Wilton which is very popular and will give excellent service. This can be bought for approximately $5.00 to $5.50 per yard, 27″ wide. The yarn used in this carpet is a very fine worsted fairly closely woven.

Still a fourth type of Wilton carpet can be bought 27″ or 36″ wide, plain or figured, at about $6 to $6.50 per yard based on the 27″ width. The pile of this carpet is not very high, but it is very closely woven and is made of a fine worsted yarn. This grade has a smooth and silky appearance and is another fine example of domestic carpet weaving.

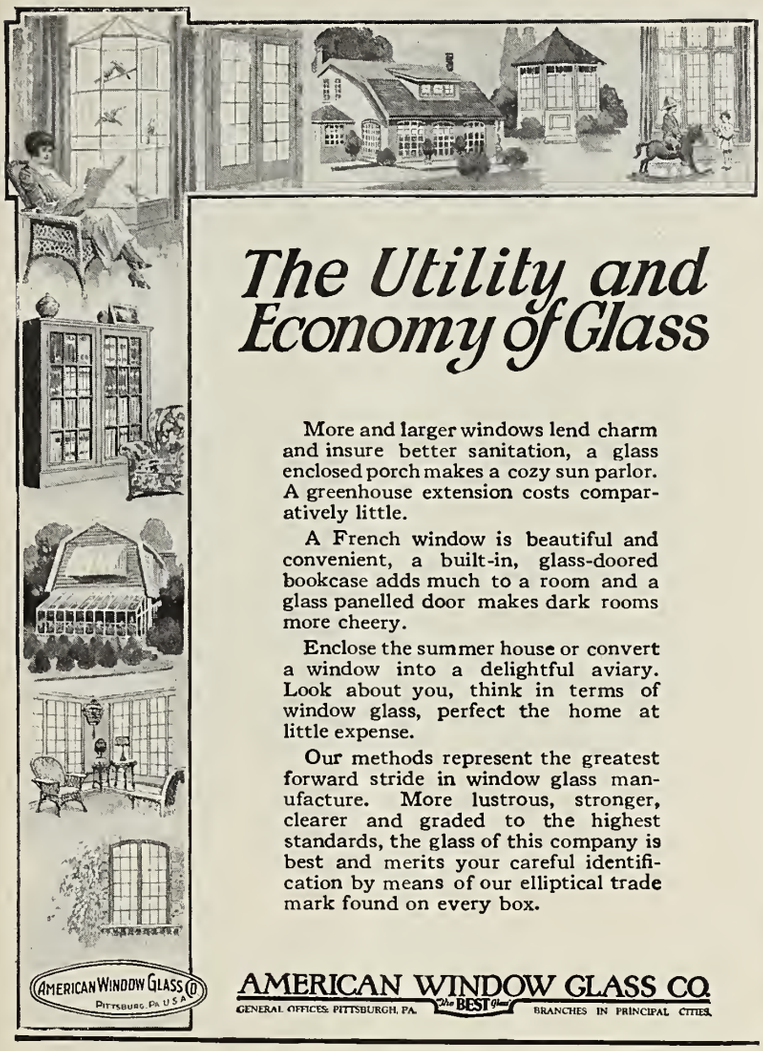
All of the grades mentioned above have been on the market for a number of years and are standard qualities.

Now, to have a good idea of how to select a good carpet, the first and most important point is the quality of the yarn. This should have a certain firmness and resistance to it, regardless of whether it is wool or worsted. The closeness of the weave and height of pile should be the next consideration. The latter item, however, should not guide you in every instance, inasmuch as in a great many cases, particularly in the Axminster grades, while you get a fairly high pile, the weave is not so close, and still this grade is known to be one of the most durable fabrics manufactured.

In buying the Wilton grades, the closeness of the pile should be carefully considered as, in this particular carpet, the closer the weave the better the quality.

Another important point in the selection of carpets is the consideration you must give to the nap or surface. This is really more important than the back. I mention this because in a great number of carpets, and particularly in the cheaper grade of Chenilles, the back is unusually heavy and the ordinary layman who is not experienced in carpets, when he feels the carpet, is under the impression that he is getting a good heavy fabric. However, if he were to examine it closely, he would find that it is practically all back and very little surface.

EDITORIAL NOTE. In his next article Mr. de Quintal will give some very useful information regarding Chenille, Hand-Tufted and Savonnerie carpets, which are at present very popular.



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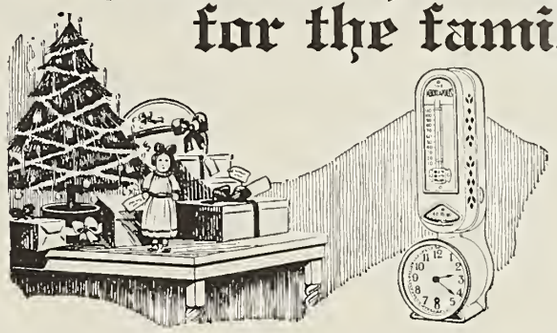
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One of the interesting interiors shown at the Arts in Trades Exhibition was this modern Viennese interior designed and executed by Joseph Urban

THE ARTS IN TRADES EXHIBITION

DOROTHY MEAD

THE second annual exhibition of the Arts in Trades Club, held on the roof of the Waldorf Astoria hotel during the month of October, proved unusually interesting. This is an organization formed for the purpose of bringing together for mutual advancement and study men interested in the arts and art trades connected with the decorations and furnishings of a house. It aims to harmonize commercial activity with the growing art tendencies of the present time and to encourage a feeling and taste for art as it affects the every day needs of the home.

Leading decorators and designers contributed their taste and skill to making the exhibition a success. Rooms were set up and furnished down to the last detail. There were excellent examples of such different types of decoration as a Spanish reception room, Chippendale drawing room, early American bedroom, Louis XVI dining room, Russian breakfast room and a modern Viennese interior.

One of the most interesting rooms shown was a late Chippendale drawing room decorated by W. & J. Sloane. This was entirely furnished with reproductions of English furniture of the 18th Century. A striking feature was the chintz, an unusual hand block print with an amusing

(*Continued on page* 136)



The feature of this Chippendale drawing room designed by W. & J. Sloane is the chintz, an unusual hand block print with a design showing many interesting personages of the day—Dr. Johnson, Goldsmith, Mrs. Siddons, David Garrick, Sir Joshua Reynolds, etc.



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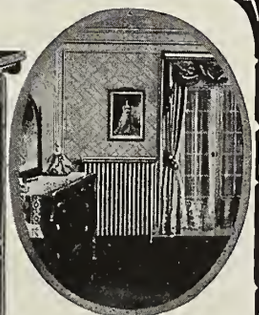
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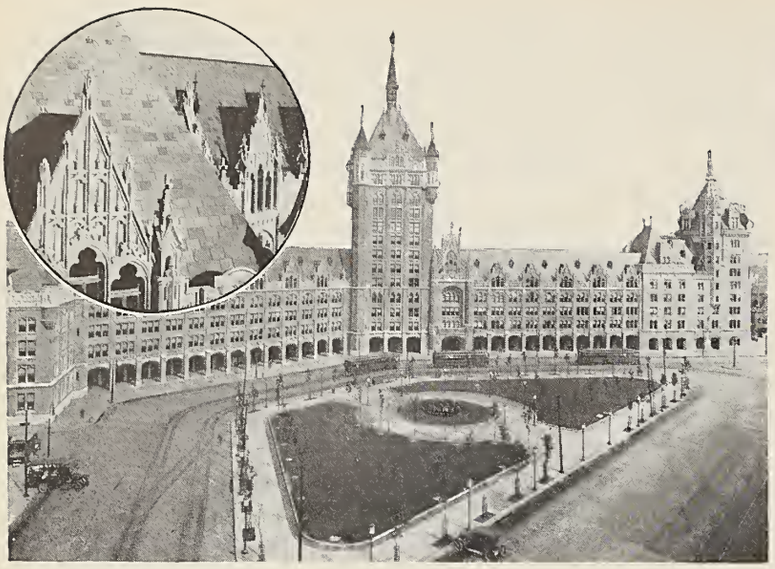
Either suites or single pieces of Ypsilanti Furniture are ideal Christmas gifts.

The pleasing individuality of this furniture makes it possible to fit every home.

More than 3,000 furniture merchants sell Ypsilanti Furniture. We will be glad to give you the name of the merchant in your vicinity.

Ypsilanti Reed Furniture Co.
Ionia, Mich.





Office building of Delaware & Hudson Railroad at Albany, N. Y.
(Marcus T. Reynolds, Architect)

Keeping Upkeep Down

The Delaware and Hudson Railroad is rich enough to be economical. It is curious, but true, that people who can afford it least often waste the most when they build.

Notice how many public buildings, large or small, railroad stations and churches, built to endure, are roofed with slate.

When you pay for a roof the chief thing you buy is protection. Slate roofs give perfect and permanent protection. To put a short-lived roof on a "permanent" building is one way to lose money.

Few home-owners build more than once. When they first build they seldom realize how important it is to hold upkeep costs down. Slate in the long run gives you the cheapest roof you can put on a house. Even its first cost is no greater than for any other material that can be compared with it for architectural beauty. It is fireproof, of course, and can be obtained in any color.

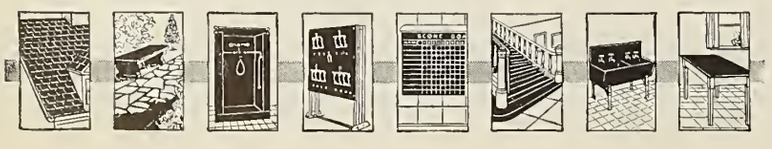
May we send you a booklet showing the varied indoor and outdoor uses of slate?

SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA





The walls of this charming Louis XVI dining room are covered in original wood panels painted delicate gray and green. Over the mantel and doors are stucco bas-reliefs in grisaille effect. P. W. French & Co. decorators

THE ARTS IN TRADES EXHIBITION

(*Continued from page* 134)

and colorful design showing many notable personages of the day. In one corner is a literary group—Dr. Johnson, Goldsmith, Smollett and the inevitable Boswell. Angelica Kaufmann with Gainsborough and Sir Joshua Reynolds is seen contemplating a little statue of love, while in another corner is Mrs. Siddons playing some prank on David Garrick. These and many other figures make up a delightful pattern.

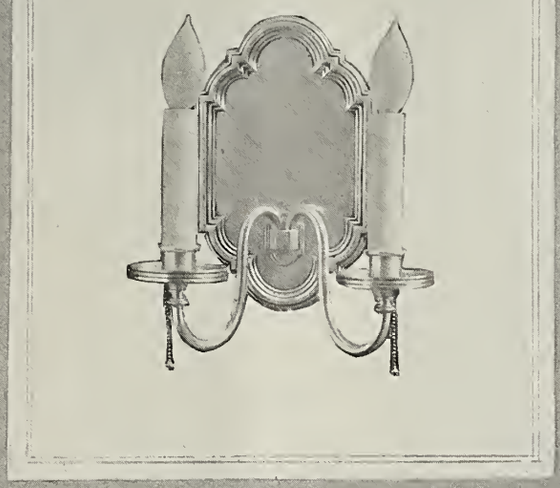
The delicacy of Louis XVI decoration was admirably illustrated in the charming little dining room executed by P. W. French and Co. Here the walls were covered with the original wood panels, painted gray and decorated with carvings and festoons in soft greens. Above the simple fire place a bas-relief in stucco of playing cupids in grisaille effect. A pair of similar stucco panels were used over the doors. The two opposite walls were occupied by a pair of 18th Century painted panels—landscapes with birds, flowers and animals on a soft tan ground.

The furniture is equally distinguished. Especially noteworthy as an example of the art of the cabinet maker of the Louis XVI era was the small carved and painted rectangular console table with a pierced apron and marble top. The round table, carved and decorated chairs and tulip wood commode were quite in keeping with the beauty of the background.

Another interior that attracted considerable attention was the Spanish living room designed by William Laurel Harris. Here the reproductions of Spanish furniture and wrought-iron work, and the modern tapestries and silks were unusually beautiful.



An unusual and colorful effect was achieved in this small space furnished to represent a study on a ship. Furniture, accessories and painted background are both decorative and appropriate. Chamberlain Dodds, decorator



SIMPLICITY AND DIGNITY
IN A GEORGIAN SCONCE

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INCORPORATED

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When you put walnut furniture in your home, you really add new rooms, for the old ones become more beautiful and livable; familiar surroundings take on a new interest from the sheer beauty of the walnut.

The dining room, for instance, is dignified by this furniture. At the morning meal it glows cheerfully, companionably in the sunlight. In the evening its lucent surface throws back the light of the candles with deep mysterious fire.

Walnut, for all its beauty, is practical too; it gives a sturdy service to every-day use, requiring little care for all its loveliness. Today, as in ages gone, walnut is the wood heirlooms are made of.

Write for "Real American Walnut Furniture," a practical guide for furniture buyers. The easy way to distinguish genuine walnut from a substitute is clearly explained. It is free.

AMERICAN WALNUT

AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 811 616 South Michigan Boulevard, Chicago, Illinois

Cut out this memorandum for future reference.

HOW TO IDENTIFY IT
Three things to remember in buying walnut furniture

1—Ask if it is real walnut—if all exposed surfaces are real walnut.

2—Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible. Substitute woods do not show these lines, dots or dashes *distinctly*.

3—Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.

Be qualified to judge genuine walnut for yourself.



Beautiful TILES

For the shower—whose growing popularity is one of the marked features of modern home building—there is one proper material, and that is Tile.

Tiles in the shower and Tiles on the floor and walls of the bathroom itself give unlimited opportunity for the expression of ideas in color, pattern and design.

The practical service of Tiles is also a great advantage. Tiles are permanent, require no upkeep, repair or refinishing, and are always inherently clean.

Consult your architect and dealer about Tiles, or write to

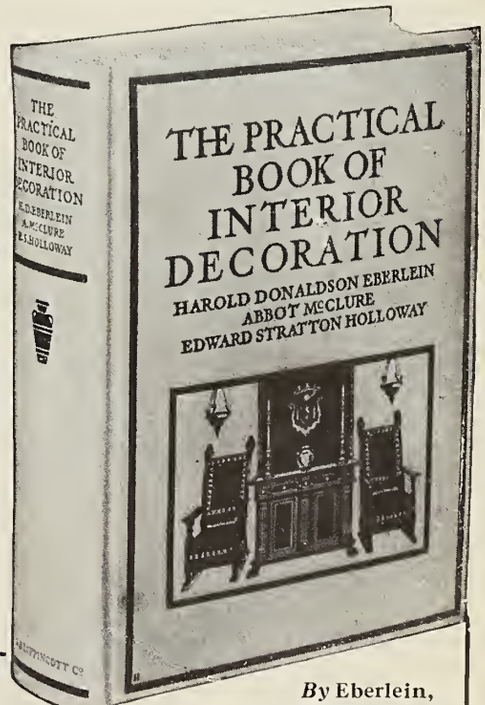
ASSOCIATED TILE MANUFACTURERS
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There are twelve chapters on color, walls, floors, windows, furniture and arrangement, textiles, lighting, mantels, pictures, decoration accessories, etc. The book is arranged in systematic and logical order. No space or time is lost in giving expert advice on every phase of the subject and in a way that makes it equally valuable to the amateur for study or to the professional for reference. It is divided into three sections: 1. A résumé of the development of decoration in England, Italy, Spain and France; 2. The why and how of furnishing in all its details; 3. The assembling of various styles in a right manner.

Dept. HG 12
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The first cost is about a third that of finishing floors in any other way. And an occasional "touching up" of spots most used is the only care necessary.

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A can of wax is given free with every Waxer-Polisher. If your dealer hasn't it, order direct from us. Price $5.00.

For sale at paint, hardware, drug, house-furnishing, and department stores.

Old English Wax



"You put the wax in here"

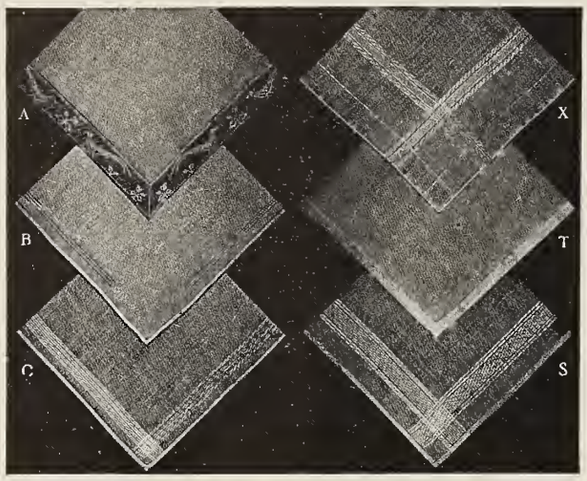


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Linked with the bonds of sentiment, old time hospitality and traditional history, the utility and beauty of an Artbrass Knocker will bring back to memory happy hours of Xmas-time which will linger through the years to come.

Ask for Artbrass Knockers by name when buying, only then can you be sure of obtaining a knocker genuinely reproduced from its historical original.

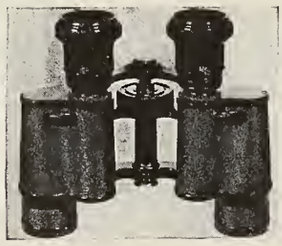
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This French Stereo-Prism Binocular by Lemaire combines eight, ten and twelve powers all in one instrument. It is the only changeable power binocular made and the only glass that can be used under every weather or climatic condition. Priced at $80.

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CHANGEABLE POWERS

BINOCULARS

8 Power-10 Power-12 Power
ALL IN ONE—AT THE PRICE OF ONE

THE Lemaire Changeable Powers Binocular, by merely turning each eyepiece, is instantly changed from one power to another—an eight, a ten and a twelve-power binocular. And once focussed it is focussed for all three powers.

Binoculars of single power can only be used when the atmospheric or weather conditions are favorable. But the Lemaire Changeable can be used no matter what the weather conditions may be.

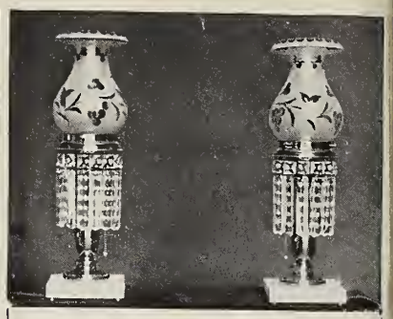
These three powers are combined in a single instrument without sacrificing the usual Lemaire superiority or adding excess weight or bulk. If purchased separately they would cost $178.25

It is the glass most used by explorers, big game hunters, naturalists and all other outdoor folk. Whether on land or sea, mountain or valley, country or town, it fills the most exacting requirements.

Sent prepaid with beautiful sole leather case and straps on receipt of check for $80.

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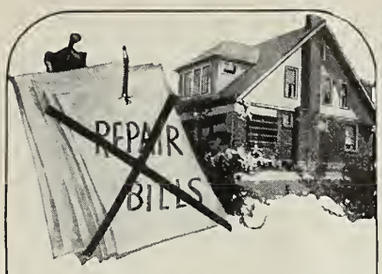
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Leading architects and engineers specify Bay State because they realize this master finish has no substitute. The formula is a secret closely guarded.

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Bay State Coating comes in a complete range of tints and in a pure, rich white. Let us send you samples. And ask for the new Bay State booklet No. 4 It shows many actual photographs of beautiful Bay State coated homes.

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WATER LIGHT SEWAGE DISPOSAL

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From the moment when you stand on the dock among your trunks awaiting the customs officer and vainly trying to think of the French for "baggage," to the moment when you embark once more for New York, you are constantly meeting unfamiliar situations.

To-day you may want to visit the little out-of-the-way shops where the Frenchwoman finds such wonderful bits of charm—but where not even the hybrid English-French of the rue de la Paix is spoken. To-morrow, your son's throat may develop alarming red spots and you want a real American doctor. The day after that, you may find you can't get reservations at the only hotel you know in Biarritz. Something is always coming up.

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2



3



4



5



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7

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THE
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2167. Mah Jong folding table with trough for counters and four detachable racks, $25.50. 2168. Beautiful Mah Jong set in red lacquer box, $35. 2169. Wrought iron lamp painted red with parchment shade in Chinese red with decorations, $38.50

LAST MINUTE THOUGHTS

Directions for purchasing will be found on page 76



2170. The box above made of pink, blue, green, purple, gray or tan leather contains four packs of cards and is priced at $8.25



2171. This man's wrist watch has a radium dial and is equipped with a shock absorbing device. Silver, $56.50. 2172. White gold, $110.50



2173. A convenient breakfast tray in mahogany, walnut or ivory finish has a glass top with chintz underneath. $12.00. 2174. Charming breakfast set of Chelsea China, $25.50



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Add-a-pearl

REG. U. S. PAT. OFF.

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Additional pearls for the Add-a-pearl necklace are sold only on this card

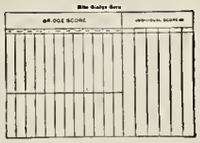


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TRUE STYLE is a composite of quietude and good taste—ever present, but never presumptuous, conspicuous for its serenity, unobtrusive for its dignity.



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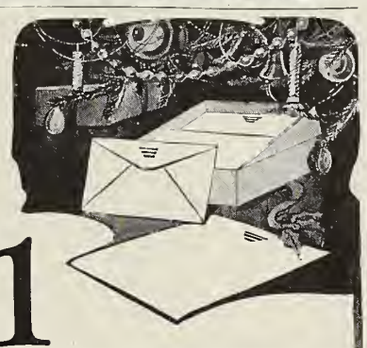
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For CHRISTMAS *Give*

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You can simplify your Christmas shopping and yet remember each friend in a really distinctive, but inexpensive, way. Your mother, daughter, sister or friend will be delighted to receive a box of the dainty and correct

PRISCILLA PERSONAL PRINTED STATIONERY

200 Single Sheets, 6 x 7 in.
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100 Envelopes to match
(Same printing on the flap)

$1

Send us a list of the names and addresses printed or written very plainly. Enclose $1 for each box (west of Denver $1.10). Within a few days we will mail them to you postpaid, or direct to your friends enclosing your card if furnished. Each set will be individually printed in rich dark Blue ink on White Bond paper. A gift that will delight anyone; guaranteed to please *you*. Order today from this advertisement.

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In business since 1899

REDUCE Easily Naturally

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co.,
Orange, N. J.

Gentlemen:
When I started to take the Basy Bread, I weighed two hundred seventy-five pounds, and now I weigh two hundred thirty-two pounds. I am well pleased with the results, but desire to lose more, so please continue sending the Bread.

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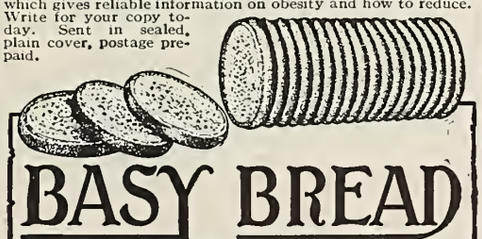
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35 Oakwood Ave.
Orange New Jersey

Your friends must have told you about Basy Bread, now a recognized standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant dieting—no irksome exercises, in the Basy Bread course. Legions have reported remarkable reductions in weight with gains in strength and health.

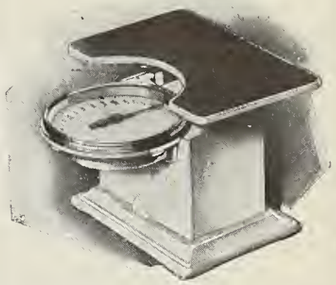
You will be very much interested in the Basy Bread booklet, which gives reliable information on obesity and how to reduce. Write for your copy today. Sent in sealed, plain cover, postage prepaid.



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A Gift of Health



Here's the perfect gift for your family—or your friend,—an ACCURATE Scale with which to watch the daily progress toward the normal of health and grace.

DETECTO

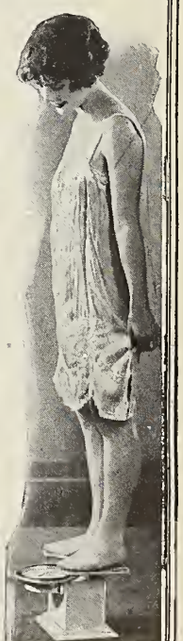
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DETECT the changes in weight that indicate betterment.

DETECT the losses that may mean unsuspected overwork or failing health.

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DETECTO *IT DETECTS*



in your bath room will give frequent ACCURATE weight reading—as often as you care to step onto the platform.

DETECTO is compact,—less than 12 inches wide, high and long. Finished in hard-white enamel. The CLEARLY MARKED DIAL is easily read without stooping. It REGISTERS ACCURATELY EACH AND EVERY POUND up to 300 POUNDS.

ABSOLUTE GUARANTEE attached to each DETECTO, guaranteeing accuracy for a lifetime.

Booklet H on request containing description and tables of correct weights for ages and heights. Keep a daily weight chart.

Sold in the better stores, or order direct from us.

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The Jacobs Brothers Co., Inc.,
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Enclosed find $15 (Fifteen Dollars)—check or money order—for which send me one DETECTO Bath Room Scale. It is understood that I may return it after 15 days trial, if I so desire, express charges prepaid, for full refund.

Name .....

Address .....

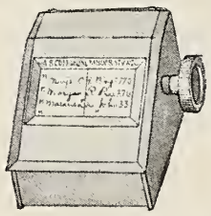
The useful gift is always welcome

CHRISTMAS is the time when useless little pretty things are given till it hurts—the recipient.

How welcome among a collection of gifts are the few that have a real purpose in life! How lucky is the person who receives gifts—large or small—from Lewis & Conger's, gifts that will serve faithfully from one year's end to another!

This year decide on useful gifts. And when you are selecting them, come to the corner of 45th Street and Sixth Avenue, where usefulness, beauty and honest price find a happy combination.

Just spin the knob and your number will appear. The ruled spaces on this telephone index will accommodate the names and numbers of more than 350 friends, foes and acquaintances. Bronze finish, $2.50; silver finish, $3.50; gold finish, $5.





For the fortunate possessors of fireplaces there is no better gift than attractive fireplace fittings, and here are two specific suggestions. A Cape Cod firelighter with a large tray costs only $5.25; or a graceful, hand-painted bellows at $12.

That smokers may smoke while abstainers abstain, this amazing smoke consumer rids the air of any room of the narcotic haze so unpleasant to non-smokers. It stands 4½ inches high and costs $5, in either dull brass or copper finish.





Not because the average child needs inducement to eat, but because all children love picture dishes, this porridge set of Humpty Dumpty, Old King Cole, Mother Goose, or Old Woman in Shoe pattern will be the perfect gift for children. $4.50 for a set.

The luxury of having breakfast in bed is made practical and convenient by this attractive tray. It comes in solid mahogany or white enamel, is 24″ long, 14½″ wide, and 7″ high, and costs $9.



LEWIS & CONGER

45th Street and Sixth Ave. New York, N.Y.

Lewis & Conger 45th St. & 6th Ave. New York, N.Y.

Please send me the articles checked. ( ) Telephone index, ---------- finish. ( ) Smoke consumer, ---------- finish. ( ) Cape Cod firelighter. ( ) Bellows. ( ) Porridge set. ( ) Bed tray. ( ) Christmas suggestions folder.

Name ----------

Address ----------



A corner chair of American maple, with rush seat, and Spanish foot. Dating prior to 1730



A comb-back "roundabout" chair of American maple, with Queen Anne leg and duck foot



A "roundabout" chair of American cherry, with Queen Anne back splats and cabriole leg

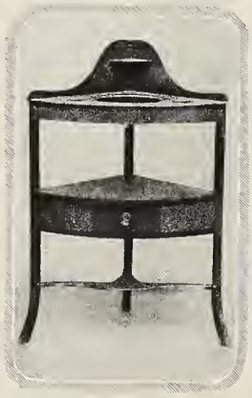
FURNITURE *for* CORNERS

GARDNER TEALL

CORNER furniture appears to have had no great antiquity. Greek vase-paintings, for instance, which depict Greek furniture in a multitude of forms, do not suggest a single piece designed for a corner, nor do the early Italian painters of centuries later disclose, in their pictures of interiors, corner stools, chairs, tables or shelves. This is not to suggest that corner furniture was unknown to the Europe of the Renaissance, but if it was, little if any attention was given to it by artists and it could not have held such a place in popular affection as did the corner furniture pieces of English and French historic furniture periods.

Up to the period of Louis XV, the corner does not seem to have invited more than an occasional mediaeval fireplace, or an article of furniture placed across it or squarely against one or both its walls, with no

(*Continued on page* 146)

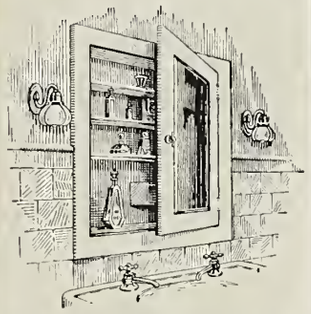


A corner washstand in the American Sheraton style, made of maple, with mahogany and bird's-eye maple veneer

The characteristic American corner cupboard of painted pine, with carved shell, found in many of the oldest houses



Style F
Recessed Cabinet
Beveled Mirror Door
Made in Five Sizes



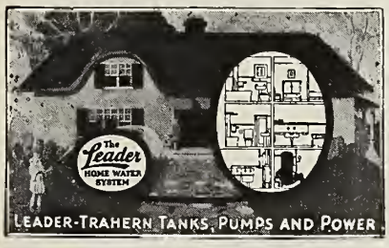
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Has a White Steel Cabinet

BATHROOM beauty and character is bestowed largely by the glistening whiteness and cleanliness of the fittings. A steel medicine cabinet finished in snow-white enamel, enduringly baked on, with removable shelves of polished plate glass or white steel, is easy to keep clean and is thoroughly sanitary. The sturdy steel construction prevents its ever warping or swelling. The door will always open and close easily and noiselessly. HESS cabinets retain their beauty and attractiveness everlastingly. Made in a variety of pleasing styles and convenient sizes.

Ask your local dealer or contractor, or write for illustrated catalogue.

HESS WARMING & VENTILATING CO.
Makers of HESS WELDED STEEL FURNACES
1223 Tacoma Building, Chicago
Snow-White Steel

HESS
CABINETS
and **MIRRORS**



Your country home deserves this water service

Like a well trained unobtrusive servant, the Leader Water System does its work. It is designed to give care free service—not to require attention. Back of each unit is 20 years' experience in solving water problems for the small cottage as well as the largest country estate.

The service of Leader engineers in planning the water system for your country home is yours without obligation. In many of the finest country homes in America, Leader systems testify as to the quality of this service.

Avoid the possibility of disappointment by investigating.

Leader Tanks and equipment for water, air and oil.

LEADER-TRAHERN CO., Decatur, Ill.
New York 21 E. 40 St., *Chicago* 327 S. La Salle St.

Gentlemen: Kindly send me information on water systems for country homes and estates.

Plants: Decatur and Lockford

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If you would have a house, large or small, that is architecturally correct, for suggestions send $1.00 for fifty large photographs of houses of all sizes by noted architects.

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REG. U. S. PAT. OFF.
Stained Shingles



Make your Garden a Present

HOUSE & GARDEN'S
BOOK OF GARDENS

Contains 400 illustrations of special flower types, plans and suggestions for landscape work, a complete gardener's calendar of the year's activities, planting and spraying tables, and a portfolio of beautiful gardens in various sections of the United States. 127 pages.

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THE WINTER CLOTHES YARD

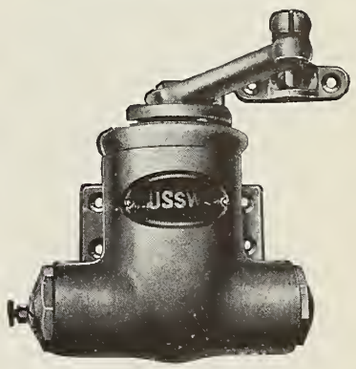
There is no need of having wet, dirty clotheslines the coming winter months. The Hill Champion Clothes Dryer may be easily folded up and removed from the yard, and the inconvenience of having to clear the line of ice or dirt before hanging the clothes is eliminated. The 150 feet of line can always be reached from one position, so the shoveling of paths along the lines is unnecessary. Made of the best material, strong and well finished. Our booklet G will give you complete information.



Hill Clothes Dryer Co., 52 Central St., Worcester, Mass.

Since 1839

RUSSWIN
DISTINCTIVE HARDWARE



On screen, storm-house, kitchen and closet doors, Russwin Door Checks have proven their worth. Instantly adjusted, they can be applied to either right or left hand doors without reversing arm or spring. Made in all sizes, metals and finishes.

RUSSWIN products include every accessory in builders hardware that contributes to comfort, luxury and beauty in every style and type of building.

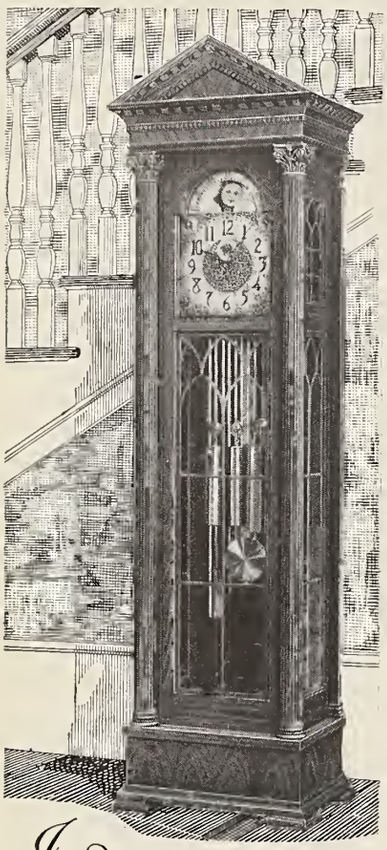
Ask your dealer to show you the Russwin specialties: Door Checks which operate with quiet precision—Garage door sets that enable you to house your car with the minimum of effort—Night latches which give you the maximum of safety and no repair or replacement worries.

All these, of course, in addition to Russwin locks, door pulls, and escutcheons, in beautiful period designs in all finishes—each standing for the Russwin slogan, "The Economy of the Best."

"To Russwin-ize is to Economize"

Russell & Erwin Mfg. Co.
The American Hardware Corporation Successor
New Britain, Connecticut
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In Your Home on Christmas Morning

FORTUNATE indeed is the family greeted Christmas morning by the mellow chiming of a "Colonial" Clock. Think how this gift to the home will be appreciated—how it will endear itself as the years roll by. A "Colonial" Clock is far more than a beautiful timepiece of unfailing accuracy. It possesses personality; it radiates comfort and good cheer. Nothing is more expressive of the permanence of home, for the life of a "Colonial" Clock is measured in generations rather than years.

There is a "Colonial" Clock precisely suited to your requirements—in style, in size, in price. You may choose from a pleasing variety of models in each of the good furniture styles.

A "Colonial" Clock in your home will make this a never-to-be-forgotten Christmas.

Send for this Book of Suggestions

It illustrates and describes "Colonial" Clocks in typical home surroundings Free on request.



COLONIAL MFG. CO.
109 Colonial Avenue
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World's Largest Manufacturers of Hall Clocks

Colonial Clocks are sold in the better furniture stores the country over

COLONIAL CLOCKS



In the soft glow of the Christmas Firelight

hearts grow tender with a new warmth and a new happiness.

Into every home this "firelight happiness" can come through Magicoal, for it is not necessary to have a chimney flue as in the case of burning wood or coal.

Without causing dirt, work or smoke, at a turn of a switch the coals glow and flicker so realistically that you will have difficulty in distinguishing Magicoal from a brightly burning coal fire.

Magicoal fits any fireplace and there are designs to harmonize with any style of mantel. Gives heat if desired.

Send for descriptive literature and name of nearest dealer.

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Sole Distributors for U. S. A., H. H. Berry World Patents

MAGICOAL

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ELECTRIC FIRE

"Firelight Happiness" at the turn of a switch

Therm-o-Dial

THE ART THERMOMETER



Bee Hive Model

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For the Home Beautiful

An artistic, accurate, easy reading thermometer in perfect harmony with refined surroundings.

Made in rich bronze and dark verde antique.

Beehive model with twig wall bracket, easily attached to wall or woodwork. Height, six inches to top of twig.

Other models $4 to $10

Descriptive Booklet sent Free upon request

Therm-o-Dial Laboratories
131 Sussex Ave., Newark, N. J.

This is a careful reproduction of the famous old Governor Winthrop Desk originally made for the Founders of our Country



Governor Winthrop Desk

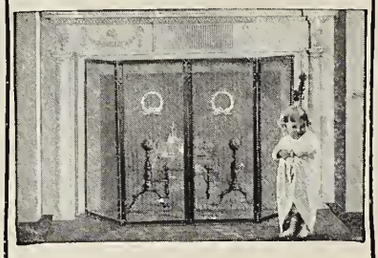
AN UNUSUAL GIFT FOR CHRISTMAS

Who is there, among those who really appreciate fine furniture, that does not admire the beauty and Colonial dignity of a Governor Winthrop Desk. This correct copy of the old original piece is custom built of selected genuine mahogany by skilled cabinet makers. It has a hand rubbed finish, dust proof drawers, two secret drawers and solid brass fittings. There is nothing finer made. We guarantee it as represented or money will be refunded. Sent on receipt of price or C.O.D. with $20 deposit.

We make many other pieces equally desirable. Send for Booklet G–12 of Colonial reproductions.

WINTHROP FURNITURE COMPANY
185 Devonshire Street — Boston, Massachusetts

Buffalo FIRE SCREENS



A Lasting Gift

GIVE "BUFFALO" FIRE SCREENS this Christmas and perpetuate your thoughtfulness with years of cheer.

Like good old furniture of the olden time "BUFFALO" FIREPLACE SCREENS, FIRE FENDERS and SPARK GUARDS have a charm all their own. They are made in graceful designs of good taste—designs that harmonize with the interior decoration of the most perfectly furnished home.

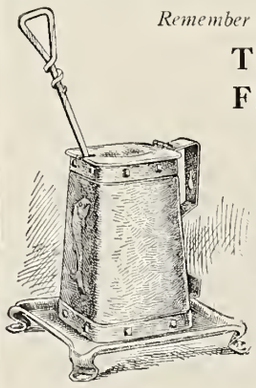
"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS cannot be compared with flimsy, cheap ones. They are strong and durable and made by the most skillful workmen from the best quality of "BUFFALO" fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish.

Write for complete catalogue No. 8-BD Mailed upon receipt of 10c postage

BUFFALO WIRE WORKS CO., INC.
(Formerly Scheeler's Sons)
475 Terrace — **Buffalo, N. Y.**

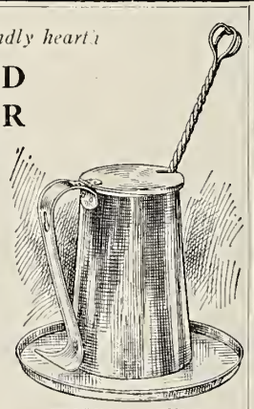
Remember the hospitality of a friendly hearth

THE CAPE COD FIRE LIGHTER



If you enjoy the comfort of a log fire on a cool evening you can light it quickly and without the trouble of kindling wood and paper.

The torch, an absorbent material, is kept immersed in kerosene in the tankard. To kindle a fire the torch is lighted with a match and placed under the logs until they are thoroughly kindled.



CAPE COD SHOP
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The above prices include delivery in New York City only. To other points add 20c for postage.

MISSION STYLE	
Wrought Iron	$9.00
Hammered Brass	11.00
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Polished Brass	$5.35
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Shuttle-Craft Portières

The portières are hand woven to order in any pattern and combination of colors. No two sets are ever just alike—assuring individuality in each.

$50 a pair

Also hand woven rugs and curtains to order

Full particulars and suggestions sent gladly on request

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LEAVENS *Furniture*



YOUR PERSONALITY

—is reflected in your furniture when you buy the Leavens way. You select the breakfast, or bedroom set you like, then, the finish or decorative motif according to your personal preference—to bring complete harmony with intended surroundings.

The same individuality of choice may be exercised in purchasing single pieces, either Decorated or Colonial. The reasonable cost will really surprise you—and the finished result exceed your fondest expectations.

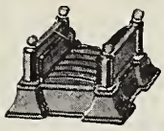
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William Leavens & Co., Inc.
Manufacturers
32 Canal Street
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Andiron Set
This special design, wrought in iron, is both useful and ornamental. Complete $13.75



Brush Foot Scraper
Cast iron in copper, Bronze or Verdi, Antique finish. Is complete with two brushes . . $7.00



Squirrel Foot Scraper
Cast iron, finished in Bronze or Verdi Antique . . $6.00



Fiske Mail Box
Cast Iron in Verdi Antique finish . . . $10.00
Of cast bronze with statuary bronze finish . . $23.00

Fire Set
Consisting of tongs, poker, shovel, and stand made of wrought iron in an appropriate design.
Per Set $9.35



FISKE for Your Holiday Gifts

YOU can make your suburban friends happy with gifts from Fiske. For the open fireplace,—andirons, or a fire set, or a fire screen, what could be more acceptable, intimate, and friendly.

For Fiske makes things of this sort in a fine, sturdy, craftsmanlike way.

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Mail orders carefully packed and promptly shipped.

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ORNAMENTAL IRON WORK
80 Park Place ~ New York
ESTABLISHED 1858



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A BEAUTIFUL book of 68 pages, showing Spanish, Italian, English, Colonial and Modern style homes in original colors. Floor plans, complete descriptions, costs, etc., are also shown. With each book ordered a garage supplement, showing many attractive garages and additional homes, will be sent FREE. Blue prints and specifications will be furnished for any design in either book.

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Top illustration shows the Octagon shape, gold tooled Ecrase Leather Case and the 15 jewel movement with colored enamel dial and radium numerals. Below: Square case at left and cushion at right. Center shows compactness when closed.

Leather Folding Clocks

with "DOXA" movements

Beautiful & Useful Gifts

Especially Adapted to

THE TRAVELER	THE DESK
THE BOUDOIR	THE GIRL AT SCHOOL
THE SICK ROOM	AND ELSEWHERE

Square, Cushion or Octagon

In pink, blue, helio, brown, grey, or green. Your choice of shade or color

These exquisite Folding Leather Cases are of genuine Ecrase Leather with tooled gold border. The movements are the finest 15 jewel, 8 day adjusted to 5 positions, with lever escapement and Breguet hair spring. Full 2a ligne. All movements have radium dial and come in white dial, engraved gilt and colored enamel in blue, rose, mauve, helio and green.

Any shape or color $35
with white dial....

With engraved gilt dial $37.50, or with colored enamel dial $42.50. Square black for Men $30.

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Old Hampshire Stationery

The "Write" Gift

FOR those who like to put a subtle touch of flattery in their gifts.



Old Hampshire Bond

"The Stationery of a Gentleman"

No. 529. The box illustrated above contains one quire—24 sheets and envelopes—of Royal Club size. A highly appropriate gift for a man—at a moderate price. Price, the box, $1.50.



Old Hampshire Vellum

"A Stationery of Distinction"

No. 626. Popular with ladies. Contains four quires—24 sheets and envelopes each of Royal Club, Regent, Duchess Gold Edge Cards with envelopes, and Princess Correspondence Note with envelopes. Price, the box, $4.50.

Old Hampshire Stationery is offered in numerous other boxes, for both men and women, at $1.50 to $8.50 the box.

Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige on receipt of remittance.

A usable packet of Specimen Sheets and Envelopes will be sent on receipt of 10c.

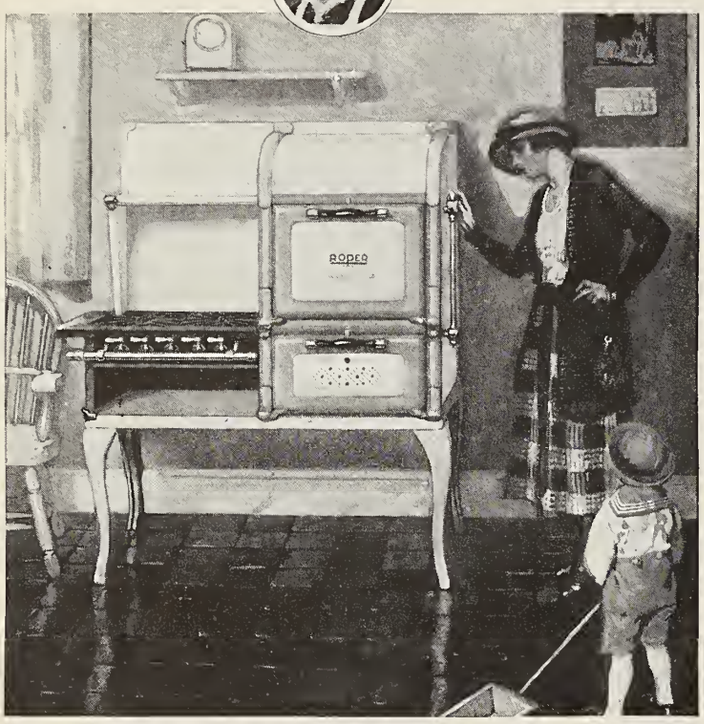
Hampshire Paper Company
Fine Stationery Department C
South Hadley Falls, Mass.

ROPER

Every Roper Gas Range is inspected by a woman

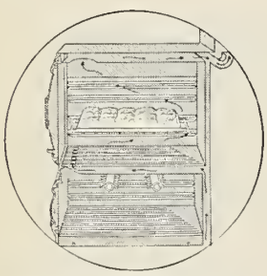


before it is certified by the Roper quality-mark—the Roper purple line



THE ROPER OVEN CONTROL WILL HAVE DINNER READY ON HER RETURN

For Two Generations Roper Gas Ranges have been lightening the tasks of housewives. Their remarkable conveniences and distinctive beauty have done much to simplify the servant problem. Roper quickly attained and then always maintained leadership.



THE ROPER VENTILATED OVEN in connection with the Roper Oven Control insures the perfection of care-free cooking.

Today the Roper Gas Range stands as the greatest of all contributions to the fine art of cooking. Roper Gas Ranges may be obtained where the best household appliances are sold. The prices range from $35 to $300. The Roper Recifile of indexed recipes and also a chart on scientific, time and temperature cooking, will be sent on receipt of 35 cents.

GEO. D ROPER CORPORATION, *Rockford, Illinois*
ALSO MAKERS OF THE ROPER ELECTRIC RANGE
Pacific Coast Branch: 768 Mission Street, San Francisco, Cal.

ROPER
GAS RANGES
(*formerly* ECLIPSE)

BE SURE THE ROPER PURPLE LINE ═══ AND THE ROPER OVEN CONTROL ARE ON THE GAS RANGE YOU BUY
Copyright, 1923, by Geo. D. Roper Corporation



An example of the earliest pioneer furniture. A corner stool of American ash, with rush seat, dating from 1600 to 1650

FURNITURE *for* CORNERS

(*Continued from page* 142)

thought of shaping the piece to its position. Egyptians, Greeks, Romans, mediaeval Europeans, and dwellers in the Renaissance regarded interior corners without displeasure. Not so with the esthetes of the Louis XV period. French architects and decorators then set about to abolish the sharp right angle of the corner as they sought to do away with the sharp angles of side walls and ceilings. Moldings, coves, and curved walls were resorted to to effect this, but that was not enough: cupboards having an upper half of shelves, consoles, seats, commodes, stands and tables were devised to help with the avoidance of angular effects at the corners of rooms.

In the matter of cupboards thus designed for corners, they were still fitted across the corners, but instead of the old effect of a rectangular projecting front as heretofore, their sides were extended by a concave surface to meet the wall. This was also true with the form of the commode designed for a corner position, only with the commode a ridiculous waste of side space was occasioned in the drawer plan, since the backs of these commodes were, like the backs of the corner cupboards of the Louis XV period, wider than the fronts. However, much that was logical had, in this period, to be sacrificed to its insistence on the principle of continuity, and the sense of the wall break occasioned by the angular corner became intolerable to French taste of the day.

The rapid multiplication of corner pieces with curved fronts, both concave and convex, through the transition from the Louis XIV to Louis XV styles and during the Louis XV period itself was really the occasion for the impetus given lacquer manufacture in France. Although we associate the "Chinese Taste" in France with the Louis XV period, Versailles and Marley under Louis XIV abounded, as M. de Felice points out, with innumerable *chinoiseries*. The spark for things oriental in Louis XIV's reign was fanned into the flame of the Louis XV enthusiasm.

Madame de Pompadour was not alone in her passion for Chinese lacquer work. The flat surfaces of cabinets and cupboards of the preceding reign had permitted the employment of Chinese lacquered panels imported by the French designers for the purpose. With the advent of the curved panels, it was found impractical or impossible to have the curved front panels sent all the way to China for decoration and returned, but as the taste of the period demanded such decoration,

(*Continued on page* 148)

A "roundabout" chair of American maple, with a rush seat and with the Spanish foot on all but the rear leg. It would date from the early 18th Century



A triangular drop leaf table of American make, dating from 1750. This is a type of table which has been used for modern adaptation as an incidental piece



Win-Dor
Casement Window Operators



Makes Bed-Rooms Cool as Sleeping Porches

Discard your half-opening-slide-up-and-down windows. Put in casement windows that open the *full opening* and act as traps to catch every little vagrant breeze and throw it into your room.

In winter they can be just as snug and tight, just as weather proof as other windows.

Equipped with Win-Dor Operators you can open and close them or put them at any angle without even pushing up the screen.

Send for booklet called: "Things You Ought to Know About Casement Windows."

The Casement Hardware Co.
220 Pelouze Bldg.
Chicago



Your Home Too Can Have Beautiful Curtains

Bluebird Rods make artistic curtain draping easy, for they are new and practical with marked improvements over old-style rods.

No knobs or unsightly ends; won't tarnish; keep curtains clean, neat, sanitary.

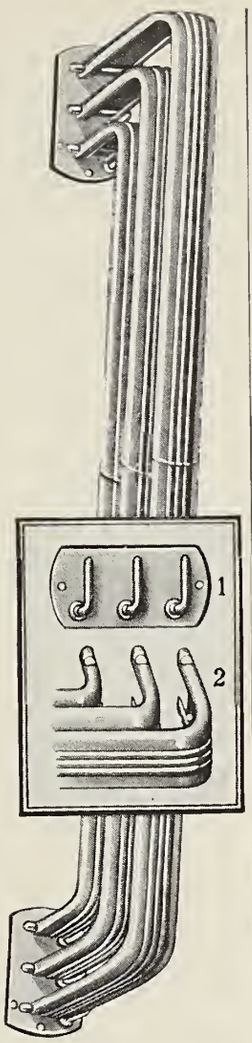
Sag-proof ribs give strength, efficiency, and long life.

Single, double and triple styles finished in Satin Gold and White Enamel.

"Bluebird"
FLAT-Extending
CURTAIN RODS

In Panel—Fig. 1. Simple Bluebird bracket quickly attached. Fig. 2. Curved ends that hook on easily, yet won't come off accidentally.

H. L. JUDD CO., Inc., New York
"Makers of Home Accessories for Over 50 Years"



! ruined

Many a first impression has been ruined by some seemingly little thing.

IT'S so easy to get off on the wrong foot with people—whether it be in an important business contact or simply in a casual social meeting.

It pays in life to be able to make people like you. And so often it is some seemingly very little thing that may hold you back.

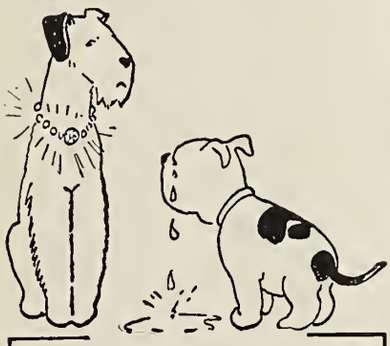
For example, quite unconsciously you watch a person's teeth when he or she is in conversation with you. If they are unclean, improperly kept, and if you are a fastidious person, you will automatically hold this against them. And all the while this same analysis is being made of you.

Only the right dentifrice—consistently used—will protect you against such criticism. Listerine Tooth Paste cleans teeth a new way. The first tube you buy will prove this to you.

You will notice the improvement even in the first few days. And, moreover, just as Listerine is the safe antiseptic, so Listerine Tooth Paste is the safe dentifrice. It cleans yet it cannot injure the enamel.

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The Pease Clothestree

(Patented and patents pending)



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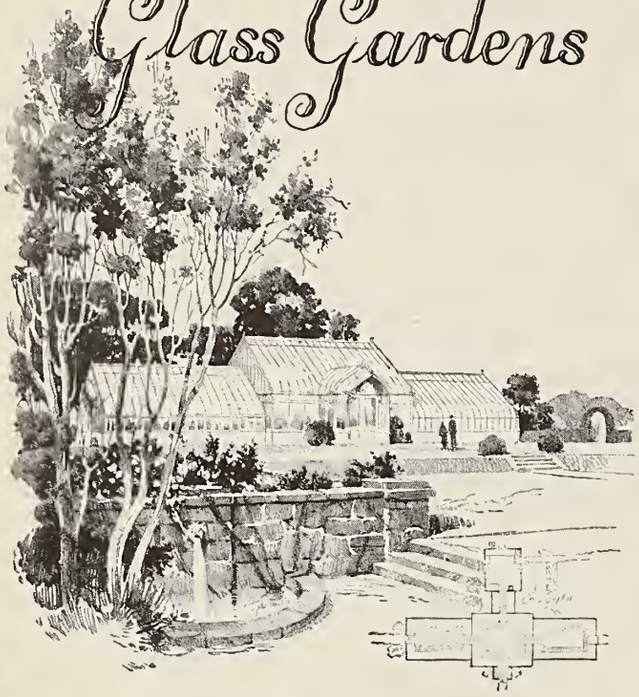
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The Pease Clothestree, when open, stands in 35 inches of space. It is 5 ft., 10 in. tall with FORTY FEET HANGING AREA (ample for average ironing).

IT REVOLVES; you can iron sitting down. Use one or any of the 36 arms. IT ROLLS ANYWHERE. Dry or air your clothes on it over register, by radiator or in the sun. Kept in corner when not in use. Very useful where there are small children,—in the sewing room—saves steps, stooping and bending. Hard wood; nothing to rust or stain. Will serve you for years. A wonderful gift to any woman. Write NOW for folder. Mention dealer's name.

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Have a Way of Slipping Away

ALL the change—all the soothing solace your tired nerves seek, is always there awaiting you.

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Eagerly you slip into your garden smock. At once you find yourself humming a dear old long forgotten song.

You happily go up and down the walks, meeting and greeting all your flower friends.

Some you chide a wee bit, others you chuck under the chin. A leaf you pick off here and there, or snip a spent bloom.

Then an armful of flowers, and two hours have sped away. Two joy-filled, rest-giving hours.

Life's hurry-worries have all slipped away. And you go back to your work, zestfully.

For such are the joys of those who have their own glass gardens, one of our greenhouses.

Even so little as $1,500 buys the material for one 15 feet wide and 33 long.

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Or we will, on your invitation, be glad to call.

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FURNITURE *for* CORNERS

(*Continued from page* 146)

French craftsmen set their wits to discover a substitute of Chinese lacquer. This, in 1748, four glazers, the brothers Martin, succeeded in doing, to the great joy of the French ébenistes, and their invention, Vernis Martin, came into vogue.

I have never seen an authentic corner bookcase of the Louis XV period. Bookcases did not come into being much before 1700, and only when the fashion for such smaller formats as the octavos, duodecimos, etc., made publishers put forth small books to take the place of the more cumbersome folios of earlier days. Authentic Louis XV bookcases of even the "uncover" sort are extremely rare.

By 1750 corner cupboards (then called "corner-shelves with a cupboard" or merely "corners") were plentifully to be found in the houses of every person of taste. De Felice notes that in a single order Madame de Pompadour commissioned Lazare Luvaux to supply the Château de Crecy with thirty of them in mahogany! High "corners" were used in the *salles à manger*, lower ones in the apartments, the anterooms being favorite places chosen for them.

The cupboard was not the only tall corner piece of Louis XV's reign. A passion for bric-a-brac running all the way from silver-mounted shells to naturalistic flowers in Vincennes porcelain (of which D'Argenson records Madame de Pompadour ordered eight hundred thousand!) no longer could be denied shelves in cabinets for their safe display. So it was that corner shelves for these art toys found place in the boudoirs of the period.

FRENCH TRIANGULAR TABLES

The triangular Louis XV tables were not, all of them, designed for corners, though some of them appear to have been, such as the triangular toilet tables having castors (castors were rarely in use in this period) to enable them to be moved out into the dressing room quickly, and easily replaced in a corner. The small triangular Louis XV walnut tables were designed for the card game called *tri* (*ombre*), just as the pentagonal ones were designed for the five-handed card game called *reversi*. The tri-tables undoubtedly found corner places in many instances when not in use. As for corner chairs, they do not appear to have occupied a place in the period.

Passing to the Louis XVI period, we find the corner cupboard relieved of its serpentine front line, although it may not always be absolutely flat. Fine workmanship continues in these pieces, their panels have marketry decoration. Glass fronts are introduced; the *vitrine*, indeed, was an invention of this reign. In these corner vitrines the small *objets d'art* could at last be both safely housed and clearly seen.

The discoveries at Herculaneum and Pompeii, which from at least 1760 onwards fired the imagination of the French, ultimately brought about a "return to antiquity" which, though not immediately affecting French furniture, finally blossomed in the style of the Empire period. The changes were tremendous. Perhaps the most characteristic corner piece of the Empire period is to be found in the *lavabo*, which consisted of a wash basin set in a tripod with a place below the basin for a ewer. To this ancestry we appear to owe many of the monstrosities that have descended upon us, pieces whose convenience is shamelessly asserted but which, when I am forced to come in contact with them, I find to be far too *Athênienne* for toleration on the part of any laving male.

French fashions naturally affected English furniture forms. It was during the latter William and Mary period that the corner cupboard came into vogue in England. We find it then divided in two sections, with or without a drawer between them, and the lower cupboard and the top shelves closed in by a single door or by a pair of narrow ones. The Queen Anne period found corner cupboards popular and hanging corner cupboards and hanging corner shelves come into vogue. The popularity of corner pieces in France spread to England. The circular front appears in some of the English pieces. From about 1725 onward mahogany began to be used by English cabinet makers in corner furniture.

IN THE CHIPPENDALE MANNER

The corner pieces of the period marked by Chippendale's influence followed the general lines of the Chippendale style. Among these pieces are to be found the candle-stands designed to be placed in the mantel corner. The Chippendale style straight-topped corner cupboards with cornice and frieze had their lower sections enclosed with wood doors, the upper sections with glass doors, either single doors or double ones. More often than not a drawer was placed between the upper and lower divisions. The corner pieces having a pediment top followed the swan-neck scroll lines. In Chippendale corner cupboards with both top and bottom doors unglazed, such doors were often ornamented with carving.

With the advent of the style designed by the Brothers Adam the curved structural lines of the Chippendale style gave place to the rectilinear, and this rectilinear contour is found in the Heppelwhite corner pieces. In the Heppelwhite corner cupboards we have paneled doors below, and glazed doors above, the glazing usually following rectilinear design.

Likewise the characteristic features of Sheraton design are quickly discerned in the Sheraton corner pieces. Sheraton cupboards were topped with swan-neck pediments and vase finials and the lines of the tracery of their glazing added a new interest to these pieces. Slender legs were also added to some of the cupboards. Sheraton also designed corner pieces of other sorts, as did Chippendale and Heppelwhite.

In America, corner pieces came early into the history of furniture. I do not know that there were any indigenous inventions in this respect, but we certainly have pieces antedating the 18th Century, such as the three-cornered stool of ash in the collections of the Metropolitan Museum of Art, whose date is, perhaps, 1650. Then we have the later corner pieces, chairs, tables, cupboards, etc., some following English designs, such as the roundabout chairs, and some of more characteristic American development. Nearly all of the Colonial American corner cupboards are of the "architectural", or built-in sort, and the Colonial house of 18th Century America would not have been thought complete without one of these and without one or more of the hanging corner shelves so dear to the housewife of the Republic's cradle years. Indeed, corner shelving had so entrenched itself in American affections that when the more pretentious corner cupboard had to be given up, we flew to the consolation of that historic object of mid-Victorian utility and post-McKinley scorn—the what-not. Would that some tender poet might rise to sing its memories, for now that it is no more, we repent our ridicule and would ask forgiveness for all the opprobrium we placed upon its shelves



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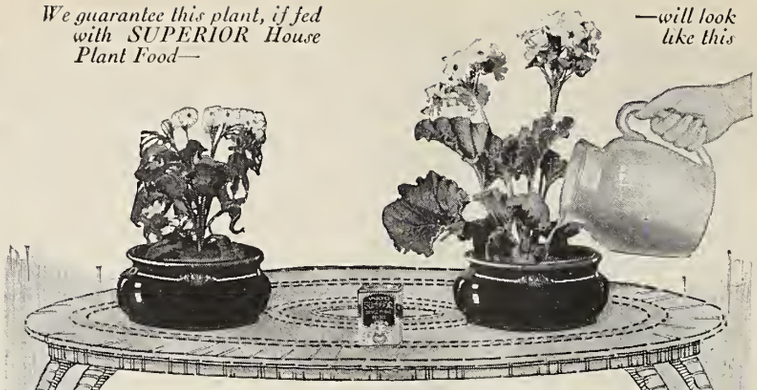
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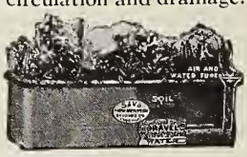
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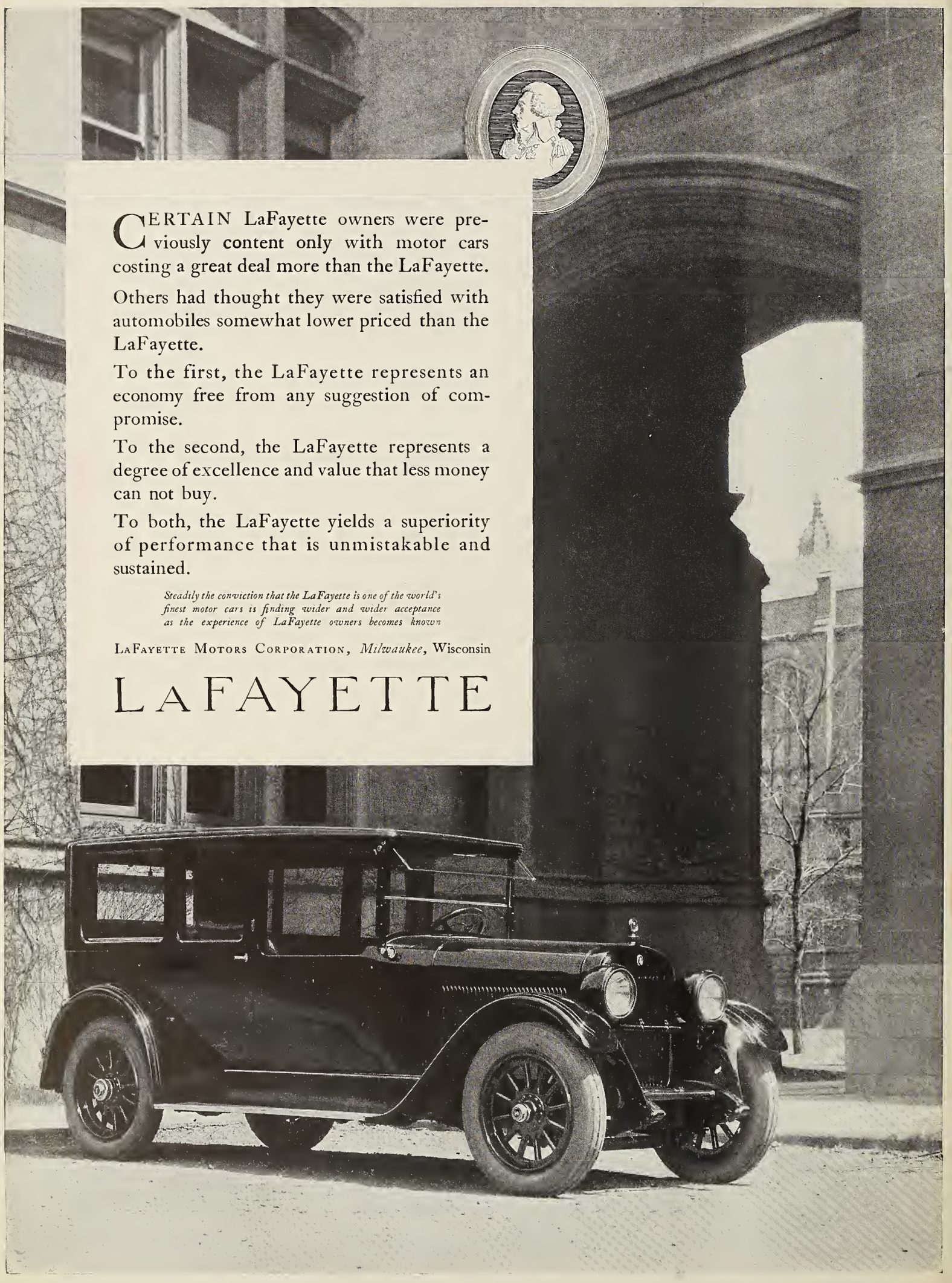
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